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VARIETY

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DISKS' PEAK $400,000,000 IN '58

Nazi Stormtrooper, Now Resort Mayor, 'Trapped' By Reds' Camera Crew

Bonn, Dec. 30.

The East Germans, in possession of German Wehrmacht and Stormtroop film archives captured by the Red Army at the end of the war, are conducting their own kind of backstairs espionage to bring the footage up-to-date for propaganda purposes.

They're conducting "raids" into West Germany to shoot films of former Nazis which are then matched up against old documentary pictures to "prove" that they're once again in positions of "command" in the West. One such incident is described at length in the West German news weekly, Der Spiegel, which is patterned closely after Time Magazine.

The story starts in the town of Westerland on the northsea island of Sylt. There, early in 1957, two young men arrived with cameras to shoot—as they explained to Mayor Heinz Reinefarth—a documentary on the Sylt health resort. When they were through, they asked the mayor to pose for some shots at his desk and in front of the city hall. Then they departed in their little Volkswagen which carried a big sign: South-German Kulturfilm, Munich.

Nothing more was heard from them until, recently, the East Germans brought out a documentary entitled "Vacation on Sylt," which

(Continued on page 50)

Alan Freed's Big Beat Rocking N.Y. Paramount To Whammo 185G Gross

Rock 'n' roll, far from being dead, as some voices of doom would have it, is probably in its strongest position, judging from the lines of youngsters waiting to get into the Paramount, N. Y., where deejay Alan Freed has brought in his show. At one point, there were an estimated 30,000 youngsters trying to get into this 3,400-seat house. On Monday (30), lines were so long that the film, "It's Great to Be Young," was eliminated, and there were six performances during the day. Admissions first started at $2 but were hiked to $2.50.

Gross for the week is expected to run to a record-breaking $185,000, passing that of Johnnie Ray, Martin & Lewis and Bob Hope. The house had its biggest day Friday (27), with $32,110. Show opened Christmas Day with a rousing $24,000.

The package will also have the distinction of carrying the heaviest talent nut. Spokesman for Freed said that the cost of music and performers would run to $148,000 for the 12 days of its run. Prevailing belief is that Freed will gross close to $300,000 during his stand.

Of course, should subway

(Continued on page 47)

First Contemporary Japanese Play on B'way

"Long After Love," by Yukio Mishima, opens at the Actors' Playhouse in New York the third week in January. "Love" is a reconstruction in three scenes from three short plays of the five the Japanese playwright had published in the U.S. last July via Alfred Knopf.

It's the first contemporary Japanese play to be produced in New York.

1 French, 2 U.S. Films May Brush 'Military Pride'

Tradesters fear two American-made films about World War I, and a French one about World War II, may raise controversial issues and stir national pride in the coming year. They are "A Farewell to Arms," produced by David O. Selznick, and "Paths of Glory," which was made by Kirk Douglas' Bryna Productions. The French film, still on the drawing boards, is Raoul Levy's "The Camp Followers."

"Farewell" depicts, among other things, the Italian retreat from Caporetto on the Austrian front. "Paths of Glory" relates an incident in the French Army, when three innocent soldiers were executed to please a general's vanity.

"The Camp Followers" is about

(Continued on page 48)

ONLY A COIN EBB CAN HALT SPIRAL

By HERM SCHOENFELD

With the New Year bowing in with price hikes, more record clubs and intensified merchandising angles, the disk industry is gearing for another year of rapid growth. Barring a broad recession on the general economic front, industry execs are confident that the disk gross will hit the $400,000,000 level, continuing the 20-25% annual rate of expansion of the past 10 years.

Chief reason for the rapid disk volume buildup is the fact that distribution has now completely broken through into new territory. While conventional retail stores are still of major importance, the main areas for recent and future expansion are seen in the new outlets provided by the supermarkets, chain stores, clubs and direct mail.

Estimates for sales via the rack-jobbers in the chain and variety stores range from $45,000,000 to $60,000,000 for 1957, as against a virtual non-existent gross in this

(Continued on page 42)

Hecht Backs Own Bodenheim Play

Ben Hecht is putting up half the capital for the forthcoming off-Broadway presentation of his new play, "Winkelberg," which he's co-producing with Lee Falk. The production is financed at $12,500. Hecht and Falk are the only investors, each with a $6,250 contribution.

Besides functioning as co-pro-

(Continued on page 55)

Broadway's Belated Spurt of Smashes; Pulitzer Contenders Already Viewed

After what was generally regarded as an unimpressive start, the Broadway legit season has assumed distinction in recent weeks with a flurry of major critical and boxoffice hits. Over a period of less than a month there were three of the top hits of recent years—a musical and two straight plays, "The Music Man," "Look Homeward, Angel" and "The Dark at the Top of the Stairs."

Indicating the quality of the three shows, there's speculation in trade circles that the trio have already wrapped up the Pulitzer Prize and two of the Critics Circle awards. According to Shubert Alley scuttlebutt, the Pulitzer favorite is "Look Homeward, Angel," which is also rated the top contender for the Critics' best-play citation.

"Dark at the Top of the Stairs" is figured an outside contender for the Pulitzer and Critics' best-play nods. "Music Man" is being touted as the likely best-musical choice by the critics, with "West Side Story" a contender. The best-foreign-play selection by the critics would probably be a toss-up at the moment between "Time Remembered," "Look Back in Anger" and "Romanoff and Juliet," but the scheduled "Summer of the 17th Doll" and perhaps "The Entertainer" are also figured as possibilities.

Incidentally, Kermit Bloomgarden, as presenter of both "Music Man" and "Look Homeward Angel"

(Continued on page 50)

Little Richard, Big-Money Teener, Going Evangelist

Little Richard (Penniman), who is in his middle teens, is leaving show biz to devote his time to religion. He's preparing himself for an evangelist's career in the Seventh Day Adventists Church. A couple of years ago, singer Joyce Bryant left show biz to enter that church.

Richard had a number of hit records and had been making as high as a $1,000 guarantee nightly. Agency men say his earnings were around $250,000 annually.

Metro's 1st Call On Dietz's Plays When He Exits

As and when Howard Dietz's contract as vice-president of Loew's Inc., in charge of advertising, publicity and exploitation, is settled for 50%, part of the deal will call for all Dietz stage writings (usually with Arthur Schwartz) be first offered to Metro for financing. This would include plays and/or pictures.

Dietz's contract has four more years to go under his basic $2,000-a-week. For the four-year termer, at $1,000, as consultant, this would permit him to reactivate his stage writings. Dietz & Schwartz have

(Continued on page 55)

Wrong Site, Wrong Year, But Plaque Unveiled On 1st Pic Made in H'wood

Los Angeles, Dec. 30.

Right or wrong, there's a plaque on a furniture store at 7th and Main Streets that marks the windup of the highly touted Golden Jubilee celebration of the film industry.

Plaque was unveiled last week, supposedly symbolizing the 50th anniversary of the first film production in Los Angeles. Site supposedly is the former location of a Chinese laundry where scenes for "Count of Monte Cristo" are believed to have been shot.

However, Mrs. Hobart Bosworth, widow of the star of "Cristo" and other silent films, says the plaque is two years and five blocks removed from reality. Site, she says, is actually 7th and Olive and the time was 1909 when Selig Polyscope Company shot "The Sultan's Power." The 1907 filming of "Monte Cristo," she added, was carried on at the beach town of Venice.

Available histories of the film industry appear to support her contention — but the ceremony went off as scheduled.

'Nutcracker' Ballet's Socko $60,000; Kirstein On Center's $ Hair-Tearing

By ROBERT J. LANDRY

Eight performances of straight ballet for the week Dec. 24-29 grossed just short of $60,000 at the N.Y. City Center. This is in the b.o. company of such Broadway musicals as "My Fair Lady," "Jamaica," "West Side Story" and "Music Man."

Ballet question, "The Nutcracker" cost $80,000 to mount five years ago and has ever since been a Christmas cleanup. This year 13 consecutive performances were scheduled, several for 12:30, 2:30 and 5:30 "matinees" designed to draw the children. Thus the N.Y. City Ballet probably rates with the Radio City Music Hall as the top must-see of the town for the scholastic holidayers.

At full capacity and $3.80 top this house can gross about $8,900 per performance. Not the least significant aspect of the business being done by the N.Y. City Center Ballet, of which Lincoln Kirstein is chief, is that it operates without subsidy, perhaps the only prestige dance company in the world to manage that financial achievement. Herewith the weekly grosses to date:

Nov. 19-24	$39,489.70
Nov. 26-Dec. 1	53,828,50
Dec. 3 Dec. 8	45,007.40
Dec. 10-Dec. 15	54,139,80
Dec. 17-Dec. 23	46,818.80
Dec. 24-Dec. 29	60,000.00*

(Estimated with Monday [usually not open] included in this week.)

Ballet, which will mark its 10th anniversary next fall, relies upon a mailing list of 110,000 names to produce an advance sale, of which about $150,000 was in at season's start (Nov. 19) this time. Mail orders frequently run $6,000 a day. In all there are 40 individual ballets in active repertory but the popularity—and revenues—of "The Nutcracker" remains unique. (In its second season "The Nutcracker" ran seven uninterrupted weeks of consecutive performances, believed without parallel

(Continued on page 55)

Jayne Mansfield, in Tokyo, Expounds Femme Figure; Her Future Pix Plans

Tokyo, Dec. 30.

Actress Jayne Mansfield, who always looks as if she is leaning out of a window, said she feels the female figure in general and the bosom in particular were being tremendously oversold by American commercialism.

In the Far East touring during the Christmas holidays with the Bob Hope Show for the U.S. Armed Forces and NBC-TV, Miss Mansfield told VARIETY: "I feel that it's very unimportant and in bad taste to put tht emphasis on it. I, myself, have never sought any publicity in my life. I went along with the game and like tumbleweed it got bigger and bigger (the publicity)."

Regarding her publicity, which has been mainly focused on her physical attributes, she continued, "I wish people would stop talking about my bosom and figure. I really would. I feel that I have had a tremendous amount of great publicity and wonderful breaks, but I wish it hadn't had that emphasis.

"Will I be accepted in serious roles? If I'm good, I'll be accepted and I wouldn't want to do it if I didn't do a good job. It would be very foolish. My studio is very intelligent about it. When I signed a contract Sept. 15 last year, Buddy Adler said I'd spend a year doing comedy in flamboyant roles. After that he said there would be no more sex symbol roles but roles showing me 'as the actress we know you are.'

'Don't Have To Expose Yourself'

"So I think the studio will go along with me and let me concentrate on serious roles. There is talk about my next doing 'The Jean Harlow Story.' Universal owns a script called 'Sutton Place,' based on the true story of a mixed-up girl who commits suicide. U-I tried to borrow me for the part but it didn't work out. Maybe Fox will buy the property for me. It's

(Continued on page 50)

Italo Starlet Seeks To Break Ponti Pact

Rome, Dec. 23.

Marisa Allasio, one of Italy's fast-rising young femme stars, has decided to break her contract with Carlo Ponti, and has filed a petition to that effect here. Signed in 1955, pact was slated to run through Dec. 1962. Actress, who recently co-starred with Mario Lanza in "Seven Hills of Rome" (Metro), claimed in her letter to the Carlo Ponti Organization that her decision was motivated and justified by the fact that "the parts . . . repeatedly assigned to her have turned out to be both artistically and morally negative."

Miss Allasio added that she planned to fulfill her present commitment with Ponti for "Viaggio di Piacere" (Pleasure Trip), but that she hoped that her situation could be resolved "as soon as possible."

Scot Vaude Can Only Offset Local TV With More Yank Bookings

Glasgow, Dec. 30.

A greater number of U.S. acts must be brought over to top bills at the Auld Lang Syne "Palladium," the Empire here. That is one certain factor here towards solving live theatre worries as indie tv and BBC-tele make further inroads on audiences. While many American names still head the Glasgow vaude house shows, they have been falling off in number recently. U.S. vaude and tv acts are high in popularity rating here, and would do much to hypo interest in vaude, which is not dying in parts of the U.K.

The Empire vaudery at Edinburgh, the Scot capital, badly needs reshaping on its policy of booking acts. This is another Moss Empires' circuit house, and has been faced with falling attendance because of mediocre acts and a seemingly endless procession of jazz billtoppers. Demand for vaude exists but apparently isn't being satisfied here.

The big talking point in Scotland has been the arrival of commercial-tv, with local program contract handled by Roy Thomson, Canadian newspaper owner and boss of Scotsman Publications, Edinburgh. It has brought a new impact to fireside entertainment fodder. Spread of tv is hitting cinemas, and exhibs are on an all out campaign to get a tax cut.

Major Chains Mull Vaude

Major circuits have been experimenting with cine-variety of show, putting in vaude one-night shows as a relief between pix. One exhib running a small house in Fife has presented a rock-'n'-roll group with some success. The Odeon here staged Bill Haley's Comets to solid biz, and also had Paul Anka concert. Count Basie and the Jack Teagarden outfits also notched up worthwhile biz at the 2,700-seat St. Andrew's Hall.

Resident vaude continues strong

(Continued on page 46)

Hammer Films Plans 'Dr. Jekyll' Remake

London, Dec. 23.

James Carreras, the Hammer Films topper, who has virtually cornered the horror market in Britain, is to remake "Dr. Jekyll and Mr. Hyde" in the spring. Pic will be in color and is due to start rolling at its Bray Studios next March.

Carreras said the new version of the R. L. Stevenson classic will be an entirely new concept of the story. Hammer, which now is completing the remake of "Dracula" for Universal, is due to start "The Revenge of Frankenstei " for Columbia by the end of this year.

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Marian Anderson Feted By Philly; Murrow There

Philadelphia, Dec. 30.

Marian Anderson was honored by the city of Philadelphia at a luncheon in the Barclay Hotel last week (26) in recognition of her 10-week tour through Asia. Participating in the ceremony was Edward R. Murrow who presented films of the trip from his "See It Now" session displayed tonight (Mon.) on CBS-TV.

Speaking of the future of the Negro entertainer on television, Miss Anderson said she did not regard the cancellation of the Nat King Cole show on NBC-TV as the end of hope for Negro performers. "All it takes is one man of courage, in this case a sponsor, to step forward and prove that it can be done. In the meantime, we must have patience and faith," the contralto declared.

As Maine Goes, So Go Strips; Oust Poor Little Eves

Boston, Dec. 30.

Booking of peelers into Maine niteries came to an end Friday (27) when the Maine Liquor Commission put a ban on strippers in the state's 200-odd clubs and hostelries, cancelling out rash of bookings in the Pine Tree State for New Year's Eve.

Boston bookers of exotics had little time to make other bookings for the holiday shows and consequently New Year's Eve will find plenty of disrobers out of work. Acts in the Maine clubs were booked through Hub agencies.

The surprise ruling by the Maine Liquor Commission caught the bookers and exotics with their itineraries down and contracts showing. The new Maine rule says an entertainer cannot disrobe "in a manner commonly described as a strip tease." It also bars an entertainer who "disrobes so that private parts of their body are wholly or partially exposed to view, either directly or through transparent garments."

The liquor solons said that banned is anyone who "indulges in vulgar, suggestive, indecent or lewd acts of language; portrays persons of the opposite sex; indulges in any sort of entertainment which is obscene, indecent, immoral or impure."

The old law merely prohibited "objectionable or improper" entertainment.

Tel Aviv Legit at Crest; Hebrew Musical 'Annie,' 3 Other Openings Due

Tel Aviv, Dec. 30.

The legit season here has hit its peak this month, with each of the city's four theatres presenting a local preem. Only one is a new Israeli work. The other three represent first-time Hebrew versions of a Shakespearean classic, a Parisian original and a Broadway musical.

The tuner, presented in a huge tent by the Do Re Mi operetta company, is "Annie Get Your Gun." George Val staged the offering, which has Edna Bors, a Hungarian refugee, playing the title character. The Bard vehicle is "Romeo and Juliet," put on by the Chamber Theatre.

American-born Rosita Fernhoff, who came to Israel two years ago, is alternating in the role of Juliet with Orna Porath. Josef Milo, founder-director of the Chamber Theatre, is portraying Romeo. Felicien Marceau's French play, "The Egg," directed by Andre Barasac, is being presented by the Habimah, while the Ohel has "A Blessing as Well" by Israeli playwright Moshe Shamir.

Steve Broidy on Mend

Palm Springs, Dec. 30.

Steve Broidy, prexy of Allied Artists, seriously injured in an auto accident two months ago, is recuperating at his desert home here.

He had been hospitalized since Oct. 18.

Politics & Prices Wagging the Tail Of Paris Nitelife; Names Get a Rise

By GENE MOSKOWITZ

Paris, Dec. 30.

Political crises, economic tensions, rising prices, etc., are blamed for the current shifting look of the nitery picture here. The days of the specialized, offbeat nitery seem to be numbered, for patrons, both foreign and French, are lately willing to shell out mainly for strip and spec.

In the face of adversity, show biz always tries, and now certain plush boites are getting name values in spite of exorbitant fees, and little spots are slowly gaining attention via new young and determined, if not ite all talented performers.

Thus the lavish taste, ingenuity and meccano marvels of the Lido keep it a mecca and SRO nightly, while the strip joint, Crazy Horse Saloon, is also always packed. The plush danceries, Jimmy's and L'Elephant Blanc, also get their monied clientele, and ditto such windup places as the Calavados, Les Fleurs, Mars Club and the burgeoning discothecques—for example, the EPI Club where one gets a basket of food to eat to disk music, the Microtheque and others.

The smart cellar spot Au Franc Pinot gets a supper crowd for dance also, and Chez Gilles, Fontaine Des Quatres Saisons and L'Amiral still get those yenning some cerebral material with their revues, plus the weightier offbeat fare. The Pigalle fleshpots still get the tourists and the jazz crowd pays attention to the Club Saint Germain-Des-Pres and Metro Jazz, with those desiring some flamenco flavor going for the Hispano boites such as Puerto Del Sol, Catalan, and Le Guitar.

But some small clubs now are beginning to get the restless nightlifers, and budding new talent is drawing other showfolks scouting young faves. New names are beginning to emerge, but these still

(Continued on page 50)

Mex Nat'l Board Bans Yank Pic, 'Daughters'

Mexico City, Dec. 30.

An American pic, "Runaway Daughters" (ARC), is the first to get gonged in the government's intensified cinematographic moralization drive. Congressman Jorge Ferritis, chairman of the National Cinematographic Board, which rules over pix censors, verbally announced that "Daughters" cannot be exhibited anywhere in Mexico because juvenile delinquency is its theme. In this country, it is titled "Adolescencia Perdidia" (Lost Adolescence).

Ferritis explained that the theme (j.d.) has become the object of the censors' special attention. Understood that the distributor failed in the argument that "Daughters" is really moral because it points up the lesson about crime never paying.

Lotsa Snafus (Rhonda Couldn't Make It, Etc.) At USO's Xmas-for-GI's

Frankfurt, Dec. 30.

"Operation Starlift," the USO show provided at Christmas time for American troops in Europe, got off to a bad start here with the last-minute info that star Rhonda Fleming — who had been widely touted in all the radio and press publicity here—wasn't coming.

As master of ceremonies, Johnny Grant, from KMPC in Hollywood explained, Miss Fleming had been invited, and apparently before receiving her answer, information had been released that she was coming. But she was unable to do the tour because of prior commitments.

However, the 15-member show drew a good hand from a fairly well filled audience at its first appearance in Europe, at the Idle Hour Theatre in Frankfurt.

Previous word earlier this year had been that the American Guild of Variety Artists would no longer permit top names of its members to make this nearly gratis tour for the services. At the last minute, though, they relented. And Bob Hope with a giant cast planed off to the Far East, and Johnny Grant with a smaller unit to the European theatre.

Grant group is being paid only per-diem pay and has no big names in the cast. Only pay exceptions are the three musicians, who are drawing union scale under the AGVA demands, presumably in behalf of the AFM. The Bob Hope show including Jayne Mansfield and Jerry Colonna will be televised for later release of one of its appearances.

Although formerly the big Xmas shows for the troops overseas extended through New Year's as well, this year both Hope and Grant's units are returning to Hollywood

(Continued on page 55)

Fifth-Pleaders Case Up Week of Jan. 6

Washington, Dec. 30.

U. S. Supreme Court has rescheduled the case of Wilson v. Loew's for the week of Jan. 6. Tribunal is figured to get to the case about mid-week.

Action is an appeal by more than 20 Hollywooders. They allege a conspiracy by the film studios to blacklist them because they took the Fifth Amendment before the House Un-American Activities Committee. The group lost in the state courts of California. Defendants include all the important film producers and the Un-American Activities Committee.

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HAPPY NEW YEAR

INDEX

Bills 50
Chatter 54
Film Reviews 6
House Reviews 48
Inside Music 39
International 10
Legitimate 51
Literati 15
Music 36
New Acts 48
Night Club Reviews 49
Obituaries 55
Pictures 3
Radio 19
Radio Reviews 34
Record Reviews 36
Television 19
Television Reviews 27
Tollvision 18
TV Films 22
Vaudeville 47

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CUT LOEW'S HOME STAFF 50%

Loew's 'Lovable' Pension Plan May Go

As part of its general belt-tightening operation, Loew's may discontinue its employees pension fund. For the past two years, the company has been pouring approximately $500,000 annually into the fund. The Loew's retirement plan requires no contributions from employees.

Prior to a change in the fund's operation two years ago, as much as $4,000,000 yearly was deposited into the fund. At that time, all employees, including the high-priced executives of the company, were eligible for pension payments. Due to stockholder pressure, however, the operation of the fund was revised and only employees making up to $500 weekly were eligible. However, those former members of the plan were entitled to the sums already deposited in their names.

Under the Loew's plan, employees connected with the company for 10 years or more are entitled to pensions on reaching the age of 65 (or 60 for women). If an employee exits the company before his retirement age, he can make a cash settlement at a reduced rate or receive payments when he reaches 65.

Producer Bill Alland Angrily Calls Name Actors Biz Wreckers; Stalling Tricks Kill Economy

Hollywood, Dec. 30.

Name actors have become the robber barons who are looting the film industry, producer William Alland charged yesterday. And unless something is done soon, preferably some system of cost control, the performers will have priced themselves and the industry right out of the entertainment market.

"It isn't just the salaries they demand," Alland explained, "it's their whole approach to the problem of film making. Naturally, there are exceptions, people who work hard and are cooperative. But many of our top stars just don't want to face up to the economics of our business. They're late, they stall, they demand script changes, they've got a dozen and one tricks that are loosely described as temperament."

By any name, Alland contended, these tricks are ruinous.

"Some actors," he pointed out, "get salaries that are far greater than their possible value to a picture. Then they add to the cost by expanding the shooting schedule through their non-cooperative tactics. The day when the industry could afford this kind of attitude is past."

Pictures today should be made within definite price ranges, Alland feels, and performers who unnecessarily add to those prices should be made responsible in some way. It's also true of producers and directors, he adds, since they are basically responsible for maintaining budgets and schedules.

"No other industry operates this way," Alland declared angrily. "If the auto industry knows, for example, that there's a market for a $2,000 car, it doesn't manufacture a car that has to sell for $3,000. But we do it all the time. Many pictures made in the last year lost

(Continued on page 16)

Chicago Nix On Oscar-Holiday

Chicago, Dec. 30.

Despite Motion Picture Assn. of America and Council of Motion Picture Organizations reports to the contrary, Chicago's downtown theatres have no intentions of closing during the March 26 "Oscar" telecast.

Dave Wallerstei , Balaban & Katz prexy, states there are no plans for B & K closings and other Loop operators deny they ever agreed to support the Academy of Motion Picture Arts & Sciences' telecast by a dimout.

Skouras Off to Paris

Spyros P. Skouras, 20th-Fox prexy, is preparing for another trip to Europe. He's expected to leave early next week for Paris.

Accompanying him will be Murray Silverstone, prez of 20th-Fox International.

'War & Peace' at 35c

Minneapolis, Dec. 30.

Here's how the high and mighty super-pictures wind up here: "War and Peace" (Par) currently is on a twin bill at the downtown Aster for 35c.

Aster is a "last run" that often gets product several years old.

Oscar Publicity Now Coordinated

Hollywood, Dec. 30.

Teet Carle and Bill Hendricks, repping Academy's Public Relations Branch on Board of Governors, will co-chairman a committee to coordinate film industry public relations activity for the upcoming 30th annual Oscar Derby. Duke Wales, director of MPAA public relations, will coordinate program.

Other committeemen include Henry Rogers, repping indie publicists; Bob Bergen, of Harshe-Rotman Inc.; and Casey Shahan, Coast public relations director of NBC.

Roger Lewis, of MPAA office in N.Y., who will cordinate program in the east, sat in on meeting here called by prexy George Seaton and Valentine Davies, chairman of Awards Planning Committee. Need for industry-wide cooperation to assure show's success on March 26 was stressed by Seaton.

STERLING HAYDEN SETTLES

Out-of-Court End To Action Vs. RKO Pictures

Los Angeles, Dec. 30.

Out of court settlement for an undisclosed but claimed "substantial amount" has ended Sterling Hayden's $35,000 breach of contract suit against RKO Teleradio Pictures Inc.

Hayden contended he was hired in February, 1956, to work in "Tension at Tablerock" for six weeks at a salary of $40,000 and the company later disclaimed the agreement. Hayden said that during the period in question he was only able to earn $5,000 as a result of holding himself ready for the assignment, so he sued for the difference.

Theatreman Turns Supplier

San Antonio, Dec. 30.

Alamo Concession Supply Co., has been opened here with Irving Cohen, former director of drive-in theatres for the Jefferson Amusement Co., as prez and manager. He resigned Jefferson berth on Nov. 1 after being with the circuit for more than 20 years.

In addition to a line of concessions it will also handle supplies and equipment from the Houston Popcorn & Supply Co.

VOGEL FACES UP TO JANUARY 9

Loew's Inc. in New York has launched one of the most drastic economy sweeps in the history of the industry. Prior to the Jan. 9 board of directors meeting, it's expected that the homeoffice staff will be reduced from 900 to 450, with the strong possibility of even the latter figure being substantially reduced. All departments of the company will be affected by the wholesale axe swinging. The word, "Here's your head," will reach top executives as well as lower echelon staffers.

All speed has been orded to accomplish the ruthless cuts before prexy Joseph R. Vogel submits his report to the board on Jan. 9. The slicing commenced immediately after the Christmas holiday when 50 staffers in various catergories and positions were handed one-week notices on Friday (27).

As part of Vogel's aim to trim expenses to the bone, the sales department will be reorganized. Several homeoffice assistants to field sales managers will be dropped.

Departing from the company will be Ed Saunders, the last of the original franchise holders (Philadelphia and Washington) who was general sales manager of the old Metro company before the merger in 1924 that saw the emergence of the Metro-Goldwyn-Mayer. Until recently, Saunders had been assistant general sales manager, but he became a h.o. sales executive when John P. Byrne, now general sales manager, assumed the post under former sales v.p. Charles M. Reagan.

Previous to Saunders, two other original franchise holders of the old Metro company—George Hickey, who had been western division manager, and Bob Lynch, who had been Philadelphia district manager—exited the company. Their association with Loew's goes back to the days when Richard A. Rowland was president of the old Metro company.

The upheaval in the sales department will see the elimination of the post of director of exhibitor

(Continued on page 50)

Louis A. Green in Vogel's Corner; Goal Is to End Open-For-Grabs Situation Long Harassing Loew's

By HY HOLLINGER

The position of Louis A. Green, the Wall Street investor who has emerged as a key figure in the Loew's Inc. situation, is now clear. Unless prexy Joseph R. Vogel "runs the show," Green won't play at all.

Green, chairman of the finance committee of Grand Union and a director of the Philadelphia and Reading Corp., the latter a coal company which he helped pull out of financial difficulties, has been busy all week attempting to bind together the divergent forces that have substantial investments in Loew's. It's understood that he has made some progress in healing the wounds that have seriously disrupted Loew's operation and made the company "fair game" for raiders out for a fast buck.

Green, who has now acquired more than 100,000 shares of Loew's stock, has already had talks with Lehman Bros. and Lazard Freres, the Wall St. banking firms with a heavy stake in Loew's, and with Joseph Tomlinson, whose 180,000 shares make him the largest single shareowner. Green's progress has been somewhat impeded by the fact that the various individuals involved with the Loew's situation are scattered "from Halifax to California. He is, however, optimistic that he'll be able to nail down the situation before the annual stockholders' meeting late in February.

Green, who lives in the same Park Ave. apartment building as Vogel, is playing a key role in lining up what he hopes to be a har-

(Continued on page 16)

Coming—On TV Screens

Minneapolis, Dec. 30.

In early 1958 local video stations will be shooting away with more topnotch oldie feature films, new to tv here, than ever before, it's indicated. For example, KMGM-TV will screen such pix as "Every Girl Should Be Married," "Fury at Furnace Creek," "The Ghost and Mrs. Muir," "Bachelor's Mother," "Stage Door" and "Guadelcanal Diary," showing for the first time here on tv. Most have top stars.

KMGM-TV will also pop "African Queen," "Moulin Rouge," "Red River" and "Night of the Hunter."

6th Closing Hits Omaha Film Row

Omaha, Dec. 30.

Omaha's Film Row lost another charter member last week when Manager Joe Jacobs revealed that Columbia Pictures will close its Omaha operations next Saturday (4).

New office for the Iowa and Nebraska territories will be in Des Moines, with Jacobs, who has been Columbia manager here since 1939, in charge. Shipping and inspection departments and their present employes will remain in Omaha.

Columbia thus is the sixth outfit to drop its Omaha offices in the past year. Others included Warners, Paramount, M-G-M, Republic and RKO. Still on film row are Buena Vista, 20th Century-Fox, United Artists, Allied Artists and Universal-International.

Chas. Moskowitz Into Video Prod.; Reagan's Plans

Future activities of Charles C. Moskowitz, veepee-treasurer of Loew's, and Charles M. Reagan, veepee over Metro sales, will see the former shifting into television production and Reagan concentrating more on his University of Indiana activities. He's a trustee of the university and also, incidentally, owns some theatres in the Hoosier state on which he'll focus but from his new base in 1600 Broadway.

Moskowitz has long had his sights on tv and, after his extended Florida vacation, will tackle that.

Unlike Moskowitz, who settled his $3,000-a-week contract before March, 1958, at 50%, Marvin Schenck, a nephew of former Loew's Inc. prexy Nicholas M. Schenck, is staying on until next March when he shifts over to the William Morris agency in Hollywood.

M-G Music-Disk, TV Under 1 Roof

With the minimization of the Metro sales staff (see separate story) all of Loew's extra-curricular music-record-television activities will be focused on the ninth floor of the 1540 Broadway homeoffice.

Already MGM-TV and MGM Records have shifted over from the Mayfair Theatre Bldg. space, which was under lease, and next to move will be The Big Three (Robbins, Feist and Miller Music Corps.) in which Metro and 20th Century-Fox are partnered, with Loew's owning the dominant shares.

National Boxoffice Survey

Holiday Week Booms Biz; 'Sayonara' First, 'Peyton' 2d, 'Days' 3d, 'Legend' 4th, 'Sack' 5th

First-run biz all over the nation is soaring this week, with all indications that it will be one of biggest Christmas (and New Year's) sessions i Fairly decent weather in most sectors plus a batch of strong, new product is bringing patrons out in droves. Typical is the huge total being registered in New York City where two house records were toppled and two capacity weeks were chalked up.

New champion "Sayonara" (WB) which will come close to $450,000 in some nine keys. Paired with the traditional Christmas stageshow at the N. Y. Music Hall, it is heading for an all-time high of $224,000 at that house. "Peyton Place" (20th) is a strong second, and a pic that is likely to be heard from additionally.

"Around World in 80 Days" (UA), long in No. 1 spot, is winding up third. "Legend of Lost" (UA) is copping fourth position. "Sad Sack" (Par), first last week, is finishing fifth.

"Raintree County" (M-G), just getting started on its continuous-run engagements, is easily climbing to sixth spot. "Don't Go Near Water," also from Metro, which is out in circulation for first time to any extent, is landing seventh money.

"Enemy Below" (20th), in release for first time this week is taking eighth position. "Old Yeller" (BV), another newie, is landing ninth place. "Seven Wonders of World" (Cinerama) is finishing 10th. "Search For Paradise" (Cinerama) is taking 11th spot while "God Created Woman" (Kings) rounds out the Top 12.

"My Man Godfrey" (U) and "Pal Joey" (Col) are the two runner-up films this round.

Several new films, besides those listed in VARIETY ratings this week, show promise. One is "Paths of Glory" (UA), which is smash in N. Y. and is doing well on longrun in L. A. "Bridge on River Kwai" (Col) is bearing out the promise of first week in N. Y. on its initial stanza in the Hub, where it is wow.

"Tarnished Angels" (U), due at N. Y. Paramount next, is smash in Philly currently. "Wind Is Wind" (Par), okay in Chi, is socko on third N. Y. round.

"Gervaise" (Cont) is bearing out the terrific opening weeks in N. Y. by landing a great take on initial session in Philly. In N. Y., it is nearly as big in seventh week as the second.

"Kiss Them For Me" (20th) is doing better this stanza, being especially good in Portland and Pitt. "Tall Stranger" (AA) is good in Toronto.

(Complete Boxoffice Reports on Pages 8-9.)

INDIA, NEVER BEFORE A FESTIVAL WINNER, COPS TWO SAN FRANCISCO PRIZES

By WILLIAM STEIF

San Francisco, Dec. 30.

An Indian film not even originally entered in Frisco Film Festival walked off with two of the four Golden Gate Awards. "Pather Panchali," substituted for "Aparajito," was named best film of the fete's 14 entries from a dozen nations and Satyajit Ray won the best-director award.

Best-actor honors went to Heinz Ruhmann for his Chaplinesque creation in the title role of "The Captain of Koepenick," West Germany's entry. Best-actress award went to Dolores Dorn-Heft who had the femme lead in the U.S. entry, Franchot Tone's production of "Uncle Vanya."

Judges were the drama editors of the five dailies in the Frisco area, Hortense Morton of The Examiner, Emilia Hodel of The News, Paine Knickerbocker of The Chronicle, Bob Hall of The Call-Bulletin and Theresa Loeb Cone of The Oakland Tribune.

India's double victory may have particular significance when the International Federation of Film Producers convenes in February to consider sanctioning festivals for the last half of 1958. At its November meeting Federation postponed a decision on sanction applications for last six months of next year. One reason, it's understood, is that it wanted to see if Frisco Art Commission could actually pull off festival it had been blowing so hard about.

This was first major recognition of Indian film industry—indeed, first major recognition of any Asiatic film production outside Japan's — and this fact should provide Frisco sanction application with a powerful friend at court in February, since India is world's second largest film producer (more than 250 films a year).

Substitution of "Pather Panchali" for "Aparajito" was the Indian consulate's doing, since it was unable to deliver film originally scheduled. Both pictures are parts of a trilogy Ray directed, and "Pather Panchali" was the first, "Aparajito" the second in the trilogy.

Sub Draws Guffaws

Bigger foulup occurred closing night of the festival. Film scheduled was Italy's "Il Bigamo," with Vittorio De Sica. It was to have been the fete's 15th entry and festival co-ordinator Irving M. Levin was assured it had been shipped from New York 10 days earlier.

So far as Levin knows, it's stuck on a siding in North Platte, Neb., for the film never showed—still hasn't. Result was a swift substitition of an out-of-competition picture, Italy's "Senso," which left a rather sour taste in the mouths of the closing-night audience. Closing ight had been reserved for sponsorship of the American Association for the United Nations with the understanding that a topnotch contender would be shown. As it was, audience nearly laughed "Senso" right out of the 1000-seat Metro Theatre.

Festival got no financial support from Frisco City Fathers and was budgeted at a minimal $13,000 to $15,000.

Surprisingly enough, it came fairly close to breaking even — Levin, divisional director of the Naify circuit's seven Frisco theatres, will make up any difference out of his own pocket.

Festival drew more than 11,000 persons i 15 nights. Admission charge was $1.50 per person.

Drawing power of the individual films can be seen in these approximate attendance figures:

"Captain of Koepenick" (Germany)	800
"Il Grido" (Italy)	600
"If All Guys in World" (France)	400
"Age of Infidelity" (Spain)	750
"Pather Panchali" (India)	1,000
"Huling Mandirigma" (Phili	600
"Kanal" (Poland)	800
"Throne of Blood" (Japan)	850
"Bolshoi Ballet" (Britain)	900
"Uncle Vanya" (U.S.)	800
"Three Men in a Boat" (ritai	650
"Qivitoq" (Denmark)	750
"Freedom" (Ghana)	1,000
"El Vaquero and the Girl" (Spain)	500
"Senso" (Italy)	650

These figures, of course, have a certain amount of water in them.

The African film, "Freedom," was produced and sponsored by Frank Buchman's Moral Re-Armament group, which bought out the

(Continued on page 17)

Sinha Left Wordless

San Francisco, Dec. 30.

Indian consul-general R. R. Sinha apparently was flabbergasted when India's Satyajit Ray was named best director at Frisco Film Festival. He trotted to stage of Metro Theatre, accepted Golden Gate Award for Ray and made a two-sentence speech.

Then came award for best film, which turned out to be the Ray-directed "Pather Panchali." This time Sinha almost had to be pushed to the stage. When he got there he beamed into the microphone, finally said:

"I exhausted all my vocabulary on the first one."

Alex Harrison Joins Distribs' Arb Think Team

That elusive industry goal—an arbitration system—again cropped up in the news last week with the appointment of Alex Harrison, 20th-Fox sales chief, as a member of the distributors committee on arbitration and concilation. Harrison succeeds Charles M. Reagan, former Metro sales v.p., who resigned from the commitee when he exited Loew's echelon.

Reagan's departure was earlier cited by Abe Montague, Columbia sales v.p. and chairman of the distribs committee, as the reason for postponing a scheduled arbitration conference with the exhibitor representatives two weeks ago. Allied States Assn.'s reps immediately charged the distribs with stalling. However, Ernest G. Stellings, president of Theatre Owners of America, felt that the delay was justified. "If I were the only remaining exhibitor representative on the committee," he said, "I wouldn't want to take it upon myself to speak for all of exhibition." He pointed out that with Reagan's resignation Montague remained the only sales chief on the committee. He noted that the other members of the distrib group were lawyers.

With Harrison joining the committee, the distribs have suggested a date for the reconvening of the joint meetings, but are withholding announcement of the date until all participants have agreed on its suitability.

Stalemated Collarites, IATSE, 'Demonstrate' At 8 B'way Theatres

Stalemated in negotiations for a new contract for homeoffice white collar employees, the Motion Picture Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees, launched a series of demonstrations against the film companies late last week. First action took place on Friday night (27) when members of the union distributed leaflets in front of eight of the large Broadway houses playing pictures of the major film companies.

The demonstration, which is expected to be repeated, is similar to the one the Screen Publicists Guild staged when it protested the firing of pub-ad staffers at Warner Bros. The white collar protest included a boycott of employee Christmas parties held at Columbia.

Talks between the union and the film companies were deadlocked on the issue of increased wages. The film companies offered a blanket 5% increase, but the union turned it down as being insufficient. The union, in preparing its ammunition for the protests, is making note of the fact that the film companies have issued, for the most part, healthy financial statements. It also calls attention to the fact that Universal declared an extra 25c dividend for its final quarter.

AT $3.75 'RIVER KWAI' TOPS IN HUB MEMORY

Boston, Dec. 30.

Ben Sack's Gary theatre, 1,340-seater, formerly the Plymouth legiter, turned hard ticket for the first time with Columbia's "Bridge on the River Kwai," which opened Thursday (26) to play 10 shows per week.

However, for the holiday week, Dec. 27-Jan. 3, a 2:30 matinee is running every day. Prices are pegged at $1.50-$2.75. New Year's Eve show is pegged at $3.30-$3.75, making the "River Kwai" highest priced picture in Boston memory.

At preem, Thursday (26), for benefit of Archbishop Richard J. Cushing Fund, presentation to the Archbishop was made on the Gary stage by District Attorney Garrett Byrne.

Griffith Johnson, MPEA v.p., recovering at home from a bout with pneumonia. He'll be out several weeks.

Columbia Pictures Investigates, Nixes Outside Ad-&-Art As Too Costly

Columbia has explored the possibility of employing an outside advertising agency to handle the advertising and art chores, but after a thorough investigation nixed the idea on the ground that such an arrangement would cost more than its present operation.

Study was prompted by Warner Bros.' decision to eliminate its eastern advertising and art departments and turn the work over to an outside ad agency. As a result of the investigation, made by v.p. Paul Lazarus Jr., it's understood that Col will continue to handle the work in its own shop.

Unlike Warners, whose releasing schedule has been considerably reduced, Col continues to issue approximately 46 pictures annually, including house pictures as well as those of indies. With so many pictures going through the distribution hopper, it was decided that it would be more economical to handle the ad-art tasks "at home." It's stressed, however, that the system adopted by Warners may prove beneficial for the latter company under its releasing and operational setup which utilizes more efforts of indie producers.

The Col decision proved welcome news to pub-ad staffers who have witnessed the pinkslipping of many of their colleagues at other film companies. Pub-ad staffers at 20th-Fox and particularly at United Artists were assured that efforts would be made to prevent cuts. These assurances proved the only ray of light in the otherwise bleak picture confronting the industry's pub-ad staffers.

lobetrotting
Wolfe Kaufman
pithily reports a
Hipster's First-Time Closeup of Israel
(Show Biz-Wise)
another Editorial Feature
in the
52d Anniversary Number
of
VARIETY
OUT NEXT WEEK

For the Ingenues of Yesterday

The old year's part is all but played;
The new one's in the wings;
And this old trouper's thoughts are sprayed
With sweet, nostalgic things.

I drift back through the rose-lit past
And sip the dreamy wine;
And once again my blood runs fast
For girls of auld lang syne.

To the girls of auld lang syne, my pals,
Let's drink a tear-stained toast;
For they're the mothers of the gals
I'm fondest now of most.

Tom Weatherly

Move West to Be Near Tom Pryor?

Some Strange Reasons Given For Possible Ad-Pub Shift to Hollywood

Aping a trend in television, several of the film companies are turning eyes west and are giving thought to shifting their administrative functions to the Coast. This line of thinking is being applied particularly to the ad-pub departments, where the move west has been a matter of debate for some time.

Latest to be said contemplating moving the ad-pub staff to the Coast is Metro.

But other top execs in the East also are giving serious thought to the pros and cons of such a shift, the argument being that much is to be said for closer contact between production on one hand and distribution and advertising-publicity on the other. Also, conditions have changed somewhat, so that several of the responsible ad-pub toppers feel that a transfer of activities to the Coast might be desirable.

It's pointed out that, with the exception of the national magazines, everything can be "planted" on the coast. The New York papers are important, of course, but as one exec explained: "If we want to break the New York Times, we'd rather plant the Tom Pryor column in Hollywood than submit news at the New York end where, at best, it ends up with a paragraph in the Local News column."

An added inducement to the Coast shift is the rise of the independent producers, who like to keep a tight reign on advertising-publicity. It's noted that Warner Bros. has shifted its ad department under Gil Golden to the Coast.

On the sales and administrative level, the West also looks more attractive. Spyros P. Skouras, 20th-Fox prexy, not long ago came out flatly in favor of moving the entire 20th homeoffice to the Coast, stating that the closer liaison with production would be a good thing.

Some feel that, under the industry's "new shape" of the future, all functions will be centered on the Coast. Smaller offices will be maintained in New York, incorporating sales representation for contact with the Eastern circuits and the necessary ad-pub functions. "That kind of setup would make sense," opined an ad-pub exec last week. "We'd know what production is doing, and they'd be on top of us all the time. The combined thinking would be beneficial all around; and it would eliminate the big 3,000-mile gap."

Here and there one finds execs who feel a move to the Coast would harm rather than help. They take the view that the New York view is a healthy counterbalance to what has frequently been called the "isolation" of Hollywood from the rest of the country.

Chi Film Lineage

Chicago, Dec. 30.

Film ads in Chi newspapers hit record highs and lows during December. On Christmas the Chicago Tribune ran three and a half pages—one in full color—of film ads, with a box announcing this as an all time high in film lineage. During early December, however, linage on theatre films reached new lows in all Chicago papers.

An estimated $75,000 was spent during Christmas week advertising attractions at downtown theatres.

East Lab Local Begins Mailing Pension Checks

The Motion Picture Laboratory Technicians Local 702, International Alliance of Theatrical Stage employees, representing east coast lab workers, has commenced payments to its members under the industry pension plan. The first monthly checks were presented to 21 members of the union who qualified for the pensions.

The pension plan was negotiated and inaugurated in June, 1955 with employer contributions to the fund. The fund is administered by three employer trustees and three union trustees.

Employer trustees are Alan E. Freedman, co-chairman, De Luxe Laboratories; Paul Guffanti of Guffanti Laboratories, and Leonard Cooper of Du Art Film Laboratories who recently replaced Joseph E. McMahon of Consolidated Film Laboratories. Union trustees are George Waugh, co-chairman, Paul P. Press, and Richard Gramaglia.

20TH SUES PREMINGER

Claims Refusal To Return Advance of $60,000

Los Angeles, Dec. 30.

Suit for $60,000 was filed against Otto Preminger by 20th-Fox which is seeking to recover money it claims to have paid the producer-director for services he refused to render. Superior Court action is based on a contract signed in November 1955 under which Preminger was to produce or direct a picture for 20th, with the assignment to be determined at a later date.

Studio says Preminger did not render any services and has refused since last February to repay $60,000 paid in advance under the contract. Action asks for return of the coin plus seven percent interest from February.

N. Y. to Europe

Franca Baldwin
Joey & Cindy Adams
Justin Gilbert
Philip Schweidel
Richard Tucker

Europe to N. Y.

Inbal Troupe of Israel
Hedy Fassler
Erwin von Gross
Talma Herz
Schrammel Quartet
Sara Lewi-Tanai

N. Y. to L. A.

L. Wolfe Gilbert
Robert C. Lewin
Joe Stefano

L. A. to N. Y.

Pearl Bailey
George D. Burrows
Edward Byrnes
Hillard Elkins
Paul Ford
David Lean
Ella Logan
Joshua Logan
Sam Spiegel
Orson Welles

THEATRE REISSUE $ MOCKS TV

Jobs Off 18,400 In Minneapolis

Minneapolis, Dec. 30.

As if Twin Cities' metropolitan area exhibitors didn't have enough worry from television and other adverse boxoffice factors, including competition for people's time, local unemployment, current and prospective, now is causing graying at the worry line.

A government survey just issued and played up prominently on local newspapers' front pages disclosed that the number of jobs in the area will drop to 494,100 by mid-January, a decline of some 18,400 since mid-November.

This situation necessarily will have repercussions that will further injure the b.o., industry leaders here fear.

The survey, a regular report made every two months by the Minnesota Employment Dept., is based on forecasts by employers of their own employment requirement. Estimated decline would be the most serious year-end drop since the 1948-49 winter when jobs dropped 19,000 from November to January.

It's pointed out that this is certain to reflect itself in increased unemployment—perhaps near the post-war record of 37,000 estimated jobless reported in March, 1949.

Mid-November unemployment for the area was reported at 22,300, almost 7,000 higher than for the corresponding 1956 month.

Goldwyn's $40,000 Aids Film Charities' Drive To Reach 94.6% Mark

Hollywood, Dec. 30.

Motion Picture Permanent Charities committee hit 94.6% of its 1958 goal of $1,225,000, campaign chairman James Stewart disclosed at the fourth and final report luncheon for more than 75 workers. Dollar total is $1,159,211.

Last week of the drive was marked by a check for $40,000 from Samuel Goldwyn, an increase over his usual donation of $30,000. Goldwyn said he had upped the figure when informed the drive was lagging.

A total of 22,906 filmites have pledged an average of $50.61 thus far and the remaining industryites who haven't subscribed will be contracted before the MPPC fiscal year ends on June 30.

Broken down, comparative donations show the top bracket group, composed of execs, department heads, talent guilds and corporations, had 4,238 donors for $697,000 and Labor's Executive Committee, including all unions and indie guilds, 17,578 subscribers for $461,611. Allocations will be made to 20 charitable organizations in Los Angeles.

SIGN FOR LONDON

But Variety Clubbers 'Explain' Such Prosperity

Minneapolis, Dec. 30.

A large delegation of Northwest Variety Club members is signed up to attend the Variety Clubs International April convention in London and to tour Europe, including France and Italy, afterwards.

This jaunt, of course, will involve considerable expenditure and industry members are emphasizing that those making it boast other financial interests in addition to the showhouses that most of them also operate and that's why they can afford this luxury.

Present list included circuit owners Joe Podoloff (also Northwest Variety club chief barker), Sim Heller, Maitland Frosch, Martin Stein, Sterling Jones, Dan Peterson and Bob Karatz and advertising agency head Sam Kaufman, restaurant man Jim Zien and brokerage customer's man Bruz Rubel. All but Frosch will be accompanied by their wives.

Repeated Cleanups for Re-Runs in Texas Based on Carefully Planned Promotion

By BILL BARKER

Dallas, Dec. 30.

Phenomenal b. o. takes from top re-run films at the suburban Casa Linda Theatre here are a direct result of astute promotion ideas developed—and aired—by Gordon McLendon, prexy of McLendon Corp., who oversees four southwestern radio outlets, but still keeps a dollar-sign eye on his local 900-seat house.

McLendon did it again this month at the Casa Linda with a smashing $7,510 gross on a Metro oldie, "King Solomon's Mines." And, to make it more convincing, hefty take was the first week of December, generally considered one of the worst weeks for exhibition. Second week holdover drew a sock $2,415 Sunday (8), so strong it rated the first Sunday (8) midnight show that local theatre owners remember. Friday (13) pic drew $1,100 and Saturday (14) $1,400, a lusty second week in revival.

McLendon, who is 36, has become well known in these parts for developing new copy and promotion angles for "dead-as-a-doorknob" reruns—and then reaping b. o. records. He used radio again to garner the hefty returns from "Mines." Four different announcements were used seven times a day on KLIF, his local indie station. He estimates the spots would cost $800 at his station's rate.

Copy Angle

"We're using a trick, "McLendon revealed, "which is very simple. It could be used nationally for any producer. The trick should only be tried with a good picture. Try to do it with a bad picture and the next time the audience will think you're crying wolf! The copy angle, plus a good picture, is vital. In fact, unless both ingredients are present, we won't try a radio saturation. So far, we've never failed."

He began the radio saturation experiment, with sharply written copy in 1950. He took an art copy, two years. He took an art a painful death in its first run at his own Casa Linda, thought up a new radio pitch and proved his point by doing seven times the biz "House" grossed on its first run. A second test followed on "The Wild North," and now results are conclusive. Third test was full-scale saturation on KLIF here for "Citizen Kane," which never got off the ground on its initial run. "Kane" broke $7,000 in a week's re-run and theatres all over the southwest, using McLendon's copy angle on their local stations, enjoyed similar results.

Last spring McLendon booked "Snows of Kilimanjaro," cooked up a smart copy angle, and burst the Casa Linda high. Again theatres in the southwest profited by his results and played the pic, with b. o. records, repeating the promotional angle. In rapid order, he has followed with success stories at the Casa Linda with "Bad Day at Black Rock," (which had closed at local ozoners only a month before); "Twelve Angry Men," (also a late-closer), and "Twelve O'Clock High," which had many local runs.

"One part of my so-called secret," McLendon opines, "is assiduously avoiding using some of the canned announcements that movie companies allow their agencies to turn out for a poor picture in which no copy angle is possible. The major secret we're using, I'm not telling anybody.

'For Whom the Bell Tolls' (1943) Estimated Repeat Take, $800,000

While many a producer thinks the American public is engaged in a conspiracy against his new pictures, by not paying the proper tribute at the boxoffice, this same public is shelling out important money for old product. This is despite all the competitive forces in work and the oft-heard observation that "the reissue market is dead."

Although a great number of features obviously would die on rerun, the fact is that for at least a few the market is a robust one.

Paramount is in process of picking up about $800,000 in domestic rentals with "For Whom the Bell Tolls," 1943 entry based on the Ernest Hemingway novel with Gary Cooper and Ingrid Bergman in the leads.

Convinced there's good coin to be had in return dating, Allied Artists is now preparing to send "Friendly Persuasion" to market again despite the fact the picture has only recently concluded its original release.

Most spectacular repeat performer is Walt Disney's "Bambi," distributed by Buena Vista. On its first time out in 1942 this production drew $1,200,000 in United States and Canadian rentals. Resold in 1948, it took in $900,000. Licensed for the third time, this year, "Bambi" amassed $2,750,000 or near, which obviously is more than the amount taken in in the first two outings.

Also of major click proportions on the Disney-BV lineup is "Cinderella," distributed originally by RKO in 1950 when it grossed $4,275,000. Handling the reissue this year, BV already has reaped $2,100,000 and has 1,400 contracts to go.

More Make-Dad-Liable

Boston, Dec. 30.

Parents would be responsible for any acts of vandalism or property damage in theatres and places of public assembly under a bill filed in the Massachusetts legislature by Myrtle S. Davenport.

The bill, the proponent states, is not intended as a punitive measure, but as a deterrent to the increased wave of vandalism among teeners. The bill goes up before the Commissioner of Public Welfare.

OUT NEXT WEEK!

The

52nd Anniversary Number

of

VARIETY

Forms Closing Shortly

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Copy and space reservations may be sent to any Variety office

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HOLLYWOOD 28
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CHICAGO 11
612 N. Michigan Ave.

LONDON, W. C. 2
8 St. Martin's Place
Trafalgar Square

$100.000 BEST AIR RENT TALLY

By MURRAY HOROWITZ

The disparity between what a motion picture can draw in theatrical reissue over its potential television gross is again currently underscored by the experience with Paramount's "For Whom The Bell Tolls." (See adjoining separate story.)

Here is the economic oddity: the $800,000 theatre repeat for "Bell," and the even larger collections of other reissues contrast with the maximum potential for almost any "old" feature sold off, residually, to television. The top take out of video is $100,000, and very few individual pictures have rated that much air revenue.

Nor can it be overlooked that in a number of instances so far television syndicators, after "editing" old films, ostensibly acquired for the air, have themselves done a switch back to theatrical bookings.

It can, of course, be argued that in the vaults of Hollywood not too many old films are as charged for the public as "For Whom the Bell Tolls." Yet against that truth there is the related economic fact that many of the films sold off in bulk to the television syndicators were never "reissued" to theatres to test their draw for money admissions. It may fairly be asked, what might have happened if pix like "High Noon," "Command Decision," "Bells of St. Mary," "Moulin Rouge" were put to rest for an additional number of years, and given another theatrical reissue ride? The potential of such pix theatrically is always minimally more than the $100,000 maximum offered by tv currently; frequently much more.

A complex of factors, mainly stemming from a desire for a quick cash turnover, has led to the wholesale distribution of old theatre product to the rival medium, ignoring theatrical reissue potentials, especially of the big ones. As related above, some of the tv distrbs have handpicked the best from the vaults and given it a theatrical reissue ride, turning them over for tv distribution thereafter, but not scorning theatre rentals. In contrast, the film industry as a whole has neglected the nurturing of the theatrical reissue field, in terms of promotion, publicity, etc., and is now reaping the whirlwind of such neglect, with free home tv becoming the competitive reissue medium.

'River Kwai' Awards Haul; Nat'l Board of Review Bests Include 'St. Louis'

"The Bridge on the River Kwai," Sam Spiegel's production for Columbia, has copped every honor for which it could compete in 1957 selections made by the committee on exceptional films of the National Board of Review of Motion Pictures. The nearly female-less pic was named best picture of the year and also garnered top position for David Lean's direction, Alec Guinness' "best actor" performance and Sessue Hayakawa's "best supporting actor" performance.

Joanne Woodward was chosen year's best actress for her performances in "The Three Faces of Eve" and "No Down Payment." Dame Sybil Thorndike was named best supporting actress for her work in "The Prince and the Showgirl."

Carl Th. Dreyer's "Ordet" was named best foreign pic shown in U.S. during 1957.

Committee listed year's 10 best pix. In order, after "Bridge," come "Twelve Angry Men," "The Spirit of St. Louis," "The Rising of the Moon," "Albert Schweitzer," "Funny Face," "The Bachelor Party," "The Enemy Below," "A Hatful of Rain" and "A Farewell to Arms."

In foreign film category, after "Ordet," come "Gervaise," "Torero," "The Red Balloon" and "A Man Escaped."

The Deep Six
(COLOR)

Routine wartime naval drama starring Alan Ladd. Average b.o.

A Jaguar Production for Warner Bros. release. Produced by Martin Rackin. Stars Alan Ladd, Dianne Foster, William Bendix and Keenan Wynn. Features James Whitmore, Efrem Zimbalist Jr. and Joey Bishop. Directed by Rudy Mate. Screenplay, John Twist, Rackin and Harry Brown, based on novel by Martin Dibner; camera (WarnerColor), John Seitz; editor, Roland Gross; music, David Buttolph. Reviewed in N. Y. Dec. 19, '57. Running time, **105 MINS.**

Alec Austen	Alan Ladd
Susan Cahill	Dianne Foster
Frenchy Shapiro	William Bendix
Lt. Comdr. Edge	Keenan Wynn
Comdr. Meredith	James Whitmore
Lieut. Blanchard	Efrem Zimbalist Jr.
Ski Krokowski	Joey Bishop
Claire Innes	Barbara Eiler
Slobodjian	Ross Bagdasarian
Mrs. Austen	Jeanette Nolan
Paul Clemson	Walter Reed
Lieut. Dooley	Peter Hansen
Lieut. (j.g.) Swanson	Richard Crane
Collins	Morris Miller
Al Mendoza	Perry Lopez
Pilot	Warren Douglas
Pappa Tatos	Nestor Paiva

Like Gary Cooper in "The Friendly Persuasion," Alan Ladd in "The Deep Six" is a Quaker who wrestles with his own conscience to overcome his pacifist training when confronted with a shooting war. Except for this plot twist, the Jaguar production for Warner Bros. release is a standard wartime naval drama. Alan Ladd's name on the marquee may prove of some value, but the picture appears destined for a fast playoff and average boxoffice results.

The screenplay by John Twist, Martin Rackin (who also produced) and Harry Brown from the novel by Martin Dibner is filled with familiar naval characters and heroic exploits. The enlisted gobs in "The Deep Six" act no differently than the sailors in hundreds of other pictures dealing with the U. S. Navy in peace and war. They're a brave (on land and on sea), aggressive, wise - cracking bunch, always chasing dames. Since this is a wartime drama, it's not too difficult for a cliche-spotter to remark early in the unfolding, "That guy is going to get killed."

It appears that the writers had some higher things in mind that just don't come off. They have teamed Ladd, as a Quaker, with William Bendix, who plays a Jewish petty officer, against Keenan Wynn, an executive officer up from the ranks who is hell bent for revenge, has a killer instinct, and gives evidence of bigotry.

The crew's reaction to Ladd's pacifism is wholly unrealistic. As the gunnery officer, he hesitates to give an order to fire on an approaching plane. At first a hero, since the plane turns out to be a friendly one, Ladd is held in disdain when word spreads around that he refused to fire because of his Quaker leanings. As a result, he is transferred to damage control. He regains his heroic stature when, with the help of Bendix, he removes an unexploded Japanese bomb from the ship. The sailors, who formerly shunned him, walk over sheepishly, extend their hands and remark: *"We had you all wrong, Sir."*

Ladd's pacifism again crops up during a voluntary mission to rescue some U. S. airmen on a Japanese-held island. This time Ladd has to prove himself to his pal, Frenchy Shapiro (Bendix). As a Japanese patrol advances, Ladd freezes at his gun. However, when the enemy riddles his pal, his trigger finger unlooses and he mows down the attackers. Bendix, with bullets in his belly and sprouting blood, smiles benignly and says, "I knew you had it in you all along, Sir."

As a result of Frenchy's death and the experience on the island, Ladd "finds" himself and determines to marry the beautiful art director (Dianne Foster) of the swank advertising agency where he had worked as an artist before donning his naval uniform. He had formerly postponed the marriage because he thought it unfair for his fiancee to risk the possibility of becoming a widow.

Performances meet the needs of the script. In addition to Ladd, Miss Foster, Bendix and Wynn, who are okay in their portrayals, James Whitmore is convincing as the dedicated ship's captain. Joey Bishop, a very funny standup night club comedian, doesn't have the material, as a fast-talking, dame-chasing gob, to match his nitery exploits. Efrem Zimbalist Jr., as the ship's doctor, and Ross Bagdasarian, as an American sailor with femme cousins in every port, come across nicely.

Rudy Mate's direction is routine. John Seitz's WarnerColor photography is topnotch as are the overall production values. *Holl.*

I Was a Teenage Frankenstein
(PART COLOR)

Sock shocker for exploitation market; good followup to "I Was a Teenage Werewolf."

Hollywood, Dec. 20.

American-International release of Herman Cohen production. Stars Whit Bissell, Phyllis Coates, Robert Burton, Gary Conway. Directed by Herbert L. Strock. Story-screenplay, Kenneth Langtry; camera (black-and-white, Pathecolor), Lothrop Worth; editor, Jerry Young; music, Paul Dunlap. Previewed Dec. 18, '57. Running time, **72 MINS.**

Professor Frankenstein	Whit Bissell
Margaret	Phyllis Coates
Dr. Karlton	Robert Burton
Teenage Monster	Gary Conway
Sergeant Burns	George Lynn
Sergeant McAffee	John Cliff
Dr. Randolph	Marshall Bradford
Arlene's Mother	Claudia Bryar
Beautiful Girl	Angela Blake
Dr. Elwood	Russ Whiteman
The Jeweler	Charles Seel
Man at Crash	Paul Keast
Woman in Corridor	Gretchen Thomas
Arlene	Joy Stoner
Young Man	Larry Carr
Police Officer	Pat Miller

This follow-up to "I Was a Teenage Werewolf," released earlier in year, is a shocker turned out on the same drill-press but of sounder fibre. Well developed to take advantage of the chill possibilities of subject, film is a sock entry for its particular market, where with its companion picture, "Blood of Dracula," package may be exploited for handsome returns.

The Herman Cohen production hits a gruesome note in certain sequences as the Kenneth Langtry screenplay limns efforts of a scientist to assemble a human body from parts of different cadavers, but it's the type of shuddery action which pays off. How this man-made monster is restored to life isn't made clear, but supposedly this spark is the result of experiments perfected by the scientist, a descendant of Dr. Frankenstein who created his own early monster, and cloudiness does not affect the mounting suspense.

Under Herbert L. Strock's knowhow direction the story line is given a legitimacy, and characters are persuasively enacted to lend sound substance to general unfoldment. Film is in Pathe-color for approximately the final minute, balance in black-and-white.

Whit Bissell plays the role of a brilliant English scientist visiting in this country whose goal is to recreate a new human body which will respond to his every wish. He enlists the unwilling assistance of an American physicist, and gradually his creation is born, firm in young body but still possessed of a hideous face. After a new face is grafted on, taken from a teenager kidnapped for purpose, Bissell plans to leave for England where he will unveil his great experiment but is killed by his monster as he is about to "disassemble" his creation for shipment to his London lab. Monster himself is electrocuted when he somes in contact with a power board as police are moving in.

Bissell delivers strongly in a sincerely - delineated characterization and has expert backing right down the line. Robert Burton portrays his unwilling assistant, shocked at the task ahead, and Phyllis Coates is good as Bissell's fiancee, acting as his secretary and left to be murdered by the monster after scientist learns she has discovered his secret. Gary Conway is the monster, with good makeup created by Philip Schneer.

Technical departments generally are well handled, including Lothrop Worth's camera work, Jerry Young's fast editing, music score by Paul Dunlap and art direction by Leslie Thomas. *Whit.*

Windom's Way
(BRITISH-COLOR)

Compact well-made drama with Peter Finch as a dedicated doctor in Far East.

London, Dec. 23.

Rank (John Bryam) production and release. Stars Peter Finch, Mary Ure. Directed by Ronald Neame. Screenplay by Jill Craigie, from novel by James Ramsay Ullman; editor, Reginald Mills; camera, Christopher Challis; music, James Bernard. At Leicester-Square Theatre, London. Running time, **108 MINS.**

Alec Windom	Peter Finch
Lee Windom	Mary Ure
Anna Vidal	Natasha Parry
George Hasbrook	Robert Flemyng
Patterson	Michael Hordern
Jan Vidal	John Cairney
Belhedron	Marne Maitland
Lollivar	Gregoire Aslan
Kasti	Kurt Siegenberg
Lansang	George Margo
Amyan	Sanny Bin Hussan
Colonel Lupat	Olaf Pooley
Rebel Commander	Martin Benson

The popularity of Peter Finch, one of Britain's top screen mummers, will insure "Windom's Way" as a safe b.o. bet in the U.K. If Finch yet has sufficient pull in America then exhibitors there might well take a chance on this slowish, but well-made, intelligent drama. There are two or three standout performances and a distinct authenticity about the Far East locale.

Finch is a dedicated doctor working in the village of Selim, a Far East island. He is loved and trusted by the villagers and finds himself involved in their political problems. Mary Ure is his estranged wife who comes out for a trial reconciliation at a time when the locality is in a state of unrest. Finch's ideals are such that he tries to prevent the villagers from getting up in arms against the local police and plantation manager.

The acting throughout this drama is first class, with Finch particularly convincing. Miss Ure has little chance in the colorless role of his wife, but Natasha Parry as a native nursing sister, in love with Finch, is warm, sensitive and technically very sound. Other excellent performances are chalked up by Marne Maitland, as commissioner for the Northern Provinces; Michael Hordern, as the fussy plantation manager, Jan Vidal, as a sort of local Trade Union leader; and little Kurt Siegenberg, as a young urchin devoted to Finch.

Jill Craigie has provided a slow moving, but literate script. Ronald Neame's direction brings out qualities of dignity and credibility. Camera work and music effects are sound throughout. "Windom's Way" adds up to a sound drama with considerable tension. *Rich.*

Count Five and Die
(BRITISH—C-SCOPE)

Reasonably gripping, but shoddily directed, meller concerning wartime espionage; will serve as adequate program filler in most houses.

London, Dec. 23.

20th-Fox release of a Zonic (Ernest Gartside) Production. Stars Jeffrey Hunter, Nigel Patrick, Annemarie Duringer, David Kossof, Rolf Lefebvre. Directed by Victor Vicas. Screenplay, Jack Seddon and David Pursall; editor, Russell Lloyd; camera, Arthur Grant; music, John Woolridge. At Rialto Theatre, London. Running time, **92 MINS.**

Ranson	Jeffrey Hunter
Howard	Nigel Patrick
Rolande	Annemarie Duringer
Mulder	David Kossoff
Willem	Claude Kingston
Piet	Philip Bond
Faber	Rolf Lefebvre
Martins	Larry Burns
Jan	Arthur Gross
Miller	Robert Raglan
Parrish	Peter Prowse

Yet another British war film is tossed into the international market with "Count Five and Die." As a program filler, it fullfils its purpose and should click commercially in a modest way on both sides of the Atlantic. Though a tense little number, it could be so much better, being marred by casual direction by Victor Vicas, and indifferent editing.

This concerns the activities of a British intelligence unit operating in London during pre-invasion days. Its purpose was to bluff the Nazis into believing that the major invasion strike was to be through Holland. As a result of its success, when the invasion did happen, many of the German forces were waiting, in vain, in Holland.

The little unit, operating behind the facade of a fake film company in an area in Soho, is commanded by Nigel Patrick. He has with him Jeffrey Hunter as an American officer and a staff of Dutch patriots. Into this unit comes a new member. A girl, alleged to be Dutch, but rightly suspected by Patrick of being a German agent. The pic's atmosphere is built up by bluff and counter-bluff. For quite awhile the audience is steered by red herrings into not knowing quite who is to be trusted. Eventually it finishes up as a straight cloak-and-dagger meller.

The acting is competent without being inspired. For Patrick, the film is a chore which he handles suavely, without adding overmuch to his reputation. Jeffrey Hunter is also wholly adequate as the one member of the gang that not even the most naive patron could suspect. Annemarie Duringer, who plays the girl spy, is not over encumbered with good looks but has a striking personality and handles her role with persuasion. The stars are supported by a five cast of actors in which David Kossoff, Rolf Lefebvre and Philip Bond make good impressions.

The screenplay by David Pursall and Jack Seddon somehow manages to hold the tenuous line of suspense for the full 92 minutes, but Russell Lloyd's editing is untidy. The audience is often left up in the air because certain sequences are not allowed to unroll to their logical conclusion. Leslie Hodgson's sound is also suspect. It is altogether too noisy and fussy and as a result some dialog is lost in a welter of extraneous noises.

"Count Five" could have been an extremely good thriller. But it falls down, and appears to just miss. *Rich.*

New York Sound Track

Success story: Headline in the UNESCO news bulletin reads "Films of Shakespeare Plays Popular in Nigeria." **Sir Laurence Olivier,** please rise and take bow.

Except for **Robert H. O'Brien,** who received a contract to join Loew's as financial v.p., the company is not handing out long-term pacts to new executives . . . **Kurt Weinberg** resigned as column publicist for **Budd Schulberg's** "Across the Everglades." . . . Three Metro pictures have been booked for the Radio City Music Hall — "Seven Hills of Rome," starring **Mario Lanza;** "The Brothers Karamazov," headed by **Yul Brynner** and **Maria Schell,** and "Merry Andrew," starring **Danny Kaye** . . . **Richard Widmark** signed by Metro to costar with **Doris Day** in the filmization of the Broadway comedy, "Tunnel of Love." **Gene Kelly** will direct . . .

Loew's prexy **Leopold Friedman** inspecting company's theatres and viewing new product on the Coast . . . **Alan Ladd** will star in "The Badlanders," **Aaron Rosenberg's** first picture for Metro release . . . 20th-Fox released **Dorothy Dandridge** from a picture commitment so she could play Bess in **Samuel Goldwyn's** "Porgy and Bess." . . **Rossano Brazzi** will costar with **Deborah Kerr** in "The Blessing" for Metro . . .

Pair of indie producers are involved in a hassle over the title "The Pusher," which has been attached to projects each is working on for early filming. Film has been announced in the East by **Harold Robbins,** who will release through Republic. In Hollywood, **Milner Brothers** Pictures is ready to go before the cameras next month and the Milners claim a priority. Their project probably will be released by Allied Artists.

N.Y. Mirror film critic **Justin Gilbert** and his wife, dancer **Franca Baldwin,** off on a European jaunt . . . **Dale Wasserman,** who co-scripted "The Vikings" for **Kirk Douglas'** Bryna Productions, signed to convert **Stanley Wolpert's** novel, "Aboard the Flying Swan," to the screen for producers **Roger Tilton** and **Hugh Johnston.**

Metro has assigned **Richard Brooks** to direct the filmization of **Tennessee Williams'** "Cat on a Hot Tin Roof." . . . **Taina Elg** will be the only girl in the otherwise all-male cast of "Imitation General," new Metro film starring **Glenn Ford** and featuring **Red Buttons** . . Gold Medal Studios in the Bronx now has rear screen projection equipment . . . **Bernard Westman** signed to provide additional music of "Our Virgin Island," the Countryman production starring **John Cassavetes** and **Sidney Poitier** . . . **Jack Flynn,** Stanley Warner district manager, acting as chairman with **Leon Serin** and **Lou Davidoff,** has been successful in getting the Township of Upper Darby, Pa. to reduce the amusement tax from 10% to 5%.

John Woolridge, London composer husband of actress **Margaretta Scott,** is negotiating a deal to write music for two pix in Hollywood for 20th-Fox. He was responsible for the music of 20th's British production, "Count Five and Die," which is recorded by Philips.

Choreographer **Lee Sherman** has left for Paris where he will put on the dance sequences for the film, "Bal Tabarin." Sherman recently designed the show at the Cotton Club in Miami . . . **Gil Golden,** Warner Bros. ad chief, and family entrained for the Coast over the weekend. He'll make his headquarters there from now on. He'll be followed soon by his assistant, **Dick Lederer** . . . Some eastern drive-ins weathering the winter via in-car heaters . . . The same day that 20th-Fox acclaimed **Diane Varsi** as the busiest actress of the year, Coast reports had her checking into a hospital for nervous exhaustion . . . Vancouver's first international festival (July 19-Aug. 16) will include an international film competish.

Notes From Madrid: Production designer **Boris Levin** expected in next month to blueprint "John Paul Jones" for Spanish ports, territorial waters and Madrid interiors . . . **Raoul Levy** unit returning early in January to get additional footage needed to wrap "Jewellers By Moonlight" . . . Warner Bros. director **Irving Rapper,** guided by Spanish vet assistant director **Joe Ochoa,** totalled thousands of kilometers during ten-day location search for Rapper's upcoming "Miracle" . . . **Ava Gardner,** who flies to Rome for "Goya" fittings and story huddles soon, cut a Xmas turkey for houseguests at her Moraleja finca outside Madrid. La Gardner has been a stranger in town and newsmen here persistently clue her close-to-the-hearth stance with a recent facial mishap with a very young toro . . . Flamenco star **Antonio** in from Rome and playback recordings with **Sir Thomas Beecham** for "Honeymooners," now being prepped by producer-director-writer **Michael Powell.** Local reports say **Moira Shearer** is now missing on Powell's cast list . . . **Juan Perez,** down with heart attack in Paris several weeks ago, back at his Dipenfa-Filmayer exec desk with no plans for a film purchase mission to U.S., following local distrib association edict banning further purchasing commission activities . . . **Anthony Mann** in from Hollywood for holiday stay with wife **Sarita Montiel,** now grinding "Buy My Violets" for **Benito Perojo.**

Bennett Cerf, panelist on "What's My Line?" who also is a director of Loew's, in quizzing Cyril Ritchard as "mystery guest," put his question: "There are a number of block-busting pictures now being shown in New York. Are you appearing in any of them?" The blind-folded Cerf ticked off "Sayonara," (WB) "Raintree County," (Metro) "The Bridge on the River Kwai" (Columbia) and "Paths of Glory" (UA).

Time Mag profile on **Maria Schell** gives a boost to Metro's "Brothers Karamazov" but reflects unfavorably on the actress' private and professional personality. It calls her "an unashamed tightwad," prone to heavy Germanic mannerisms in her portrayals and a performer who forces others in the cast to overact "in self defense." Piece also mentions her bad figure and quotes her as saying "In Europe, people look at my face, not at my body." . . . **Mike Todd's** Christmas gifts to scribes: a Swiss musicbox playing the tune from "80 Days" and a "Do It Yourself Anniversary Party Kit" crammed with international goodies surrounding a hefty western ham. Food package is a solid tribute to the Todd sense of humor since, in the instructions, he kids himself. "When uncorking the champagne it might be a good idea to slip a ten dollar bill to your domestic help which should help to set the mood of the Madison Square Garden Party."

Height of pressagentry elegance is **Bill Doll's** hedgehopping around the country attendant to the non-Todd-AO additional openings of "80 Days" in **Mike Todd's** 6-seat, 2-motor Lodestar plane, which has a 1,400-mile cruising range. Todd's permanent pilot is making the tour with Doll on his 40-city o.o. to powwow with his local field men. It climaxed Dec. 22 in L.A. and Dec. 26 in Frisco, marking the first anniversaries of the film's runs in those two key cities.

If the industry is interested in a business building publicity campaign, it ought to gander **Ernie Emerling's** hep bi-weekly "Movie Memo," issued as a service to editors, columnists and commentators. Not only does the Loew's Theatres' pub-ad chief's bulletin contain stories plugging new pictures, but it also contains provocative all-industry pieces which have been receiving widespread pickup. As part of the current "Memo," Emerling includes an interesting piece of advertising for "Raintree County"—interesting from a journalistic standpoint because the front and back pages are reproductions of actual front pages of the New York Times of April 15 and 16, 1865, with accounts of the assassination and death of Abraham Lincoln. Inside pages include art and publicity on "Raintree."

January issue of McCall's Mag carries a six-page **"Danny Kaye Picture Book,"** going back to the comedian's salad days on the Borscht circuit . . . **Henry Klinger,** associate story editor at 20th, vacationing in Florida.

SLIP OF THE CENSORS' BLUE LIP

Despite New 'A3' Category, Legion Hangs 'Farewell to Arms' With 'B'

Although it now has a new rating, A 3 (Unobjectionable for Adults), the National Legion of Decency last week put "Farewell to Arms" into its B, or Objectionable in Part for All, category. Also B-Rated was "Man on the Prowl."

There have been indications that the Church now will make some efforts to alert Catholics to the "dangers" of a B-rated film. In the past, this rating has made little difference.

In objecting to "Farewell," the Legion stated: "In the guise of dramatic realism, this film presents material in such a sensational and excessive manner that it is judged to be morally unacceptable for entertainment motion picture purposes. Furthermore, there is *not sufficiently clear moral compensation for the undue emphasis on illicit love.*"

(In the picture, the heroine, Jennifer Jones, becomes pregnant while carrying on a lengthy affair with Rock Hudson. She finally dies in childbirth after agonizing pain while he, who has been through terrible wartime experiences, ends a broken man.)

In handing a B-rating to "Man on the Prowl," the Legion said it tended to "justify the use of an immoral principle in plot solution."

'God Created Woman' On Again As Cops-Showman Continue Their Struggle

Los Angeles, Dec. 30.

Bulwarked by a temporary restraining order issued by Superior Judge Kurttz Kauffman, "And God Created Woman" opened its run at the Vagabond Theatre here last week and will continue unmolested at least until Friday (3). At that time, Judge Kauffman will hear arguments on why the restraining order should not be ither extended or discontinued.

Attorneys for the Vagabond took the unusual step of seeking the restraining order before the picture opened, contending that when police raided the theatre recently and halted showings of "Fire Under Her Skin," they promised to come back and halt "Woman" on the grounds that it was "even hotter."

Brigitte's Drooly Mail

Washington, Dec. 30.

Brigitte Bardot fans get very serious about it, according to Ed Rosenfeld, Trans-Lux manager here. Rosenfeld has received 26 holiday fan letters addressed to France's new sexsation, all care of the Plaza Theatre, 275 seater in the Trans-Lux chain.

"And God Created Woman," the Bardot starrer, has been playing to s.r.o. crowds here for eight weeks. She obviously has projected only too well.

CINERAMA DECAMPS BUFFALO

Recent Grosses Not Meeting Operating Net at Teck

Buffalo, Dec. 30.

Cinerama will close "Search for Paradise" at Teck Feb. 1 and depart Buffalo permanently. Local management admits receipts have not met expenses and that Buffalo support does not warrant continuance. Weekly grosses have dropped from over $20,000 after opening in March of 1955 to $5,000 and under recently.

Sub-lease of Teck by Stanley Warner expires next March when house will revert to Lowe's, the original lessee, which has ten years more to go.

Cliff Hall, owner of El Rancho Drive-in at Palatine Bridge, N. Y., is again a patient in the Veterans Hospital at Albany. He underwent surgery there in October and later was discharged.

Spiegel on World Impact Of American-Made Films; But Censorship No Good

Mike Wallace in his last Thursday (26) N. Y. Post column queried producer Sam Spiegel, in part as follows:

Q. Aren't movies the most powerful propaganda instrument we have?

A. Yes. The motion pictures give you the strongest penetration of any method of propaganda in the world. Six months after a wave of rock and roll in America, you have a wave of rock and roll in the slums of Bangkok. It's incredible.

Q. Well, is the motion picture industry living up to this responsibility?

A. To be honest about it, no.

Q. Why.

A. Because in Hollywood we live in an ivory tower—or an ivory sewer! We have absolutely no idea of the effect that our movies have on people abroad. In America, we make the pictures as hard, as tough, as lewd as we possibly can for home consumption. American audiences know how to separate the good movies from the sensational. But when one of these movies is shown abroad it's considered typical of America.

Q. Well, doesn't Hollywood plan to do anything about this? What's the solution—censorship?

A. No. I'm so wary of censorship that I don't believe it's the answer to any such problem. I think our responsibility lies in *explaining* the picture properly to the foreign audiences. Take a picture like "Blackboard Jungle." I think we should *explain* that these are not average conditions in Amerca, but that they are conditions only in certain parts of America. Why not admit it?

National Theatres Free of Gloom

Kansas City, Dec. 30.

A healthy upsurge in business, both for the chain and the entire motion picture industry, is anticipated by National Theatres in 1958, according to a circuit-wide telephone conference hookup held last Friday (27) by President Elmer C. Rhoden with execs in each of chain's six division offices. Rhoden conducted mass confab from here, with Frank H. Ricketson Jr., veepee in charge of theatre operations, presiding from Denver.

In kudosing the "enthusiastic spirit" of the men in the field, Rhoden stated, "We have every right to be enthusiastic with the top product we have to sell in our theatres." Circuit topper also called attention to National's first picture, "Cinemiracle Adventure," lensed in company's new widescreen process, "which will be one of the greatest advents in the history of motion pictures."

Rhoden also detailed circuit's diversification program, which includes the recent acquisition of tv and radio stations in Kansas City.

Reporting on business in their own territories, each echoing Rhoden and also Ricketson's predictions for coming year, were John B. Bertero, Alan May and M. Spencer Leve, Los Angeles; William H. Thedford, Frisco; James Runte, Seattle; Robert W. Selig, Denver; Al Frank, Milwaukee; and Richard P. Brous, Kansas City. Hookup lasted 39 minutes.

First meeting of 1958 will be held by execs early in January to review company's program for 1958.

THEY STILL TALK --BUT SAY LESS

By FRED HIFT

Even though the bastion of film censorship continued to crumble in 1957, and promises to weaken even more in the coming year, three lawyers and a former censor agreed last week that no radical changes were in prospect for 1958.

The consensus of opinion among the censorship experts is that U. S. Supreme Court already has knocked the props from under the various city and state censor boards, but that the High Court can't be expected to go further for the moment in the direction in which it already has moved, i.e., to eliminate pre-relase censorship of films altogether.

In fact, the opinion is heard that the industry may be better off with censorship as it currently stands than with no formal censorship at all, and instead a rash of local boards trying to "protect" community morality.

There is, further, some question as to the practicability of post-release censorship. There are those who say it satisfies the legal mind which tends to draw fine lines, but that—from the purely practical point of view—it can be just as much of a nuisance as pre-release censoring.

The Three Experts

The three lawyers — Ephraim London, Sidney Schreiber and Felix Bilgrey—all of whom have fought for the freedom of the screen, all note and appreciate what Schreiber termed "the erosion" that already has taken place in the censor field. None however, seriously expected the Supreme Court to take the final step in outlawing pre-release censorship.

"The Court gives every indication that it intends to continue judging cases on their individual merit as it has done in the past," said London. "It will not make the basic decision and, in my opinion, the exhibitors are better off that way. If the Court does rule out the censors, we probably will then see a great deal of censoring activity on the city level. In two or three years, however, films would be treated just like books."

London said he was certain that, whatever happened, post-release censorship would always be there. In theory, a society without censorship would be ideal, he held, but in practice it just was not possible.

Arguing along the same line was Dr. Hugh M. Flick, the former New York censor now assistant to the N. Y. State Education Commissioiner at Albany. Flick, who had the reputation of being the most intelligent and enlightened censor in the country, said he felt certain that the Supreme Court was moving to "knock out the censors as we know them today." But, he added:

> *"Make no mistake. The phenomenon of censorship will be with us always. A society has the right to protect itself. In the instance of the press, a compromise was made. With films, things are in the transition stage. A new formula must be found.*

In Flick's opinion, that formula

(Continued on page 16)

Louis Lasco
has written an amusing guide for the perplexed on
How To Look At Movies
* *
another Editorial Feature
in the
52d Anniversary Number
of
VARIETY
OUT NEXT WEEK

Dick Nash's Word To Worrisome: He's Not Rewriting 'Porgy & Bess'

The transference of a classic from one medium to another and particularly from a novel or the stage to the screen is bound to bring forth a storm of protest or comment from purists and experts. Everybody, it seems, has an idea as to how it should be done.

This is the hotseat on which N. Richard Nash is presently perching. Nash has been selected by Samuel Goldwyn to write the screenplay for "Porgy and Bess." Since undertaking the assignment, the playwright-screenwriter has been bombarded with letters and comments from friends and unknowns on just how the George Gershwin-Ira Gershwin-Dubose Heyward classic should be treated. In addition, there have been a flood of misconceptions about what will appear in the film version.

Nash, who is working on the screenplay in New York, wants to clarify all the erroneous notions and at the same time present an indication of what he hopes to accomplish. "I don't know where people get their information," he said, "but somehow there appears to be an impression that some of the best-known songs, including "Summertime," will be cut. Another misconception is that Porgy will no longer be a cripple."

Nash emphasized that these notions were completely untrue. He said that he would employ all the well-known songs. "My feeling," he said, "is to use all of the music. Perhaps some cuts will be made where George Gershwin indicated; Ira Gershwin, who has been participating in my conferences with Goldwyn, and directir Rouben Mamoulian know where the changes should be made."

Nash stressed that "Porgy and Bess" does not require any improvement. "It would be presumptuous of me to assume that I can improve it. My aim is to find out how I can fulfill it in a different medium." His main objective, Nash stated, "is to open the picture out where the play would not allow for it. Not to do it that way would make it a static picture." He pointed out that he has been extremely faithful to the material and has developed it in areas where the confinement of the stage did not permit.

The writer revealed that he had borrowed some material from the original novel. This material, he pointed out, does not alter the basic story, but reveals new facets of character in relation to the work the residents of Catfish Row perform. For example, the novel suggests that they are fishermen, but in the play they are never seen performing their jobs. "The new material," Nash noted, "is not brought in from left field. It helps to enlarge the scope of the opera and is introduced only in relation to the demands of the music."

The picture, Nash reported, will open with a scene showing the Negroes of Catfish Row working on a wharf. The scene will be accompanied by the singing of "Summertime." Later, the scene shifts to Catfish Row. In his effort to open up the picture, Nash has provided full-blown accounts of the hurricane, the parade, and the picnic. "I am trying to fulfil the material to the extent that George Gershwin had in mind in trying to suggest things that could only barely be suggested on the stage."

Nash has also made sure that the picture conveys accurately the fact that it is a period piece and that it presents the way Negroes lived in a section of the south in 1912. "The picture," he said, "will be more specific in terms of the period and it will be made clear that it is a saga of a bygone day."

The writer expects no difficulties with Negro groups about the subject matter or the manner of presentation. He pointed out that before the musical was sent abroad by the U.S. State Dept. it had received the unanimous support of all Negro groups.

Four-Woman Censor Bd. Bans Brigitte Bardot To Memphis Gentlemen

Memphis, Dec. 30.

French import, "And God Created Woman," starring the new sexpot starlet, Brigitte Bardot, is banned in Memphis by order of the four-woman censor board, who went together and were unanimous in ruling that Bardot, highest salaried actress in French films, was "too much woman." The Memphis ladies will not allow the Memphis gentlemen to take a gander.

Mrs. B. F. Edwards, who serves as chairman of the group, also told VARIETY the pic was "lewd, lascivious and immoral," and said, "it could not be shown here under any circumstances — even if certain scenes were cut.

West Memphis, Ark., usual switch-over for all Memphis-banned releases, is dickering to book the film, and expects to do boff biz.

Charles Pathe, 94, Dies in Monaco

Monte Carlo, Dec. 30.

Charles Pathe, French film pioneer, died here Christmas Day on the eve of his 94th birthday. Originator of one of the first newsreels, Pathe's Gazette, M. Pathe first became interested in picture production 60 years ago.

He began by setting up a phonograph shop in Paris in 1896 and two years later, upon seeing the works of the Lumiere brothers, he organized a picture department in association with his brother, Emile.

In subsequent years his operations in film production and distribution were expanded to worldwide scope, marking progress that he himself described as "fantastic, unhoped for." That it indeed was fantastic is demonstrated by the fact that the Pathe Freres started out by pooling only $500 each for the purchase of two kinetoscope machines invented by Thomas A. Edison, and were soon to have 20 such machines, each placed in a separate French town. Films were rotated on a week-to-week basis, thus was originated the exchange distribution system.

Pathe went into production with a camera he acquired from Louis Lumiere and acted as his own cameraman, manufacturer, shipping clerk and salesman. He went ahead as equipment improved, making early features and the newsreel, opening offices in England and the United States and exchanges in key cities throughout the world. In 1914 a producing studio was set up in Jersey City where the "Perils of Pauline" serial was made.

In 1917 the American branch of Pathe Freres was sold to the Merrill Lynch banking company. The reel, famed for its crowing rooster symbol, was taken over by RKO which in turn sold it to Warners. WB suspended its operation in August, 1956, for reasons of economy.

Pathe retired in 1929. His brother, Emile, died in 1937.

KATZMAN'S COLUMBIA 7 IN '57 TO BE DOUBLED

Hollywood, Dec. 30.

Sam Katzman, who made seven films for Columbia release in 1957, will produce more than twice that total in 1958. He'll do six in the first three months of the year, beginning with "Juke Box Jamboree" and "Pretty Boy Floyd."

Sextet, Katzman reported, will comprise roughly "one-third" of his 1958 production activities.

Mpls. Jumpin', 'Water' Wow $12,000, 'Raintree' Big 9½G, 'Peyton' Socko 18G, 'Wonders' Stout 9G in 73d

Minneapolis, Dec. 30.

The normal after Christmas boxoffice rebound is being greatly stimulated currently by three boxoffice blockbusters and an array of sturdy holdovers. Within memory, there was never such a powerful trio of fresh arrivals as "Peyton Place," "Raintree County" and "Don't Go Near the Water" hitting the local Loop all in one week prior to this stanza.

A considerable number of hefty holdovers is topped by the hard-ticket gold mines "Seven Wonders of World" and "Around World in 80 Days" in their 73d and 25th weeks, respectively. Then there are "Les Girls" in its eighth stanza and "Sad Sack," "Legend of Lost" and "My Man Godfrey." Newcomers and holdovers will get 1958 off to an encouraging start.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (25th wk). Christmas and New Year's weeks' daily matinees are spelling added coin. Into its seventh month and still a mighty winner with $13,000 this round. Last week, $12,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (73d wk). Daily matinees and announcement of "final weeks" are boosting the take. "Search for Paradise" announced to open March 4. Stout $9,000. Last week, $8,000.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G). Wow $12,000. Last week, "Teenage Frankenstein" (Indie) and "Blood of Dracula" (Indie) (2d wk), $2,500 in 5 days.

Lyric (Par) (1,000; $1.25-$2.25)—"Raintree County" (M-G). Well-liked picture a hard-ticket attraction with seven evening and three matinee showings weekly. Lively $9,500. Last week, "Deerslayer" (20th) and "Smiley" (20th), $2,800 at 85-90c scale.

Radio City (Par) (4,100; 85-90)—"Sad Sack" (Par) (2d wk). Although still plenty healthy goes out after six days to make way for "Sayonara" (WB). Its $13,000 week-before-Christmas initial stanza was considered remarkable. Fancy $10,000 looms this session. Last week, $13,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Legend of Lost" (UA) (2d wk). Has demonstrated good boxoffice strength. Still nice at $7,000. Last week, $7,200.

RKO-Pan (RKO) (1,800; 75-90)—"My Man Godfrey" (U) (2d wk). Pic has met general approval and doubtlessly being helped by favorable word-of-mouth. Okay $4,000. Last week, $4,000.

State (Par) (2,300; 90-$1.50)—"Peyton Place" (20th). A real wicket winner. Upped scale calls for $1.50 after 5 p.m. but the public apparently doesn't resent the high scale. Looks mighty $18,000. Last week, "Tall Stranger" (AA), $4,500 at 85-90c.

Suburban World (Mann) (800; 85)—"Smallest Show on Earth" (Indie). Okay $1,500. Last week, 'Game of Love" (Indie) and "Summer of Happiness" (Indie) (2d runs) (2d wk), $1,000 in 4 days.

World (Mann) (400; 85-$1.25)—"Les Girls" (M-G) (8th wk). Undoubtedly could run several weeks longer, but these are final seven days, with "And God Created Woman" (Kings) due in next. Strong $4,500. Last week, $4,000.

Pitt Biz Booms; 'Enemy' Hot $10,000, 'Legend' Fine 19G, 'Sack' 15G, 2d

Pittsburgh, Dec. 30.

Holidays putting a smile on the Golden Triangle for the first time in weeks. Downtown holdovers, "Sad Sack" at Stanley and "Legend of Lost" at Penn, both are higher. A couple of new ones, "Enemy Below" at Fulton and "Kiss Them for Me" at Harris, are solid and will hold. "And God Created Woman" at Squirrel Hill is a sensation and topping first stanza's figures. Long-run pix, "Search for Paradise" at Warner and "Around World in 80 Days" at Nixon, are recovering handily from the seasonal slump of last week.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Enemy Below" (20th). Fine notices but audiences are predominantly male and drawing few femmes. Enough of the former, to land big $10,000; it holds. Last week, "Monolith Monsters" (U) and

(Continued on page 15)

Broadway Grosses

Estimated Total Gross
This Week $1,091,500
(Based on 24 theatres)

'Peyton' Wow 35G, Hub; 'Kwai' $30,000

Boston, Dec. 30.

With big pictures on the scene, the Hub b.o. is booming this stanza. "Bridge on River Kwai" is smash at the Gary on hard-ticket policy. "Les Girls" is terrifico at State and Orpheum. "Peyton Place" looms lofty at the Memorial while "Sayonara" is hefty at the Metropolitan. "Across Bridge" is hotsy at the Kenmore. "Old Yeller" is slick at the Beacon Hill. "Around World in 80 Days" leads holdovers with a smash gross in 38th week at the Saxon. "Search for Paradise" is socko in sixth at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75)—"Raintree County" (M-G) (11th wk). Oke $6,000. Last week, $7,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Old Yeller" (BV). Sock $15,000. Last week, "Perri" (BV) (5th wk-5 days), $3,000.

Boston (SW - Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (6th wk). Smash $17,000. Last week, $15,000.

Copley (Indie) (961; 90-$1.25)—"Cabiria" (Indie) (2d wk). Neat $6,000. Last week, $7,500.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col). Second week ended Saturday (28). First week was nice $8,500.

Fenway (NET) (1,378; 60-$1.10)—"Enemy Below" (20th) and "Plunder Road" (20th). Opens Tuesday (31). Last week, "Sad Sack" (Par) and "Gun Battle at Monterey" (AA), hep $5,000.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col). Smasheroo $30,000. Last week, "And God Created Woman" (Kings) (8th wk-10 days), $15,000.

Kenmore (Indie) (700; 85-$1.25)—"Across Bridge" (Rank). Hotsy $11,000. Last week, "Miller's Beautiful Wife" (DCA) (4th wk-10 days), $5,500.

Paramount (NET) (1,700; 60-$1)—"Enemy Below" (20th) and "Plunder Road" (20th). Opens Tuesday (31). Last week, "Sad Sack" (Par) and "Gun Battle at Monterey" (AA), big $18,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World" (UA) (38th wk). Extra holiday shows pushing to wham $24,000. Last week, $18,000.

Pilgrim (ATC) (1,700; 60-$1)—

(Continued on page 15)

'Sayonara' Giant $45000, Frisco; 'Raintree' Rich 16G; 'Sack' Hep 14G, 2d

San Francisco, Dec. 30.

First-runs here currently are booming, with "Sayonara," huge at Paramount and rated one of year's biggest pix. "Raintree County" is terrific at 440-seat house while "God Created Woman" is breaking the record at 400-seat Larkin and is smash at 400-seat Clay. Don't go to Near Water" looks excellent in second Warfield round. "Sad Sack" is great in second session at St. Francis. "Enemy Below" looms nice in second Fox stanza. "My Man Godfrey" shapes okay at Golden Gate while "Legend of Lost" is big in second United Artists week.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Man Godfrey" (U) and "Hell Canyon Outlaws" (Rep). Okay $11,000. Last week, "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues) $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Enemy Below" (20th) and "Deerslayer" (20th) (2d wk). Nice $10,000 in 4 days. Last week, $13,000.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (2d wk). Excellent $20,000. Last week, $21,000.

Paramount (Par) (2,646; 90-$1.25)—"Sayonara" (WB). Huge $45,000. Last week, "Long Haul" (Col) and "Decision Sundown" (Col), $9,500.

St. Francis (Par) (1,400; 90-$1.25)—"Sad Sack" (Par) and "Hard Man" (Col) (2d wk). Great $14,000. Last week, $15,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (58th wk). Up to solid $15,000. Last week, $9,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Big $12,500. Last week, $16,000.

Stagedoor (A-R) (440; $1.25-$2)—"Raintree County" (M-G). Powerful $16,000. Last week, "Magnificent Seven" (Indie) and "Happened In Park" (Indie) (2d wk), $1,300 in 6 days.

Larkin (Rosener) (400; $1.50)—"God Created Woman" (Kings). Record $12,000. Last week, "Game of Love" (Times) (2d wk), $2,700 in 6 days.

Clay (Rosener) (400; $1.50) — "And God Created Woman" (Kings). Great $9,500. Last week, "Only French Can" (Indie) (5th wk), $1,700 in 6 days.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie). Oke $2,200. Last week, "12 Angry Men" (UA) and "Bachelor Party" (UA) (2d wk), $1,500.

Bridge (Schwarz) (396; $1-$1-25)—"Fantasia" (BV) (reissue) (2d wk). Okay $2,000. Last week, $1,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World in 80 Days" (UA) (53d wk). Terrific $30,000, via extra shows. Last week, $17,000.

Rio (Schwarz) (397; $1.10)—"Letters From Windmill" (Indie) (3d wk). Fair $1,500. Last week, $1,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Raising A Riot" (Cont) (2d wk). Big $3,000. Last week, $2,500.

'Peyton' Giant 23G, Balto; 'Sayonara' Big 20G, 'Joey' 14G, 'Legend' 10G, 2d

Baltimore, Dec. 30.

Nice weather, the holiday-week surge and a bundle of blockbusters are giving exhibs here their greatest session in months. "Peyton Place" shapes giant at the Century while "Sayonara" is very big at the Stanley. "Pal Joey" is tall at the Hippodrome.

"Legend of the Lost" looms wow in second frame at the Mayfair. "Seven Wonders of World" shapes fine at the Town. "Around World in 80 Days" zoomed with a final-week tag after a record run of 54 weeks. "Sad Sack" looks nice in second round at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50) — "Peyton Place" (20th). Giant $23,000 or thereabouts. Last week, "Monolith Monsters" (U) and 'Love Slaves of Amazon" (U), $4,000.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (7th wk). Good $5,000 after near same as sixth.

Film Centre (Rappaport) (890; $1.25-$2.25) — "Around World" (UA) (54th wk). Zoomed to oke $8,000 after $5,000 week before.

Five West (Schwaber) (460; 50-$1.25) — "Ship Was Loaded" (Indie). Okay $4,000. Last week, "Lost Continent" (Lopert) (4th wk), $2,800.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Pal Joey" (Col). Loud $14,000. Last week, "Long Haul" (Col), $5,000.

Mayfair (Fruchtman) (980; 50-$1.25) — "Legend of Lost" (UA) (2d wk). Wow $10,000 after about same for first.

New (Fruchtman) (1,600; 50-$1.25)—"Sad Sack" (Par) (2d wk). Good $10,000 after near same in first.

Playhouse (Schwaber) (400; 50-$1.25)—"Panic in Parlor" (DCA). Nice $4,000. Last week, "Spanish Gardener" (Rank) (3d wk), $2,500.

Stanley (SW) (3,200; 50-$1.50*) — "Sayonara" (WB). Big $20,000 or near. Last week, "Jamboree" (WB), $4,000.

Town (SW - Cinerama) (1,125; $1.25-$2.25) — "Seven Wonders of World" (Cinerama). Tall $14,000 for 9 days. In ahead, "This is Cinerama" (Cinerama) (16th wk), $5,500.

'Peyton' Huge 30G, Cleve.; 'Sayonara' Smash $27,000, 'Water' Torrid 15G

Key City Grosses

Estimated Total Gross
This Week $3,393,700
(Based on 20 cities and 220 theatres, chiefly first runs, including N. Y.)

'Water' Great 23G, Det.; 'Legend' 24G

Detroit, Dec. 30.

Only three newcomers in town, but biz is on the upswing this holiday week. "Don't Go Near the Water" and "All At Sea" are making big splashes at the Adams and Krim, respectively. "Man in Shadow" shapes okay at the Broadway-Capitol. Second weeks of "Legend of Lost" at the Palms, "Sad Sack" at the Michigan and "Enemy Below" at the Fox are better than initial seven-day exposure.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Enemy Below" (20th) and "Escape from Red Rock" (20th) (2d wk). Smash $18,000. Last week, $14,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Sad Sack" (Par) and "Hard Man" (Col) (2d wk). Great $22,000. Last week, $20,000.

Palms (UD) (2,961; 90-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Great $24,000. Last week, $22,500.

Madison (UD) (1,900; 90-$1.25)—"Pal Joey" (Col) (8th wk). Strong $10,000. Last week, $8,000.

Broadway-Capitol (UD) 3,500; 90-$1.25)—"Man in Shadow" (U) and "Violators" (U). Okay $12,000. Last week, "Monolith Monster" (U) and "Love Slaves of Amazons" (U), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (53d wk). Oke $10,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50)—"Don't Go Near Water" (M-G). Great $23,000. Last week, "Les Girls" (M-G), $3,500 in five-day seventh week.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (74th wk). Up to $12,400. Last week, $9,800.

Krim (Krim) (1,000; $1.25)—"All At Sea" (M-G). Good $8,000. Last week, "Saint Joan" (UA), $3,000.

'Peyton' Sockeroo 23G, Denver; 'Yeller' $26,000

Denver, Dec. 30.

"Old Yeller" at the Denver looks to pace city by a narrow margin, and moves to the Aladdin for an extended-run. "Peyton Place" shapes mighty at 1,247-seat Centre, and will hold. "Raintree County" is rated big at Orpheum while "Legend of Lost" still is fine in second Paramount session. "Around World in 80 Days" goes into 33d week at the Tabor and will stay through the National Western Stock Show.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Peyton Place" (20th). Mighty $23,000. Holds. Last week, "Esther Costello" (Col), $6,000.

Denham (Cockrill) (1,428; 70-90)—"Sad Sack" (Par) (2d wk). Fancy $11,000, and holding. Last week, same.

Denver (Fox) (2,586; 70-90)—"Old Yeller" (BV). Big $26,000; moves to Alaadin. Last week, on reissues.

Esquire (Fox) (742; 70-90—"How to Murder Rich Uncle" (Col). Good $2,500. Stays. Last week, on reissues.

Orpheum (RKO) (2,596; 90-$1.50)—"Raintree County" (M-G). Big $25,000. Continues. Last week, on reissues.

Paramount (Wolfberg) (2,200; 70-90)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Fine $10,000. Last week, $13,000.

Tabor (Fox) (930;$1.25-$2.50)—"Around World" (UA) (33d wk). Fair $3,500. Stays on. Last week, $2,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Lost Continent" (Indie). Big $2,500. Last week, "Three Feet in Bed" (Indie), $700.

Cleveland, Dec. 30.

Traffic-jamming crowds of holiday ticket-buyers are bringing back happy times this session to Cleveland. Rush for ducats is boosting "Peyton Place" to mighty take at the Hippodrome, to pace the city. "Sayonara" shapes great at the larger Allen Theatre while "Enemy Below" rated fancy at the Embassy.

"Don't Go Near Water" looms excellent at the Stillman while "Sad Sack" is fairly good in 5-day second round at State. "Around World in 80 Days" at the Ohio in 29th week and "Christmas Holiday" in 26th Palace stanza are pushing far ahead of last week's totals.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Sayonara" (WB). Wow $27,000 or near. Last week, "Teenage Frankenstein" (AI) and "Blood of Dracula" (AI), $8,800.

Embassy (Community) (1,200; 70-90)—"Enemy Below" (20th). Fancy $8,000. Last week, "Bail Out at 43,000" and "Buckskin Lady" (UA), $2,800.

Hipp (Telem't) (3,700; $1.25-$1.50) — "Peyton Place" (20th). Mighty $30,000 or over. Last week, "Monolith Monsters" (U) and "Love Slaves of Amazon" (U), $10,000.

Lower Mall (Community) (500; 60-90)—"Torero" (Indie). Modest $2,500. Last week, "It Happened in Park" and "Girl on Third Floor" (Indie) (reissues), $2,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around the World" (UA) (29th wk). Pushing to big $10,000, after $6,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (26th wk). Soared to great $12,500. Last week, $7,800.

State (Loew) (3,500; 70-90)—"Sad Sack" (Par) (2d wk). Fairly good $9,000 in 5 days. Last week, $16,000.

Stillman (Loew) (2,700; 70-$1.20)—"Don't Go Near Water" (M-G). Excellent $15,000. Last week, "Baby Face Nelson" (UA) (m.o.), $6,000.

'Sayonara' Sock $36,000, D.C.; 'Enemy' Great 16G, "Peyton' Wham 31G, 2d

Washington, Dec. 30.

There are only two newcomers along the main stem this week, but the lineup of b.o. blockbusters opened at downtown theatres right before the Yule holiday, are making happy music at the cash register. Both new entries, "Sayonara" day-dating at Metropolitan and Ambassador, and "Enemy Below," at the Columbia, are sock. Former is the biggest draw at these spots since "Giant." "Peyton Place" at Loews Palace tops the city for second consecutive week even topping the opening stanza. "Don't Go Near Water" at Loew's Capitol is also topping its initial week with smash prospects. "Sad Sack" in second week at Keith's is skimming the cream of matinee trade.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB). Socko $36,000. Last week, "Jamboree" (WB), $6,500.

Capitol (Loew) (3,434; 85-$1.25)—"Don't Go Near Water" (M-G) (2d wk). Rousing $26,000, topping last week's $25,000, with special New Year's Eve show helping. Stays.

Columbia (Loew) (1,154; 85-$1.25)—"Enemy Below" (20th). Hotsy $16,000, and holds. Preemed Christmas Day to long queues. Last week, "April Love" (20th) (4th wk), $5,000.

Keith's (RKO) (1,850; 85-$1.25)—"Sad Sack" (Par) (2d wk). Brisk, $12,000 for final 6 days after $13,000 opener.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (2d wk). Wow $31,000 after $29,000 in first. Holds.

Plaza (T-L) (600; 90-$1.50)—"God Created Woman" (Kings) (8th wk). Hefty $6,500 after $6,000.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (39th wk). Schedule stepped up to 15 shows per week, and looks like dazzling $26,000. Last week, $9,500 in 10 shows. Stays on.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (53d wk). Slides into second year and final fortnight with booming $14,000 after fine $12,000 last week.

XMAS STANZA BOOMS B'WAY

Philly B.O. Soars; 'Sayonara' Terrif $48,000, 'Angels' Smash 20G, 'Yeller' Big 21G, 'Gervaise' Hot 9G, 'Joey' 16G

Philadelphia, Dec. 30.

Christmas kicked off midtown bonanza of blue-chip pix and generally got smash response despite some bad spots. "Sayonara" opener had old-time excitement angles and looms mighty at Randolph. "Old Yeller" proved fast from the start. "Deep Six is thin but "Tarnished Angels" shapes smash at 1,250-seat Goldman. Such pix as "Sad Sack," 'Pal Joey" and 'Search For Paradise" are up from last week.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Les Girls" (M-G) (8th wk). Okay $8,000 in 6 days. Last week, $7,500.

Boyd (SW-Cinerama) (1,430; $1.20-$2.80)—"Search for Paradise" (Cinerama) (13th wk). Up to big $10,500. Last week, $8,000.

Fox (National) (2,500; 55-$1.80)—"Enemy Below" (20th) (2d wk). Off to oke $9,000. Last week, $15,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Tarnished Angels" (U). Smash $20,000. Last week, "Marine Raiders" (U) and "Back to Batan" (U) (reissues), $7,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Novel Affair" (Indie). Good $3,500. Last week, "Blue Peter" (Indie) (3d wk), $2,300.

Mastbaum (SW) (4,370; 99-$1.49)—"Deep Six" (WB). Thin $10,00. Last week closed.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (53d wk). Big $9,000 in last 5 days. Last week, $7,200.

Randolph (Goldman) (1,259; 65-$1.25)—"Sayonara" (WB). Mighty $48,000 or near. Last week, "This Is Russia" (U) and "Man in Shadow" (U) (2d wk), $5,000.

Stanley (SW) (2,900; 99-$1.80)—"Pal Joey" (Col) (8th wk). Solid $16,000. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Old Yeller" (BV). Sockeroo $21,000. Last week, "Men in War" (UA) and 'Attack" (UA) (reissues), $6,500.

Trans-Lux (T-L) (500; 99-$1.80)—'Gervaise" (Cont). Great $9,000 or near. Last week, "Perri" (BV) (4th wk), $3,400.

Studio (Goldberg) (499; 99-$1.49—"Razzia" (Indie). Stout $4,500. Last week, reissue.

Viking (Sley) (1,000; 75-$1.49)—"Sad Sack" (Par) (2d wk). Stout $15,000. Last week, $12,000.

World (Pathe) (599; 99-$1.49—"Bolshoi Ballet" (Rank). Fine $5,500. Last week, "Albert Schweitzer" (Indie) (5th wk), $2,100.

'Legend' Whopping 17G, Toronto; 'Godfrey' 13G, 'Sack' 18G, 'April' 21G

Toronto, Dec. 30.

On top product, plus the holiday season, biz is big, with newcomers skimming the gravy. North American preem, at three-house combo, of "Shiralee" (Little Burden) is rated hefty. Wham biz is being chalked up by "Jailhouse Rock," "Legend of Lost," "Sad Sack" and "My Man Godfrey." "April Love" and "Lucky Jim" lead the holdovers, both in second stanza.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)—"Legend of Lost" (UA). Great $17,000. Last week, "Man from Colorado" (Col), $7,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 752; 694; 698; 50-75)—"Tall Stranger" (AA) and "Amazing Colossal Man" (Astral). Good $20,000. Last week, "Battle Stripe" (IFD) and "Armored Attack" (IFD) (reissues), at Downtown, Glendale, Scarboro, State, $14,000.

Danforth, Humber, Hyland (Rank) (1,330; 1,205; 1,357; "Shiralee" (Australian for "Little Burden" (M-G). Hefty $16,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"April Love" (20th) (2d wk). Big $21,000. Last week, $25,000.

Imperial (FP) (3,344; 75-$1) — "Sad Sack" (Par). Socko $18,000.

(Continued on page 15)

L'VILLE LIVELY; 'SACK' Hep 6G, 'Perri' 7G, 2d

Louisville, Dec. 30.

Year's end biz is holding up nicely, most houses teeing off New Year's Day with new product. Current week, which in most instances has been lengthened to 10 days, shapes on the okay side. "Raintree County" ended 12 week run Saturday (28). "Sad Sack" is nice in second Kentucky session. "Perri" looms okay in first holdover round at Rialto.

Estimates for This Week

Brown (Loew-Fourth Ave.) (1,000; $1.25-$2)—"Raintree County" (M-G) (12th wk). Shaping fair enough for windup with $6,000. "Around World In 80 Days" (UA), on return engagement, follows to start the New Year.

Kentucky (Switow) (1,200; 50-95)—"Sad Sack" (Par) (2d wk). Still showing strength with $6,000 or over. Last week, $6,400.

Loew's (Loew-U.A.) (3,000; 50-95) "Les Girls" (M-G). Opens Tuesday (31). Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA), fair $6,000.

Mary Anderson (People's) (1,200; 85-$1.25)—"Sayanara" (WB). Just starting out. Last week, "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues), mild $4,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Perri" (BV) (2d wk). Okay $7,000 after last week's $7,500.

'Sayonara' Terrif $18,000 Tops Prov.

Providence, Dec. 30.

The Christmas week doldrums have given way to smiles, and most stands are riding high. Majestic is tops with "Sayonara" which is capacity. Strand's holdover of "Sad Sack" shapes smash. State is also happy with 11-day stand of "Legend of Lost." Elmwood is also upgraded with 12th round of "Around World in 80 Days."

Estimates for This Week

Albee (RKO) (2,200; 60-85)—"My Man Godfrey" (U) and "Young Strangers" (U). Fair $7,000. Last week, "Love Slaves Amazons" (U) and "Monolith Monsters" (U), $3,000.

Elmwood (Snyder) (745; $2-$2.50)—"Around World" (UA) (12th wk). Back to hopeful $7,000 after diving to $4,000 last week.

Majestic (SW) (2,200; 90-$1.25)—"Sayonara" (WB). Hitting capacity $18,000. Last week, "Jamboree" (WB) and "Badge of Marshal Brennan" (WB), $5,000.

State (Loew) (3,200; 60-85) — "Legend of Lost" (UA) and "Dalton Girls" (M-G). Picked up heavily after holiday to earn 4-day holdover and fine $15,000 for 11-day stand.

Strand (National Realty) (2,200; 60-85)—"Sad Sack" (Par) and "Gun Battle at Monterey" (AA) (2d wk). Socko $10,000. First was $11,000.

'Peyton' Powerful 16G, Seattle; 'Sack' 13G, 2d

Seattle, Dec. 30.

Following the usual deep dive of the week before, biz is spurting this week, being helped by some new shows. The holdovers, too, perked up. "Sad Sack" is in this classification, being great in second Coliseum round. "Peyton Place" looks terrific in first Fifth Avenue session. At Music Hall, "My Man Godfrey" is only fair. "Legend of Lost" at Orpheum is rated good in second stanza.

Estimated for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around World" (UA) (27th wk). Swell $8,500. Last week, $4,100.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Sad Sack" (Par) and "Gun-

(Continued on page 15)

B.O. UPSURGE BEST IN YEARS

With all-time records being smashed by two theatres and a third first-run getting the biggest since "The Robe" launched CinemaScope, Broadway film business is soaring far ahead of the comparable period in recent years. This amazing boxoffice upsurge is in the face of mild weather part of the week and a heavy all-day rain last Thursday (26). Additionally, there were two capacity weeks registered by other theatres.

The amazing yen of students, vacationing this week, for the rock 'n' roll stageshow plus "It's Great To Be Young" at the Paramount is pushing this theatre's gross to an all-time peak of $185,000. Par flagship opened with the greatest Christmas business ever and then landed the biggest single day's take on Friday (27).

"Sayonara," with Christmas stageshow, is soaring to a new high of $224,000 or better at the Music Hall although currently in its fourth week. The Hall also registered its biggest Christmas Day last Wednesday. This new record tops the $115,000 hung up by "Funny Face" last Easter. The fact that it takes in New Year's Eve and Jan. 1, of course, helps. Reserved seats in the mezzanine had been sold out through Jan. 2 even before the show opened early in December.

"Peyton Place," with Yuletide stageshow, is soaring to a terrific $170,000 or close, next to the highest ever at the Roxy. A slight tilt in the scale New Year's Eve naurally is figured to boost the total. "Bridge on River Kwai" is heading for a capacity $45,400 in 14 shows carrying through New Year's Eve at the Palace. Pic is getting a $4 top New Year's Eve.

"Around World in 80 Days" is headed for a capacity $69,700 for 19 performances at the Rivoli. This takes in New Year's Eve which has a $6 top price, highest ever for this. Another hard-ticket pic, "10 Commandments," is climbing to a great $45,000 or over in current (60th) week at the Criterion. Third film in this category, "Search For Paradise," soared better than $10,000 to a big $36,000 in 14th round at the Warner, for 21 shows.

Ace new straight-filmer looks to be "Paths of Glory," which is headed for a smash $40,000 or near opening week at the Victoria. "Enemy Below," which reopened the Mayfair, looks very big $28,000 opening week. 'Graf Spee," brought in to launch the new Odeon Theatre, looks to hit smash $26,000.

'Legend of Lost," a big $42,000 opening session at the Capitol, is traveling at a faster clip the first three days the second week. Same is true of "Raintree County," which was great $45,000 opening round at the State and sock $15,000 in same week at Plaza. 'Wild Is Wind" looks great $32,000 in third Astor session.

"Smiles of Summer Night" soared to a great $17,200 opening stanza at the Sutton while 'Golden Age of Comedy," playing at the arty Guild, looks big $11,000 in initial week. 'Old Yeller," playing at the arty Trans-Lux 52d Street is heading for mighty $22,000.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Wild Is Wind" (Par) (3d wk). This stanza ending Wednesday (1) looks like great $32,000. Second was $28,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Escapade in Japan" (U) (2d wk). First week ended Sunday (29) was fair $6,100.

Baronet (Reade) (430; $1.25-$1.70)—"Gervaise" (Cont) (8th wk). Seventh round Sunday (29) was wow $14,500, being as big as some of earlier weeks of run. The

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

New Pix Perk Up Chi; 'Legend' Boff $41,000, 'Water' Wham 32G, 'Sayonara' Terrif 70G, 'Yeller' 31G, 'Woman' 22G

Chicago, Dec. 30.

Christmas Day was largely a rainedout affair in the Loop but product is living up to expectations and should approximate last year's plush year-end frame.

"Sayonara" shows a socko $70,000 at the Chicago for first session. "Old Yeller" reaches for a smash $31,000 starter at State-Lake.

"Legend of Lost" is heading for a mighty $41,000 at the Woods. "Don't Go Near Water" looks sockeroo $32,000 at the United Artists.

Some action combos are showing surprising strength. "I Was Teenage Frankenstein" and "Blood of Dracula" exceeded early expectations at Garrick in first frame to top mighty $15,000 and is being held over through New Year's Eve. "Deep Six" with "Naked in Sun" is socko $21,000 first at the Roosevelt.

"And God Created Woman" hits a giant $22,000 opening canto at the Loop. Two post-Xmas openers promise a nice spurt for the arties. "Bride Is Much Too Beautiful" scores with a hotsy $4,500 at the Ziegfeld.

Holdovers are generally unimpressive, exception being "Game of Love" in sixth at the Surf. "Wild Is Wind" looms okay at Esquire in second. All roadshow pix got a shot in the arm from the holidays.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80)—"Sayonara" (WB). Giant $70,000. Last week, "Sad Sack" (Par) (4th wk), $8,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild Is Wind" (Par) (2d wk). Okay $9,000. Last week, $14,000.

Garrick (B&K) (850; 90-$1.25)—"I Was Teenage Frankenstein" (AI) and "Blood of Dracula" (AI) (2d wk). Hotsy $4,500. Last week, $15,000.

Grand (Nomikos) (1,200; 90-$1.25) "Decision at Sundown" (Col) and "Domino Kid" (Col). Happy $6,800. Last week, "Jamboree" (WB) and 'Johnny Trouble (WB), $4,000.

Loop (Telem't) (606; 90-$1.50)—

(Continued on page 15)

'SACK' SMASH $7,000, OMAHA; 'KISS' NSG 6G

Omaha, Dec. 30.

Holdovers are the rule at the downtown first-runs this week, and the b.o. is suffering at most spots as a result. Only new entry, "Kiss Them For Me," is not so hot at Orpheum. "Sad Sack" is pacing the holdovers, being rated smash at the Omaha. "Legend of Lost" is still showing strength at the Brandeis in second round. "Perri" is off at the State on first holdover session.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Big $3,500 or over. Last week, $5,000.

Omaha (Tristates) (2,066; 75-90)—"Sad Sack" (Par) (2d wk). Socko $7,000 or close. Last week, $12,000.

Orpheum (Tristates) (2,980; 75-90)—"Kiss Them for Me" (20th) and "God Is My Partner" (20th). Mild $6,000. Last week, "Story of Mankind" (WB), $2,500 in five days.

State (Goldberg) (850; 75-90)—"Perri" (BV) (2d wk). Slumping to oke $3,000 after $5,500 bow.

'Peyton' Boff 16G, K.C.; 'Raintree' 15G

Kansas City, Dec. 30.

Christmas holiday and hefty product have spurted grosses to some of highest marks in recent weeks. "Raintree County" at the Roxy and "Peyton Place" at the Tower are both in big money bracekt at upped admissions, and hold. "My Man Godfrey" in three Fox Midwest houses is satisfactory, while "Legend of Lost" is good in four extra days at the Midland. "Seven Wonders of the World" at the Missouri has climbed back to big money level with extra holiday and kiddie shows.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 750, 75-85)—Currently subsequent runs. Last week "Monolith Monsters" (U) and "Love Slaves of the Amazon" (U). Bright $6,000, surprising.

Kimo (Dickinson) (504; 90-$1.25)—"How To Murder a Rich Uncle" (Col). Fancy $4,000, as price scale changed from 75c to 90c and $1.25. Holds. Last week, "Royal Affairs in Versailles" (Indie) and "Lover Boy" (Indie) (2d wk). Skimpy $500 on five days.

Midland (Loew) (3,500; 75-90)—"Legend of Lost" (UA) and "The Dalton Girls" (UA) (2d wk), four days only. Handsome $5,000. Last week, $9,000, big for pre-Christmas week.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders of World" (Cinerama (19th wk). Giant $12,000, with midnight shows and extra morning shows for school kids thrown in. Last week, $5,000.

Paramount (UP) (1,900; 75-90)—"Sad Sack" (Par) (2d wk). Pleasant $8,000, winds Tuesday. Last week, nifty $10,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Doctor at Large" (U). Nifty $2,500, holds. Last week, "A French Scandal" (Indie). Light $900.

Roxy (Durwood) (879; $1.25-$1.50)—"Raintree County" (M-G). Sock pace, may hit $15,000, with price top increased from $1.25 to $1.50. Holds. Last week, "Pal Joey" (Col) (8th wk), wound up oke at $3,000.

Tower (Fox Midwest) (2,100; 90-$1.25)—"Peyton Place" (20th) reopened the house after being dark three weeks. Wow $16,000. Holds.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"My Man Godfrey" (U) and "Out of Clouds" (Rank). Good $11,000. Last week, 'Kiss Them for Me" (20th) and 'Taming Sutton's Gal" (Rep), $9,000 in 9 days.

B.O. Bonanza for Cincy; 'Peyton' Mighty $17,000, 'Raintree' Rousing 19G

Cincinnati, Dec. 30.

A general array of class product is producing a bonanza on Cincy's cinema front this holiday stanza. "Raintree County," top grosser, looms smash on its start at the Grand. Another new bill, "Peyton Place," shapes socko at the larger Palace. "Sad Sack" at the Albee and "Perri" at Keith's shape solidily in holdover sessions. "Around World in 80 Days" and "Search for Paradise" are on upbeat to smash biz after the pre-Yule slump.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Sad Sack" (Par) (2d wk). Five days. Hotsy $9,500 after $14,000 preem. "Sayonara" (WB) opens Tuesday (31).

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (4th wk). Tall $16,000 after $12,500 third round.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G). Smash $19,000. Stays indef. Last week, "Star of India" (UA) and "Four Boys Gun" (UA) split with "Ride Back" (UA) and "Tomahawk Trail" (UA), at 75-$1.10 scale, $4,000.

Guild (Vance) (500; 50-90)—"All At Sea" (M-G). Big $3,000 kickoff. Last week, "Stella" (Indie) (4th wk), 10 days, $1,400.

Keith's (Shor) (1,500; 75-$1.25)—"Perri" (BV). Five days. Solid $10,000, matching first week. "Legend of Lost" (UA) opened New Year's Eve.

Palace (RKO) (2,600; 90-$1.25)—"Peyton Place" (20th). Sock $17,000 or near. Holds. Last week, "Armored Attack" (UA) and "Battle Stripe" (UA) (reissues), at 75c-$1.10 scale, $7,500.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World in 80 Days" (UA) (29th wk). Rebounding to swell $11,000, best since Labor Day. Last week, $4,000.

West End Also Lags Pre-Yuletide Albeit 'Murder' Fine $9,000; 'Glory' Stout 7½G, 'Pajama' Hotsy 10G, 3d

London, Dec. 23.

The pre-Christmas slump hit most West End first-runs. Hence, only a few sturdy holdovers are recording above average returns. Leading the field is "10 Commandments," which grossed a smash $17,800 in its third Plaza week.

"Around World in 80 Days" chalked up a mighty $14,000 in its 25th Astoria round. "Cinerama Holiday" still is excellent at $11,000 in 99th sesh at the Casino.

"The Pajama Game" at the Warner, held at sturdy $10,000 in third round. "Blue Murder at St. Trinian's" shapes fine $9,000 in first Gaumont session "Paths of Glory" is heading for a stout $7,500 in opening week at the London Pavilion. "Windom's Way" looks not so good in opening round at Leicester Square Theatre.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (25th wk). Stout $14,000.

Carlton (20th) (1,128; 70-$2.15)—"Kiss Them For Me" (20th). Fair $5,500.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (99th wk). Down to $11,200, but excellent for length of run.

Empire (M-G) (3,099; 55-$1.70)—"Barnacle Bill" (M-G) (2d wk). Modest $8,400. First was $9,500. "Davy" (M-G) follows Jan. 2.

Gaumont (CMA) (1,500; 50-$1.70)—"Blue Murder at St. Trinian's" (BL). Opening with fine $9,000 or near.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Windom's Way" (Rank). Disappointing $5,500.

London Pavilion (UA) (1,217; 50-$1.70)—"Paths of Glory" (UA). Lively $7,500.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Dangerous Exile" (Rank) (2d wk). Poor $3,600. Opening week well below average at $5,000.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Sad Sack" (Par) (2d wk). Moderate $5,300.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (3d wk). Great $17,800 on a week which has 13 shows.

Rialto (20th) (592; 50-$1.30)—"Young and Dangerous" (20th) and "Rockabilly Baby" (20th) (2d wk). Fair $2,800 or near. First was $3,100.

Ritz (M-G) (432; 50-$1.30)—"Flesh Is Weak" (Eros) (5th wk). Average $2,200. Last week, $2,500.

Warner (WB) (1,785; 50-$1.70)—"Pajama Game" (WB) (2d wk). Sturdy $10,000. First week, $10,600.

French-German Version Of Cancan Dancer's Life

Paris, Dec. 30.

A French film project, which was interrupted due to "Moulin Rouge" (UA), made here in 1952 by John Huston, is being reactivated again. Called "La Goulue," it covers the life of the famed cancan dancer who appeared as fairly minor character in the Huston pic.

Now "La Goulue" will be made as a French-West German coproduction in color with Monique Bonnay playing the hard-drinking, sensually terping Goulue. Producers are Tobis Films and Films Georgette Le Tourneur. Miss Le Tourneur also directs.

1st Russo-French Co-Prod.

Paris, Dec. 23.

France has already done pic coproductions with various Russo satellite countries (East Germany, Poland, Hungary, Czechoslavakia), and even Red China, but the first actual French-Russian coproduction will be made next spring in Russia. Producers are Mosfilm and Franco London Film.

Russo scripter Constantin Simonov is due here this week to work with Gallic writers Charles Spaak and Elsa Triolet. The film, "Normandie-Nieman," will detail the adventures of a group of French aviators who fought alongside the Russians during the last war. Planned to use French and Russo directors.

Start 'World Music Bank' In Scandinavian Lands; Rockefeller Lifts Tab

Fort Wayne, Ind., Dec. 30.

Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra, left before the holidays for Scandinavia for the official launching of the World Music Bank Plan which will go into effect Jan. 1, with the formal exchange of Scandinavian and American musical works in Stockholm.

Buketoff received word of a Rockefeller grant made via the American Symphony Orchestra League less than 24 hours before he left. He will return on Jan. 20 after also visiting Holland, Belgium, and France, all on behalf of the Music Bank plan.

Buketoff took with him three "sets" of recordings and scores of contemporary American music. One set will be kept on file at the Swedish State Radio Station, and the other two will be circulated among Music Bank coordinators in Norway, Sweden, Denmark, and Finland.

The Scandinavian radio stations have agreed to use all the American works during the year, on various occasions. In exchange, tape recordings, records, and scores of top contemporary Scandinavian music will be used in America, to familiarize Americans with the best Scandinavian music.

Buketoff hopes that the World Bank program will soon circle the globe, making available the best modern works in all countries to music lovers. The works are selected by juries of the leading musicians, conductors, critics and composers in each nation. Buketoff first went abroad in the interests of the plan last winter. He was sent to Europe again last summer by the Rockefeller Foundation, to lay the groundwork for putting the plan into operation.

ITALIAN SWITZERLAND TO GET LEGIT OUTFIT

Lugano, Switzerland, Dec. 23.

Italian-speaking part of Switzerland, the Tessin, a stepchild of this country's show biz, so far without a single legit company of its own, is to get its first taste of native legit. Foundation of a "piccolo teatro" (little theatre) company, modelled after the Piccolo Teatro della Citta do Milano, has been announced here. It's slated to step into action this month.

Troupe will include young Swiss artists having some experience in Italian legit. The repertory will will be made up of classical as well as contemporary drama and comedy. Foundation of the company has been made possible by financial support of the cantonal government, the communities of Lugano, Locarno and Bellinzona, the Tessin's three principal cities of which the latter is the canton's capital, as well as cultural circles.

ETIENNE DECROUX AT TUFTS

French Mime Gives 'Public Lesson' With Mark Epstein

Boston, Dec. 30.

Etienne Decroux, Parisian "dean" of mime, who was brought to New York some months ago by the Actors Studio, home of "The Method," made his first U.S. public appearance recently at the Tufts U., outside Boston. It was billed as "a public lesson in the art and science of mime by the teacher of Jean-Louis Barrault and Marcel Marceau."

Decroux speaks only French. Here he was "explained" by his pupil, Mark Epstein, brother of actor Alvin Epstein. This is the arrangement followed at the Actors Studio in Manhattan. (Decroux is also conducting classes at the Senior Dramatic Workshop on Broadway for Saul Colin.)

The Boston Herald critic covered last week's demonstration, calling it a 'tantalizing exhibition by a striking and original man."

Arg. Release Tax Held Up 30 Days

Buenos Aires, Dec. 23.

The same bafflement as to the new Film Law regulations also prevails over the Treasury Ministry's release tax. Foreign distributors have received tips to pay the tax although these were cancelled in some instances. Yank distribs have received word via circular that the tax was applicable to films from last Oct. 1.

But last week, the Foreign Office advised the American embassy that the law be suspended for another 30 days, or the third week in January next year. Robert Corkery. MPAA troubleshooter for Latin America, has been cabled to visit here pronto. The Assn. of Argentine Distributors has protested the tax as unconstitutional. It also argued that the tax was based on exceptional pix, few of which grossed anywhere near the amount on which the taxation was calculated.

CRIX CHEER '80 DAYS' AT LONDON BENEFIT

London, Dec. 30.

Opening of "Around World in 80 Days" (UA) at the Gaiety, Manchester, set a new all-time high when the preem, with a $75 top, grossed almost $20,000 for charity. The theatre, an indie house controlled by Harold Buxton, has a capacity of around 1,300 seats.

The opening night gala, in aid of newspaper charities, was attended by all the local crix who stood up and cheered at the end of the show—a scene regarded as unprecedented in this country. Within 12 hours of the preem, the theatre was sold out for five weeks.

Maurie Suess Back to N.Y.

London, Dec. 23.

Maurie Suess, producer of "Count Five and Die," Zonic Production for 20th-Fox release, which opens in the West End this week, went back to New York to line up a new filmusical for production in Britain early next year.

The new venture, based on an original script, will also be for 20th-Fox release. A top Hollywood star is being paged for the lead.

Vancouver Stresses 'Canadianness' Of Artists in 1958 International Fest

Vancouver, Dec. 30.

Come July 19 next, Vancouver's "first annual" International Festival, previously tagged Festival of the Arts, will involve some 400 artists. Despite the term "international" the Festival is stressing that 350 of the participants are Canadians.

This slightly parochial preoccupation is figured a necessary publicity technique for Canada itself. Hence making a part-Canadian (Montreal-born) of the Californian, George London, Met Opera baritone who will render "Don Giovanni" here. Joan Sutherland, who will be Donna Anna opposite him, is credited to the Empire by birth and appearing in Vancouver by permission of Covent Garden, London.

Eight countries will have participating artists here. Included are France, Germany, Holland, Norway. Bruno Walter, William Steinberg, Marcel Maceau, Gunther Rennart and Douglas Seale are already contracted.

Festival points up birth of Pierette Alairie and Leopold Simoneau in Montreal, Bernard Turgeon in Edmonton, Milla Andrew and Don McManus in Vancouver itself. Though born in Czechslovakia, another artist, Jan Rubes, is now a naturalized Canadian.

Leftwingers' Objections to New Italo Censorship Setup Stalls Fresh Law

Rome, Dec. 23.

Despite the previously optimistic outlook, it now appears unlikely that a new censorship law can be passed here before the old legislation lapses Dec. 31. Discussions on the question have become more and more heated via political interventions by leftwing parties, as feared. Observers doubt whether an agreement on the principal points of controversy can be reached in the two meetings scheduled before Italy's House and Senate recess for the holidays.

This would leave two paths open. One would be for renewal of the old legislation for another year or proclamation of an interim law to be approved in final form within a twomonth period of time. An eventual third solution, expounded by some but felt legally doubtful by others, would be the lapse of all censorship legislation in this country until a new law can be drawn up and approved.

Principal hitch in the censorship hassle concerns the wording of article 2 of the proposed law. The Christian Democrats want it to read fully, and name "morals, religion, public order, and patriotic sentiments" as specific items to come under control, while the leftwingers, with political censorship in mind, want controls to extend only to moral questions.

Other hitches have developed in recent weeks over the article empowering the censorship bodies (called "revision" bodies in the law, because "censorship" as such is illegal under Italian law) to prohibit export of certain pix, deemed too rigid a means of control by some.

Among the many amendments proposed during the debates in recent weeks was one asking that future censorship in this country be changed from preventive to "repressive." Also that it be placed in the hands of the courts, as in many other countries and not in the hands of the governmental offices involved here. This is claimed by many local crix as one of the causes leading to the current critical situation in the Italian pic industry.

Meanwhile, an observer for the exhib sector put the finger on what he called the "true censorship." According to this source, the possible censorial complications a producer faces at the start of a project are so many as to discourage all but the strongest from even attempting a production in this country.

This exhib observer claims an Italo filmmaker has to think of all the following reactions in his fight to get his pic onto the screens. Will the film be accepted as an Italian pic? Will it be termed technically acceptable? Can it get a tax rebate? A quality prize? Will the Banca del Laboro (principal source of pic finance) approve a grant? Will it be deemed fit for export? Will it be accepted as a co-production? Will it be accepted (by the Italian commission) as a candidate to a foreign festival? And finally, what will the Catholic Film Office reaction to it be?

Only 'Giant' Among Top 10 in Swiss, Weakest Showing by U.S. in Yrs.

Zurich, Dec. 23.

The second half of 1957, ending this month, on the Swiss film market proved one of the weakest sessions for Yank pix here in years. Only one of the 10 top-grossing films during that period (in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne), "Giant" (WB), came from the U.S. With a total running time of 10 weeks in three cities, it wound up ninth.

For the first time, three Swiss films, highest number in years, are included in the list. "Bakery Zuerrer" (Gloriafilm) holds the top spot, followed by "Taxi Driver Baenz" (Praesens Film) in second position and "The Tenth of May" (Neue Film A. G.) in fourth position. Although released in only the three German-speaking cities of Zurich, Basle and Berne, these three entries racked up a combined running time of 61 weeks, an unprecedented total for native fare.

Other top grossers were two Italian and four Gallic entries, the former being "Nights of Cabiria," in the third spot, and color documentary "Empire of the Sun," in fifth. France's contributions were two Michele Morgan starrers, "Retour de Manivelle" and "Marie Antoinette" plus "Girl Merchants" and "Take Care, Girls."

U.S. FILMS GET 85% OF MEX PLAYING TIME

Mexico City, Dec. 23.

Hollywood continues, by far, to be the top foreign provider of films for Mexico. The National Cinemato Board estimates that pix imports this year will crowd 1,600, of which Hollywood will supply 85.8%, France, 8.2%, and Great Britain and Italy, 2% each.

Mexico has film pacts with the latter three lands. Foreign pix will provide the national treasury with some $36,000 in import duties this year, NCB reckons.

FBFM Asks More Voice For Prods. on Council

London, Dec. 23.

An appeal for an amendment to the Film Act to allow producers stronger representation on the Films Council has been made by the Federation of British Film Makers. The Federation explains that the first function of the council is to "keep under review" the progress of the industry in Great Britain with particular reference to production.

The federation is drawing the attention of the Board of Trade to the fact, however, that of 22 members on the council, only four are representatives of film makers. It reckons the total should be increased to at least seven. It further proposes that at least five of the seven reps should have no significant exhibition or distribution interests.

Syracuse U. Is Buying Regent, Local Filmery

Syracuse, Dec. 30.

Syracuse U. will purchase the Regent Theatre in downtown Syracuse from the Kallet Realty Co. Title to the property will be taken after Jan. 1.

The theatre, with a seating capacity of 1,100, will be administered by University College, the adult education division of Syracuse U. It is the first spot in the chain founded by Myron J. Kallet, was remodeled 15 years ago at a reported cost of $250,000. It is airconditioned and has widescreen projection equipment.

The theatre will be used by the college drama department, which stages about six plays a year in Machinery Hall on the campus, where seating capacity is limited to 200. It will also provide needed space for educational conferences, institutes, lectures and documentary films from the Audio-Visual Center.

Hendl Will Exit Dallas; Symph May Get Iturbi

Dallas, Dec. 30.

Walter Hendl, conductor of the Dallas Symphony orchestra for the last seven seasons, has submitted his resignation, effective at the close of the current season. He will remain to conduct six symphony performances in 1958 and fulfill his contract.

Jose Iturbi, who guest conducted the orch yesterday (Mon.) for the first time, but is a frequent piano soloist with local symph, has been mentioned as Hendl's possible successor. The pianist said he hadn't been approached about the opening, but left such a possibility open.

'Paradise' Due March 4

Minneapolis, Dec. 30.

"Search for Paradise," the fourth Cinerama offering, is scheduled to open here March 4. By then "Seven Wonders of the World" will have run 83 weeks, the longest engagement by far at the Century Theatre.

First and second Cinerama films ran 66 and 54 weeks, respectively, in their local engagements.

Warners' Improved Fiscal Picture; Report Stresses Telepix Growth; 'Also Closely Watching Tollvision'

With a strongly improved net to report for 1956-57, Jack L. Warner last week put a new emphasis on his company's television activities. In his letter to the stockholders, he noted the ever-growing demand for high quality tv film production and Warners' determination to meet it.

Warner also made it plain that the company wasn't ignoring the stirrings in the toll field. "We are maintaining close watch on all developments in this unsettled field," he wrote.

As previously reported, the Warner Bros. annual report showed a net of $3,415,000 for the year ended Aug. 31, 1957. That's the equivalent of $1.90 per share on 1,793,296 shares of common outstanding. By comparison the 1955-56 net was $2,098,000 or 84c per share. However, this total didn't include the sale of the Warner library to tele-

Warner reported that the company had borrowed $7,000,000 under the $20,000,000 credit agreement established with a group of banks, comprising the First National Bank of Boston and five other banks, Since Aug. 31, 1957, $2,000,000 has been repaid, leaving Warners with an obligation of $5,000,000.

Warner again warned that the first quarter of 1957-58 probably would show a loss from operations "because of the decline in domestic and foreign film rentals."

The report showed that, since Aug. 31, Warner Bros. had purchased 36,800 shares of its ow common stock on the N. Y. Stock Exchange for $743,000, leaving 1,756,496 shares outstanding after deducting 725,751 shares head in treasury.

Film rental and sales for the year ended Aug. 31 were $75,476,698, an improvement over the $73,350,938 of 1956-57. However, no breakdown was given on how much of the $75,476,000 were actually film rentals. The year reflected the income from "Giant," which Warners had to split with George Stevens, Edna Ferber and Henry Ginsburg.

King Bros'. Net Down

Hollywood, Dec. 30.

King Brothers Productions has reported a net profit of $46,049 for the fiscal year ending Aug. 31, 1957, a 30% drop from the preceding year's profit of $66,314.

Frank King, prexy of the organization, explained to stockholders that the earnings do not reflect business done by "The Brave One." This income, which will be included in figures ending Aug. 31, 1958, will be "substantial," prexy said.

Gross earnings for the 1957 period more than trebled the previous year ($1,326,714 compared with $417,111) but expenses more than quadrupled ($1,242,236 compared with $291,656).

St. Paul Theatres' AM-TV Spread In Paper Strike

St. Paul, Dec. 30.

With the St. Paul newspaper strike going into its third week and no down-river daily publishing, United Paramount (Minnesota Amusement Co.) and RKO Theatres playing the same pictures in both cities day and date state in their Minneapolis newspaper for such attractions the names of the St. Paul houses, too, where they're on view.

Currently, "Peyton Place," "The Sad Sack," "Les Girls" and "Legend of the Lost" are running in both of the Twin Cities.

St. Paul theatres are contracting almost the total radio and television spot announcements availablities to offset the newspaper loss.

Local showhouses are also advertising in a merchants' weekly 16-page shopping guide newspaper published during the strike over wage scales and working hours that has suspended the two Ridder-owned dailies. However, at this writing the houses haven't signed up to advertise in a tabloid which the Twin Cities Newspaper Guild and three other unions involved in the walkout have started and will publish six days a week until the strike ends. Called the Sentinel, tab is being sold at newsstands and drug and grocery stores throughout the city at 10c. per copy. There is no home carrier service.

Briefs From Lots

Hollywood, Dec. 30.

"Man in the Net," mystery novel by **Patrick Quentin**, purchased by The Mirisch Co. . . . **Isobel Lennart** set by **Fred Zinnemann** to script "The Sundowners" . . . **Rod Cameron** formed Cameron Enterprises for travelog production . . **Tom Gries** draws director reins on AB-PT Pictures' "Hell Week" . . . **John Horton,** Universal staff producer, checked off lot . . . **Dennis Hopper** secured release of his Warner Bros. thespact.

Vincent Sherman returns to Warners with a long-term directorial contract . . . Gramercy Pictures, indie headed by **Jules Levey, Arthur Gardner** and **Arnold Laven,** set a program of four films for United Artists release in 1958, including "Custer's Last Stand." budgeted at $2,000,000 . . . **Louis Prima** makes his debut as a dramatic player in "Bourbon Street Blues," which AB-PT puts before the cameras on location in New Orleans in February. Walt Disney purchased "Pete's Dragon and the U.S.A.," an original story by **Seton I. Miller** and **S. S. Field** for a feature to star moppet **Kevin Corcoran** . . . **Lucho Gatica,** Capitol Records artist touted as the Frank Sinatra of South America, being dickered for a six-picture deal involving $100,000 by Kovacs-Carillo Productions, new indie which hopes to bow with "Lost Paradise."

Stanley Kramer bought **Howard Fast's** novel "My Glorious Brothers" for filming late in 1958 . . . **Richard Brooks** replaced **George Cukor** as director of "Cat on a Hot Tin Roof" which Avon Productions will make at MGM . . . **Carl Esmond** set for a featured role in "Me and the Colonel," **William Goetz** production starring **Danny Kaye, Curt Jurgens** and **Nicole Maurey** . . . **Martin Jurow** and **Dick Shepherd** purchased **Dorothy M. Johnson's** play "The Hanging Tree" for filming under the Baroda Productions banner for Warner release . . . Indie producer-director **Ronnie Ashcroft** and attorney **A. M. Lurie** formed Hollywood - International Pictures which will tee with "Shark Women" next month . . . **Walt Disney** acquired screen rights to a pair of nature novels by **Sally Carrighar,** "One Day at Bettle Rock" and "One Day at Teton Marsh," for filming as full-length true-life pix . . . Possibility of encountering bad weather in final stages of production has postponed the scheduled lensing of "Secret of the Purple Reefs" and "Little Savage" in the Philippines beginning next month. Producer **Jack Leewood** and associate producer **Richard Lyons** now have set November starting dates for the Regal entries.

NEIL AGNEW WILL HIT ROAD FOR 20TH

Neil Agnew, vet distribution executive, has joined 20th-Fox as special sales representative working out of the homeoffice. His first assignment will be "A Farewell to Arms."

Agnew at one time was sales v.p. at Paramount, then became prez of Selznick Productions. His last position in the industry was with Motion Picture Sales Corp. Agnew will work under Alex Harrison, 20th general sales manager and he will travel in the field.

Standing Headline: December Slumps; 'Joey,' 'April,' 'Girls,' 'Nelson' Toppers In Boxoffice Tally For Pre-Xmas

December's Winners

1. **"Around World"** (UA).
2. **"Pal Joey"** (Col).
3. **"April Love"** (20th).
4. **"Les Girls"** (M-G).
5. **"7 Wonders"** (Cinerama).
6. **"Baby Face Nelson"** (UA).
7. **"Paradise"** (Cinerama).
8. **"Created Woman"** (Kings).
9. **"Commandments"** (Par).
10. **"Bombers B-52"** (WB).
11. **"Perri"** (BV).
12. **"Kiss For Me"** (20th)

*(*VARIETY*'s regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)*

By MIKE WEAR

Proverbially the worst single month in show business, December this year ran true to form at the first-run boxoffice. In fact, most exhibitors complained that unseasonably mild weather part of the month plus a batch of remarkably weak product made some weeks worse than usual. However, the usual year-end pick-up during the Christmas-New Year's week already was indicated as the month closed, with a big array of new, strong product measuring up to highest expectations.

Still in No. 1 spot for the month of December was "Around the World in 80 Days" (UA), making the seventh month it has wound up as national boxoffice champ.

"Pal Joey" (Col) finished second, the same as in November. It hit first place one week during the month. "April Love" (20th), a newcomer, captured third money, showing marked strength for this type of picture.

"Les Girls" (M-G), third in November, was a close fourth-place winner. This musical displayed sustained stamina. "Seven Wonders of World" (Cinerama) finished fifth as compared with fourth place in the preceding month.

"Baby Face Nelson" (UA), surprisingly big at the wickets, came in sixth by a wide margin. "Search For Paradise" (Cinerama) wound up seventh. "And God Created Woman" (Kingsley), though playing only arty and small-seater houses, copped eighth place.

"10 Commandments" (Par) took ninth money. "Bombers B-52" (WB) finished in 10th spot. "Perri" (BV), which was 12th in November, was 11th while "Kiss Them For Me" (20th) was 12th.

Probably the biggest lineup of potentially strong to great grossers will pace the key city first-runs in January, many having been launched late in December. Scattered playdates or single preems make a true line on some of these pix impossible. However, "Sad Sack" (Par) showed enough in the final week of the month to tab it as one of Jerry Lewis' biggest. It wound up first that week, with further playdates set for January.

"Peyton Place" (20th) looms as a blockbuster on the basis of initial engagements. "Bridge on River Kwai" (Col) is rated in somewhat like a category, being great on initial two dates.

"Legend of Lost" (UA) likewise looms as a smash boxoffice bet since winding up a big third in final week of December on scattered playdates. "Sayonara" (WB) also shapes as a biggie predicted on its showing at the N. Y. Music Hall.

"Enemy Below" (20th), also new, did well enough the first week out to place fifth. "Farewell To Arms" (20th), another newie, was rated hefty on its preem week in Los Angeles. "Paths of Glory" (UA), also new, was terrific opening week in L. A. "Witness For Prosecution" also from United Artists, was rated torrid in L. A.

"Raintree County" (M-G), 11th in November, lagged last month being runner-up pic just two different weeks but never doing too much. It gets the continuous-run treatment, now with the day-date engagement in N. Y. shaping socko. "Graf Spee" (Rank) showed enough to finish ninth one week.

"This Is Russia" (U) did excellent biz in several arty houses early in the month. "Tin Star" (Par) wound up fifth one week in December but did not go far after that. "Rodan" (Indie) was a runner-up film another stanza.

Acad's Music End Mutes Sour Note On Oscar Score

Hollywood, Dec. 30.

Music Branch of the Academy of Motion Picture Arts and Sciences called off its hassle and decided to accede to the Board of Governors decision reducing Music Awards from three to two. As a result, the Oscar sweepstakes will feature a ballot race for "Best Song" and for "Best Use of Music in a film." In the latter category, scores for dramatic pictures will compete against scores from musicals.

Music branch also rescinded a previous "vote of censure" against the Board of Governors and passed a resolution of confidence in the integrity of the board.

However, it was reported, members of the Music Branch plan to launch a campaign for reinstatement of separate scoring awards next year. To that end, prominent members who resigned in protest—notably Adolph Deutsch and Miklos Rosza—will be asked to return on the grounds that a better battle can be waged within the framework of the Academy rather than outside it.

Furore erupted when the Academy announced that it was dropping the former awards for best scoring of a dramatic film and best scoring of a musical in favor of one scoring award. Opposition centered around the fact that the composers were being asked to judge between two different forms of musical work, rather than determining the best work in any category.

Vote to accept the Board decision for only one scoring award came after Acad prexy George Seaton appeared at the meeting and reviewed the history of the change. He read from minutes of meetings to show that it had been under study since 1954 and pointed out that Awards in six other categories also had been reduced this year.

400 HAIL TED SCHLANGER

Quarter Century With Stanley Circuit In Philadelphia

Philadelphia, Dec. 30.

Approximately 400 guests attended the silver anniversary dinner in honor of Ted Schlanger's 25 years as head of the Stanley Warner theatre chain here. Dinner reservations mounted so rapidly that program had to be moved three times from smaller rooms in the Bellevue-Straftord and finally wound up in the hotel's big ballroom.

Dinner chairman Jay Emanuel lined up array of industryites for the dais. Among those present were Sol A. Schwartz, Leo F. Samuels, Irving H. Ludwig, Lou E. Gaudreau, James V. O'Gara, William J. Heineneman, Max E. Youngstein, James R. Velde, Milton Cohen, Eugene Picker, John F. Murphy, Paul Lazarus Jr., Rube Jackter, Herman Robbins, Maurice Goldstein, Irving Wormser, Charles Boasberg, Bernard Kranze, Cy Fabian, Irwin Sochim, Edward Fabian, William Goldman, Jack Beresin, James P. Clark, Joseph Vogel and Pennsylvania Governor George M. Leader.

'80 Days' Has Socko Year

Los Angeles, Dec. 30.

"Around the World in 80 Days" hit $1,360,000 at windup of first years of the Mike Todd attraction, Saturday (21) night at the Carthay.

Only previous film showing locally on a similar roadshow basis which topped this figure for a comparative period was "Cinerama Holiday" at Warner Hollywood, racking up a tremendous $1,648,000.

A total of 578,231 patrons viewed "80 Days" during itts first year here. For 52d frame, historically the worst week of show biz year, picture did $21,500, as against $18,300 preceding week.

NATIVE UNIONS, SEVERANCE PAY BURDENS IMPEDE MERGERS IN FOREIGN MARKETS

Pressed by the down-the-line order to economize, several of the film companies are again investigating merger possibilities in certain territories abroad.

Conversations so far haven't gotten anywhere, but—more than ever—the will to do something is there. That's particularly true for some of the smaller territories, and countries where licenses are too limited to make individual operations worthwhile.

However, more than in the U.S., there are handicaps. For instance, explained one exec last week, assuming that two companies in a given territory decided to pool their facilities, or to distribute for one another (as Metro and 20th-Fox are doing in some spots), the local government can be expected to throw up roadblocks.

Not only are there certain legal obstacles, but the unions—protected by the government which wants to assure employment—are apt to present such demands that there would be no real savings in closing up. The unions threaten to ask the kind of severance pay that actually makes it worthwhile to continue operations.

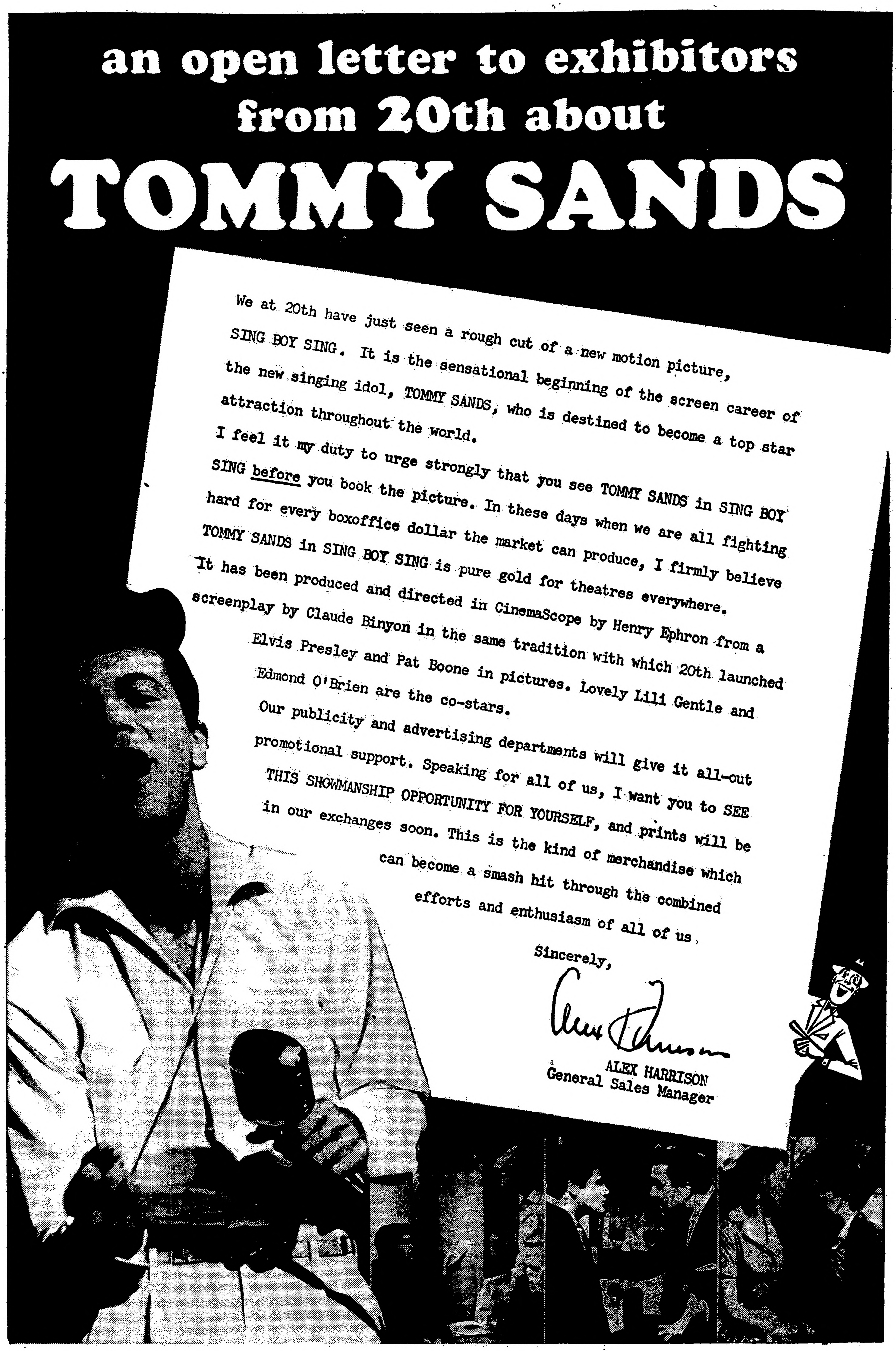
Example of native union strength in many territories is cited in a deal under which one company was going to release a package of reissues. Union demanded employment of extra rewinders and the whole deal fell through.

The companies have another choice, and that is to sell out to local distributors. That eliminates the cost of running exchanges, but it also robs them of control. "We don't like to be in foreign hands," was one comment. There are some territories where companies operate in this fashion (Turkey, for instance) but most of the majors would rather conduct their own sales, despite the costs involved.

"We still have to pay distribution fees," said an exec. "Instead of that, we'd rather be on own own.

Situation is different again in such territories as Spain, where the Yank outfits are strictly limited as to both licenses and remittances, and the branch upkeep just isn't worth while. Several U.S. distributors admit that, were it not for the current stalemate there, they'd long have closed in Spain. In countries like France, where the majors get 110 permits, they supplement their release list with local or foreign films. Same is true for Italy.

Though to a somewhat lesser extent, the lack of enthusiasm for mergers overseas is due to the fear that a loss of identity may be involved. The companies act and think competitively abroad, and mergers—even if only in the area of physical handling—go against their grain. At the same time, it's admitted that they're inevitable, despite the resistance generated to the idea by the local personnel.



an open letter to exhibitors from 20th about

TOMMY SANDS

We at 20th have just seen a rough cut of a new motion picture, SING BOY SING. It is the sensational beginning of the screen career of the new singing idol, TOMMY SANDS, who is destined to become a top star attraction throughout the world.

I feel it my duty to urge strongly that you see TOMMY SANDS in SING BOY SING *before* you book the picture. In these days when we are all fighting hard for every boxoffice dollar the market can produce, I firmly believe TOMMY SANDS in SING BOY SING is pure gold for theatres everywhere.

It has been produced and directed in CinemaScope by Henry Ephron from a screenplay by Claude Binyon in the same tradition with which 20th launched Elvis Presley and Pat Boone in pictures. Lovely Lili Gentle and Edmond O'Brien are the co-stars.

Our publicity and advertising departments will give it all-out promotional support. Speaking for all of us, I want you to SEE THIS SHOWMANSHIP OPPORTUNITY FOR YOURSELF, and prints will be in our exchanges soon. This is the kind of merchandise which can become a smash hit through the combined efforts and enthusiasm of all of us.

Sincerely,

ALEX HARRISON
General Sales Manager

Showmanly Instinct Operating

Minneapolis, Dec. 30.

Against the Christmas day opening of new screen attractions all along the line, Harold Field's St. Louis Park used one of the largest display ads on local newspaper amusement pages—the first time an uptown theatre here ever has vied with the loop first-run houses in this respect.

The three-column 16-inch spreads cost the suburban theatre more than $200 per each. It was showing Rank's "Pursuit of the Graf Spee" in the earliest subsequent-run 28-day clearance slot.

Display ad partcok of an institutional nature in that it not only plugged the picture, but also called attention to the various improvements at the showhouse made at a substantial cost recently and its free coffee "cappucino" for patrons, the last named an exclusive item.

"We wanted to regain the momentum that our improvements gave us and that we lost during the 10-day pre-Christmas slump that this theatre and most others suffered," explained Field.

Cinerama Seeks New Arrangements

Hazard Reeves Assumes Terminus of Stanley Warner Deal—Sperling May Help Medium's Expansion

With Stanley Warner's exclusivity on the production and exhibition of Cinerama films expiring at the end of 1958, Cinerama Inc., the patent holder and equipment manufacturing and installation firm, has commenced negotiations with other organizations to produce and exhibit the three-strip films.

It's probably close to a deal with indie producer Milton Sperling for the production of a series of films in the Cinerama process. If so, Sperling may take on the production of "The Eighth Day," a film dealing with the peacetime uses of atomic energy. Cinerama Inc. has been making preparations to produce such a film for more than a year.

Sperling, son-in-law of former Warner Bros. prexy Harry M. Warner, has long been associated with WB as an indie producer, operating through his U. S. Pictures Co. Curiously, WB recently made a deal to produce films in the Cinemiracle process, which is similar to Cinerama. Former is also a three-strip process, but is projected from a single booth employing three projectors. Cinerama, on the other hand, is projected from three separate booths. There have been indications that Cinerama considers the Cinemiracle process a patent infringement, but so far no action has been taken. It's understood that Cinemiracle has been placed on notice, but no moves will be made until National Theatres, which controls Cinemiracle, officially launches the process in a theatre.

Hazard Reeves, prexy of Cinerama Inc., has long been pitching for additional productions in the Cinerama process, maintaining that only by having more product available could the process survive and expand. In addition to the possible agreement with Sperling, Cinerama Inc. has been discussing a co-production arrangement with Cinerama Productions Corp., which turned over its rights to Stanley Warner and has since been operating as a watchdog firm in the collection of royalties from SW.

Both Cinerama Inc. and Cinerama Productions Corp. have long been unhappy with the tieup with Stanley Warner and have been waiting anxiously for the expiration of the exclusive contract. Under the original deal, signed in August of 1953, Stanley Warner can continue the exhibition of Cinerama films after 1958 on an non-exclusive basis. However, Stanley Warner, when it entered the deal with Cinerama, had to obtain permission from the Dept. of Justice to acquire theatres for the Cinerama films. An extension of the D. of J.'s greenlight will be required for Stanley Warner to continue the exhibition of Cinerama films in certain theatres past 1958.

Reeves, who also heads Reeves Soundcraft Corp., feels that the release of Cinemiracle will in no way hurt Cinerama. He has maintained that Cinerama is a superior process. He has claimed that by placing the three projectors together in the center of a theatre the participation illusion created by Cinerama is destroyed since it is necessary to flatten the screen. Reeves, who has been making a detailed study of the Cinerama technical operation, has hinted that new, revolutionary changes, designed to improve the process will be made shortly.

WAR IN GREENWICH VILLAGE

Rivalry Produces $300,000 Anti-trust Vs Brandt

Product dispute between two theatres in New York's Greenwich Village section erupted last week into a $300,000 treble damage antitrust suit brought in N.Y. Federal Court by one of the houses against Brandt Theatres Inc. and Distributors Corp. of America. Plaintiff in the action, which also asks an injunction, is Luxor-Bleecker Amusement Corp., operator of the Waverly Theatre.

Since last July, it's charged, the defendants favored the Brandt-booked Greenwich Theatre over the Waverly although both houses had played product day and date for 18 years. Waverly, located some eight blooks from the Greenwich, demanded day and date pix from DCA but assertedly was turned down.

Suit also claims that on July 30, 1957 after the Waverly was notified the Greenwich was going to get priority on DCA products, a Brandt rep offered to prevail upon DCA to provide the plaintiff's theatre with day and date films if it hired Brandt as its booker. Defendants' alleged scheme, it's contended, is a conspiracy in violation of the antitrust laws.

Distribs Deplore Careless Use Of Term 'Roadshow'

There's concern among distribution executives over the ease with which the term, "roadshow," is being bandied about in the industry. Feeling is that, in their eagerness to hypo expensive productions at the boxoffice, the companies may be going overboard on the roadshow policy.

Actually, many see roadshowing of big films as the start of an evolution that, eventually, will see only a couple of thousand key houses surviving with top product. Around them, there will be a satellite layer of convenient suburban locations, and then there will be drive-ins. The run-of-the-mill pix will be shown on tv in the homes.

Pending such a new pattern, if indeed it comes about, roadshowing can be overdone and its attractiveness can be killed by over-use, the argument runs. "The minute you roadshow inferior product — in other words, use the roadshow to artificially create importance for a release—the public will be disappointed and will refuse to pay the high prices," said one distribution man last week.

He noted that the effects are cumulative and frequently aren't immediately noticeable. *"You show a man a disappointing picture, in terms of what he was asked to pay for it, and you'll still have the attendance on your books. But in x number of customers you'll have built up a resentment and a resistance towards future films,"* he *opined.*

There is a theory that this is true in other respects, too. For instance, in terms of misleading ad-

(Continued on page 16)

GRAND JURY QUESTIONS THEATRE-RIOT KIDS

Houston, Dec. 30.

About 20 teenagers spent the day here telling the Harris County Grand Jury what they knew about the Nov. 27 midnight fracas which damaged the Brunson Theatre in Baytown, Tex. Group was questioned about the demonstration by a few of the 1,200 youngsters present at the theatre when eggs, pickles, brickbats and other things started flying toward the stage.

Five youngsters are charged with malicious mischief in the disturbance which has caused the discontinuance of midnight movies at the Baytown theatres.

Although the youths were not destructive in the grand jury waiting room, their presence was beginning to wear on the nerves of the bailiffs by the end of the day.

This Is Nice, Too

Baytown, Tex. Dec. 30.

Reprisal by arson was suspected in the fire here that destroyed the car of an usher who works in the Brunson Theatre which was wrecked here by rioting teenagers Thanksgiving eve. Car belonged to Bob Porter and was parked on a lot of the Robert E. Lee High School.

Police chief Roy Montgomery said he suspected arson and would ask the district attorney's office in Houston to assign a special investigator to aid his officers in solving the case.

Dept. Store Twist Cited In Bunching Selznick's 'Arms'

Hollywood, Dec. 30.

Exhibition pattern for "A Farewell to Arms" in Los Angeles, where it's being roadshown day-and-date downtown and in seven suburban houses, will be adopted by 20th-Fox in other areas of the country. Next probably will be Chicago or Milwaukee.

The L. A. houses are showing "Farewell" at advanced prices, with starting times staggered and clearly indicated in the press. David O. Selznick pic has opened in 44 California theatres. In New York, it's skedded for the Roxy Theatre, with no indications that the normal clearance system will be abandoned.

It's felt at 20th that the "Farewell" release method may serve as a pacer for the future, with the established clearance system, involving a two to six week waiting period for the nabes after the downtown run, being replaced by simultaneous showings. 20th and Selznick believe that like the department stores, the industry must bring the merchandise to where people live.

David O. Selznick evaluates the pattern used here by 20th for "Farewell To Arms" as an application to films of the department store chai pattern—selling the same goods simultaneously downtown and in the suburbs.

Film might ordinarily have played only the relatively small capacity Chinese but with the added seven houses had 7,500 locations to fill at $2. This enabled an opening week of $87,000 and a Christmas-New Year's span of $125,000.

Showmen are commenting that this is a twist, an end-run around obsolete release systems and a way to rake in the dough needed in today's financing.

CHICAGO

Elmer Fitzgibbons, 18 years on Paramount Pictures publicity staff here, pink-slipped recently. Walter Hoffman of Paramount's Seattle Office takes over p.a. chores here.

Al Raymer separated from Indiana Illinois Theatre Circuit when that organization gave up its Film Row headquarters here last week. Raymer is now associate manager here with Schoenstadt Theatres.

DOES PARIS 'OVER-ESTIMATE' U.S. MART? IMPORTERS CAUTIOUS ON GRASSROOTS

French films during the year just passed were the only foreign language films to register any significant headway in the U. S. This very progress is posing for the French the difficult question of: *Where do we go from here?*

As far as the art houses are concerned, the French product is doing as well as it can be expected to do. In fact, the better French releases have no problem at all finding specialized outlets in most places where such outlets exist; and some dubbed French imports have managed to penetrate well beyond the art circuit.

But the French now are at odds over ways and means of strengthening and broadening their foothold in the States, and they are getting some conflicting advice.

In France (as per last week's issue of VARIETY), there exists in some quarters strong sentiment for new moves leading to "depth" distribution anchored to the acquistion of showcases. In fact, a new company—Finacines—has been created to explore that avenue of approach.

In New York, where the French have their Film Office under Joseph Maternati now entering its third year, things look different. The impression is gained that Maternati doesn't favor any leasing of theatres or other French attempts to gain "depth" penetration. Instead, he would like to see the Film Office act more as a liaison in commercial dealings between the French producers and the American distributors.

Maternati's Logic

Maternati argues that the French film has progressed strongly in 1957 via the indies and with the assistance of his office which functions primarily in the publicity and contact area while simultaneously serving as a base for the French industry in New York. In his report on 1957 to Jacques Flaud, head of the French Centre National du Cinematografie, Maternati says 36 French films were released in '57 against only 23 in 1956. He's strongly optimistic re the future.

Noting that more theatres in more cities played more French films during the past year, Maternati says such progress is significant at a time when the receipts of the American films are shrinking and many are concerned over the state of the industry.

It's figured that French films in the U. S. grossed over $2,000,000 in 1957. Actually, while their number has increased, quality-wise the French releases have been disappointing. The moneymakers were all released towards the end of the year—"God Created Woman," "Razzia," "Gervaise" and "Nana." "Woman," starring Brigitte Bardot, unquestionably shapes as one of the biggest French earners in the U. S. where most houses are playing it dubbed.

What Price 'Depth?'

Importers in New York take a dim view of the repeated French plans to go for depth in the States. They argue that the French, encouraged by several successes, "overestimate" the market in their eagerness to expand the income from the territory. Indies say that, with some exceptions such as a particularly sexploitational film which comes along only once in a while, the French actually are better off serving the limited market rather than going for mere booking volume which can cost more than it's worth.

French insistence on acquiring outlets is a puzzlement to the indies who have no trouble getting playdates when they offer product that appears to have a b.o. potential. Distribs can't understand what the French could gain by running their films i their own theatres if the pictures don't attract an audience. It's here that it's argued that the French campaigners get off course by failing to recognize the realities of the market.

The indies also hold that their system of distribution works well and is economical. Many of them argue that, if the French really want to contribute, they should spend their coin on helping to publicize releases, locally or nationally. Several feel that, in this has made a valuable contribution.

Maternati says his semi-governmental bureau could employ a man —paid for by the French producers—to devote himself solely to commercial liaison, an activity which, he feels, would pay for itself and would fit well into the framework of the bureau.

Indies in N. Y. are watching the French moves with considerable interest and with a certain amount of frustration. On the one hand they can point to definite progress, on the other they're being told in so many words that they aren't doing a perfect job. "Just let the French producers, men like (Georges) Loureau and (Henri) Deutschmeister make good pictures for the American market and they won't have to worry about the returns," was one indie comment. "But," he added, "you can't expect us to do miracles when they give us a good one every three years and then expect us to do equally well with their lemons."

That reaction to French films isn't uniform in the States is a matter of record. For instance, "God Created Woman" is a big hit, but "Four Bags Full" ("Traversee De Paris,") a much better film artistically, is disappointing. "Grand Maneuvre" should have caught on but didn't, but the mediocre "Diabolique" shaped as a big grosser.

Flat Rental Days (2% of Gross) As Exhib Nostalgia

Minneapolis, Dec. 30.

Memories of the good old days for exhibitors were awakened by testimony in the concluding days of the Federal court trial of circuit owners Rubenstein & Kaplan's $540,000 antitrust conspiracy suit against major distributors and the Minnesota Amusement Co. (United Paramount) here.

John Branton, vice president in charge of buying and booking, testified that back in 1936 such local independent neighborhood houses as the Nile were getting top Deanne Durbin boxoffice pictures, for example, on a flat rental that amounted to as little as 2% of the gross.

On the other hand, affiliated circuit houses like those of the MAC paid on an average of 25% for the same pictures, according to the Branton testimony. At the same time 25% was considered a stiff rental, but today 40, 50 and up to 90% are customary terms for similar product, it was brought out.

Branton testified that in those "good old days" many independent theatres in playing positions subordinate to those of the affiliated circuit theatres earned greater profits because of their much more favorable film deals.

R. & F., the plaintiffs, allege the competing affiliated circuit neighborhood Arion, although being an inferior theatre and charging the same admission, received seven days discriminatory and preferential clearance over their Hollywood and that, in consequence, they suffered financial damage.

Theer has been conflicting testimony regarding whether the plaintiffs had protested against the alleged clearance discrimination and had asked for an earlier Hollywood run. The defense also sought to show that the Hollywood had prospered more than the Arion despite the later run.

Federal Judge G. H. Nordby now has the case under consideration and is expected to return a decision within the next several months. He also presided sans jury in tow other similar local suits in one of which the exhibitors, also represented by Lee Loevenger, the R. & K. attorney, won a $135,000 judgment.

Cardinal Animation Service Inc., of New York, has changed its name to **Pelican Filmservice Corp.** according to a certificate filed in Albany by Stanley Friedenberg.

"LOOK UP" WITH LEO!

"RAINTREE COUNTY"
Every opening BIG!

"DON'T GO NEAR THE WATER"
Breaking records in first engagements!

"SEVEN HILLS OF ROME"
Next attraction Radio City Music Hall!

"THE BROTHERS KARAMAZOV"
Follows "Seven Hills" at Music Hall!

"MERRY ANDREW"
First New York Preview the Talk of the Town!

"ALL AT SEA"
First four spots forecast a feast for the fans!

"THE SAFECRACKER"
Spell-binding preview reveals sock drama!

"SADDLE THE WIND"
Richly fills the demand for big-scale westerns!

"THE SHEEPMAN"
Ditto for this powerful attraction!

"GIGI"
Lerner-Loewe's first score since the famed "My Fair Lady"!

EYES ON M-G-M!

GET MORE OUT OF LIFE GO OUT TO A MOVIE!

Picture Grosses

'Raintree' Lusty 16G, Port.; 'Enemy' $8,000, 2d

Portland, Ore., Dec. 30.

Town is loaded with holdovers but biz is big. "Sad Sack" holds for a second hefty round at the Paramount. "Enemy Below" also continues for a big second inning at the Fox. "Kiss Them For Me" too is lively in holdover week. "Raintree County" at the Broadway is rated lusty.

Estimates for This Week

Broadway (Parker) (1,850; $1-$1.50)—"Raintree County" (M-G). Lusty $16,000. Last week, "Around World" (UA) (36th wk), $4,400.

Fine Arts (Foster) (425; 90-1.25)—"Belles of St. Trinian's" (Indie) and "Folly To Be Wise" (Indie). Nice $2,000. Last week, "Game of Love" (Indie) (reissue) and "Devil and Flesh" (Indie) (reissue) (4 days) (2d wk), $900.

Fox (Evergreen) (1,536; $1-$1.50)—"The Enemy Below" (20th) and "Rockabilly Baby" (20th) (2d wk). Tall $8,000. Last week, $7,800.

Guild (Foster) (400; $1.25) — "Doctor At Large" (Indie). Oke $3,000. Last week, "Perri" (BV) (4 Days) (5th wk), $2,000.

Liberty (Hamrick) (1,890; 90-$1.25)—"My Man Godfrey" (UI) and "This Is Russia" (UI) (2d wk). Slow $4,000. Last week, $3,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Kiss Them For Me" (20th) and "Young and Dangerous" (20th) (2d wk). Nifty $7,000. Last week, $7,400.

Paramount (Port-Par) (3,400; 90-$1.25) — "Sad Sack" (Par) and "Gunsight Ridge" (UA) (2d wk). Loud $10,000 or near. Last week, $11,700.

CHICAGO

(Continued from page 9)

"And God Created Woman" (Kings). Giant $22,000. Last week, "This Is Russia" (U) (3d wk), $5,000 for five days.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (10th wk). Tidy $16,000. Last week, $9,000.

Monroe (Indie) (1,000; 57-79)—"Let's Be Happy" (UA) and "Affair in Havana" (UA). Spry $4,800. Last week, "Teenage Doll" (AA) and "Undersea Girl" (AA), $4,000.

Oriental (Indie) (3,400; 90-$1.50)—"Kiss Them for Me" (20th) (2d wk). Okay $15,000. Last week, $13,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (54th wk). wk). Great $21,500. Last week, $15,000.

Roosevelt (B&K) (1,400; 75-90)—"Deep Six" (WB) and "Naked in Sun" (AA). Hefty $21,000. Last week, "Slaughter on 10th Ave" (U) and "Gun Man Down" (UA) (2d wk), $8,000.

State-Lake (B&K) (2,400; 90-$1.25)—"Old Yeller" (BV). Socko $31,000. Last week, "Pal Joey" (Col) (9th wk), $7,500 for 5 days.

Surf (H&E Balaban) (685; $1.50) — "Game of Love" (Times) (6th wk). Busy $5,200. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (39th wk). Big $30,500. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.50)—"Don't Go Near Water" (M-G). Smasheroo $32,000. Last week, "Hunchback of Notre Dame" (AA) (4th wk), $7,000.

Woods (Essaness) (1,200; 90-$1.50)—"Legend of Lost" (UA). Boffo $41,000. Last week, "Les Girls" (M-G) (8th wk), $8,000.

World (Indie) (606; 90)—"Don Giovanni" (DCA). Big $5,000. Last week, "Richard III" (Lopert) (7th wk), $3,000.

Ziegfeld (Davis) (485; 79)—"Bride Is Much Too Beautiful" (Davis). Smash $4,500. Last week, subsequent-run.

SEATTLE

(Continued from page 9)

sight Ridge" (UA) (2d wk-6 days). Great $13,000 or near. First week was $14,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Peyton Place" (20th). Terrific $16,000. Last week, 4th of "Pal Joey" (Col), $5,200.

Music Box (Hamrick) (850; 90-$1.25)—"Nana" (Indie). Big $6,000. Last week, "Baby Face Nelson" (UA) and "Lady of Vengeance" (UA) (2d wk), $2,400.

Music Hall (Hamrick) (2,200; 90-$1.25)—"My Man Godfrey" (U) and "This Is Russia" (U) (2d wk). Fair $6,000. Last week, $5,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Good $9,000. Last week, $7,000.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Seven Wonders" (Cinerama). Slick $12,000 or close. Last week, $6,500.

BROADWAY

(Continued from page 9)

sixth week for this remarkable foreign long-run pic was $8,500.

Capitol (Loew) (4,820; $1-$2.50)—"Legend of Lost" (UA) (2d wk). First three days of this session (ended Monday night) is headed for big $29,000. Opening week was $49,000. Stays, natch!

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (60th wk). Current round looks to climb to sock $45,000 or better for week ending Thursday (2) in 21 performances. The 59th week was $40,400 for 19 shows. Stays indef.

Fine Arts (Davis) (468; 90-$1.80)—"Admirable Crichton" (Col) (3d wk). Second stanza finished Sunday (29) was very big $10,200. First week was $8,000.

55th St. Playhouse (Moss) (300; 90-$2)—"Bolshoi Ballet" (Rank) (3d wk). Second round finishing Tuesday (31) is heading for great $11,200. First was $8,000.

Guild (Guild) (450; $1-$1.75)—"Golden Age of Comedy" (DCA). First week ending Tuesday (31) looks like big $10,200. Pic is day-dating with the Embassy on Broadway.

Mayfair (Maurer) (1,736; 90-$1.80)—"Enemy Below" (20th). First week ending Tuesday (1) looks like smash $28,000, unusually big since house reopened with this pic after being closed for a month or more because Brandt gave up lease.

Normandie (Trans-Lux) (592; 95-$1.80—"All At Sea" (M-G) (2d wk). This round ending Friday (3) is heading for big $13,500. First was $16,500, over expectancy.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (2d wk). This session ending Tuesday (31) night looks like capacity $45,400 for 14 performances. First week was $25,000, nearly capacity, for eight shows in six days. Stays on indef, with seats selling to April 15 starting Jan. 1.

Paramount (AB-PT) (3,665; $1-$2.50)—"It's Great To Be Young" (FA) with rock 'n' roll stageshow. First week ending Tuesday (31), including New Year's Eve, is heading for new alltime high of $185,000. Holds for five days, since this was the original booking—12 days. "Tarnished Angel" (U) is next in.

Paris (Pathe Cinerama) (568; 90-$1.80) — "And God Created Woman" (Kings) (11th wk). The 10th frame ended Sunday (29) pushed to terrific $18,000. The ninth was $12,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Sayonara" (WB) with Christmas stageshow (4th wk). Current week, which takes in New Year's eve and New Year's Day (1) looks to hit a new high of $224,000, topping old mark of $215,000. Third week was $191,500, considerably over expectations. Christmas Day's business was biggest ever at house, with Hall held back only by turnover.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (64th wk). The 63d round ending Tuesday (31) looks capacity $68,000 for 19 performances. The 62d week was $42,000 for 15 shows. Besides the added shows, a $6 top for New Year's Eve helped account for the big jump in gross even over last week.

Plaza (Brecher) (525; $1.50-$2)—"Raintree County" (M-G) (2d wk). This is heading for sock $12,000 in four days of current session. First full week was $15,000.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Peyton Place" (20th) and Yuletide stageshow (3d wk). Current frame finishing Wednesday (1) looks to climb to wham $170,000, which is only topped by "The Robe" (20th) here. Second was $100,000, way over hopes. Holding a fourth.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (2d wk). This is likely to hit great $49,500 in four days of current week but not taking in New Year's Eve. First was $45,000 being for full week. Continues.

Sutton (R&B) (561; 95-$1.75)—"Smiles of Summer Night" (Rank) (2d wk). First session ended Sunday (29) was great $17,200, and looks in for a run.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (2d wk). First round finishing Tuesday (31) is heading for a mighty $22,000.

Victoria (City Inv.) (1,060; 50-$2)—"Pathe of Glory" (UA) (2d wk). First stanza ending Tuesday (31) looks like sockeroo $40,000 or near. In ahead, "Mad Ball" (Col) (5th wk), $10,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search For Paradise" (Cinerama) (15th wk). The 14th frame ended Saturday (28) was big $36,400 for 21 performances. The 13th week was $26,200 on 15 shows.

World (Times) (400; 95-$1.50)—"Razzia" (Kass) (7th wk). The sixth round ended Sunday (29) was big $5,800. The fifth was $4,000.

Odeon (Rank) (854; 90-$1.80)—"Graf Spee" (Rank). Initial session, which opens this former Central Theatre as the Odeon, is heading for big $24,000, taking in New Year's Eve and Jan. 1.

PITTSBURGH

(Continued from page 8)

"Love Slaves Amazon" (U), $2,000.

Guild Green (500; 25-99)—"Lost Continent" (Lopert) (2d wk). Extra holiday matinees pushing it up to $3,000. Last week, $2,000.

Harris (Harris) (2,165; 80-$1.25)—"Kiss Them for Me" (20th). Heading for good $11,000. Stays until Jan. 8, when "Peyton Place" (20th) comes in. Last week, 4th of "Pal Joey" (Col), $6,000.

Nixon (Rubin) (1,500; $1.25-$3)—"Around World" (UA) (38th wk). Extra performances helping in sharp holiday pickup and should be back around $10,000 for closing stanza. Picture comes out Saturday (4) after nearly nine months, and house reverts to legit. Last week, $3,000.

Penn (UA) (3,300; 80-$1.25)—"Legend of Lost" (UA) (2d wk). Closed last night (Mon.) with "Don't Go Near the Water" (M-G) coming in. In 11 days, "Lost" was good at $19,000.

Squirrel Hill (SW) (900; 85-99)—"God Created Woman" (Kings) (2d wk). Simply tremendous. Looks like booming $7,500. Last week, $7,000.

Stanley (SW) (3,800; 80-$1.25)—"Sad Sack" (Par) (2d wk). Will get more in 6 days in this session than it did in full first week. Up to nearly $15,000, big. Last week, $12,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (12th wk). Shooting upward again after the expected slump and with flock of extra shows should come close to sock $12,000. Last week, $4,000.

TORONTO

(Continued from page 9)

Last week, "Pal Joey" (Col) (5th wk), $8,000 for 4 days.

International (Taylor) (557; $1)—"Blue Murder at St. Trinian's" (IFD). Big $5,000. Last week, "Geordie" (IFD), $2,500.

Loew's (Loew) (2,098; 75-$1.25)—"Jailhouse Rock" (M-G). Wham $19,000. Last week, "Les Girls" (M-G) (6th wk), $7,000 for 5 days.

Tivoli (FP) (955; $1.75-$2.40) — "Around World in 80 Days" (UA) (20th wk). Holding oke at $8,000. Last week, $9,000.

Towne (Taylor) (693; $1) — "Lucky Jim" (IFD) (2d wk). Good $6,000. Last week, $6,500.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (10th wk). Fine pickup to big $16,000. Last week, $14,500.

Uptown (Loew) (2,098; 60-$1)—"My Man Godfrey" (U). Hep $13,000. Last week, "Tammy and Bachelor" (U) and "Written in Wind" (U) (reissues), $4,500 for 5 days.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (58th wk). Fair $3,000, despite holiday. Last week, same.

BOSTON

(Continued from page 8)

"Long Haul" (Col) and "Hard Man" (Col). Good $9,000 in 9 days.

Memorial (RKO) (3,000; 75-$1.25)—"Peyton Place" (20th). Wow $35,000. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), $12,000.

Metropolitan (NET)—"Sayonara" (WB). Big $30,000. Last week, "Cyclops" (AA) and "Daughter of Dr. Jekyl" (AA), $10,000.

Trans-Lux (T-L) (724; 75-$1.25)—"Mlle. Striptease" (Indie). Fat $7,000. Last week, "Street of Shame" and "Too Bad She's Bad," (Indie) (2d wk), $5,000.

Orpheum (Loew) (2,900; 75-$1.25)—"Les Girls" (M-G). Big $18,000. Last week, "Pal Joey" (Col) (5th wk), $14,000.

State (Loew) (3,500; 75-$1.25)—"Les Girls" (M-G). Sock $15,000. Last week, "Scandal in Sorrento" (DCA) and "Cast Dark Shadow" (DCA), $7,000.

SEATTLE

Carl Mahne, former key-man with Evergreen Theatres in the northwest, returned here as manager of Fifth Avenue Theatre. He succeeds Jack Hammacker, who resigned to go into business on his own in Spokane where he formerly was manager of the Fox. Mahne was area manager for Roy Cooper Theatres in Visalia and Menelo Park, Calif., covering houses.

Literati

Giant Picture Books

"Year, which publishes an annual picture-history, as it has again for 1957, quickly rose to the sputnik occasion with still another kingsize volume, a pictorial history of "Science and Engineering." It's in the same oversize format of pictures and easy-to-read text as "Year—1957," which marks the 10th anniversary of the venture. As with its predecessors it contains more than 1,000 pictures and some 75,000 words. Henry Cabot Lodge Jr. wrote the foreword and, per usual, Baldwin H. Ward is the editor.

A fascinating nostalgic album is still another Year publication (all are $7.95 books, distributed via Simon & Schuster) titled "The Turbulent 20th Century." This covers, prose and pictures, the entire panorama from the turn-of-the-century to date—and of course there is strong accent on show biz, the lively arts, etc., throughout both of the lighter volumes.

Abel.

Suit Vs. 'Confidential' Distribs

George Gainford, who managed Sugar Ray Robinson in the fighter's heyday, has filed suit for $500,000 against 20 magazine dealers throughout the state of Indiana, in Circuit Court at Indianapolis. The suit is based on an article in Confidential magazine which, the complaint charges, the dealers distributed. Article, in the March, 1956 issue, said Sugar Ray's fight with Kid Marcel in Paris May 21, 1951, was "fixed" by the two managers involved, and without the two fighters' knowledge.

As a result of the article, Gainford declares, he "has been unable to secure boxers of merit or promise to manage and train." A similar suit was reported filed against newsdealers Connecticut.

Memoirs of the Ballet

Dame Ninette de Valois, director and founder of Sadler's Wells Ballet (now the Royal Ballet) since its founding in 1931, has written her memoirs, "Come Dance With Me," which World will publish.

Miss de Valois was made a Dame of the British Empire some years ago for her work also in founding the Sadler's Wells School of Ballet (now the Royal Ballet School) and of the Turkish National School of Ballet.

World is also publishing quondam actor Peter S. Feibelman's first novel, "A Place Without Twilight."

Bowan's Theatre Book

"Modern Theatre Lighting" by Wayne Bowan (Harper; $5), has been prepared for use of school and community theatres. As a handbook, it has sufficient merit to be on the prompt desk of every professional stage manager, and could be used advantageously by many scenery and lighting designers now operating on Broadway. Author is an assistant prof of English and fine arts at William & Mary college. In 1947, he lighted Paul Green's al fresco spec, "The Lost Colony."

Book treats with virtually every aspect of stage lighting: color, instruments, organization, the workshop, budgets, etc. An excellent appendix gives a thorough glossary of technical terms and supplies a reliable list of manufacturers of pro stage lighting equipment. Text is brisk and informative. Illustrative material is good.

Rodo.

Macmillan's Theatre Books

Macmillan has quite a few theatre and music books on its new lists, including several imports from London's Theatre World Monographs.

New legit critic George Freedley, curator of the Theatre Collection of the N.Y. Public Library, did one on The Lunts, due in February, but first published abroad. Katherine Sorley Walker's biog on "Robert Helpmann"—thus titled—is another, as are the already published "Picture History of the British Theatre," by Raymond Mander and Joe Mitchenson and a second edition of "Hamlet Through the Ages," by the same authors. Mander and Mitchenson did the "Theatrical Companion to Noel Coward" cently.

Writer-producer Harold Clurman's closeups on the contemporary theatre in England, France, Germany and Israel will be published by Macmillan in April, titled "Lies Like Truth: Theatre Reviews and Essays," and in May Gerald Fay's "The Abbey Theatre: Cradle of Genius" is also due. "Shakespeare at the Old Vic," by Mary Clarke, is fourth in a series, on top of "Old Vic Drama 2," by Audrey Williamson. Still another import is "Schubert: Memoirs By His Friends," edited by Otto Erich Deutsch, slated for February publication.

Intl. Theatre Annual

"International Theatre Annual" (Doubleday; $5), is edited by Harold Ribson in the second year of its publication, and printed in Britain. John Osborne has done an introduction. Illustrations are in color and black and white. New York season is reported by Alan Schneider; English theatre by J. W. Lambert and J. C. Trewin; Irish stage by Gilbert Fallon. Jean-Pierre Leroir assesses the Paris season; Anthony Curtis, Italy; Elizabeth Montagu, Vienna; Hibson, USSR; Geoffrey Hutton, the Antipodes; Leslie French, South Africa. General articles are contributed by Henry Sherek and Sir Donald Wolfit; among others. There is a chronology of world premieres and an obit department.

Volume gives excellent coverage as far as it goes but, as in most books purporting to be "world" theatre reports, many vital producing centers (in this case, the Scandinavian, for example) are neglected.

Rodo.

Show Biz Nuggets

February Nugget (Jan. 2 distribution) top-bills "That Was Jazz, 1957" in a three-page layout, with Charles Edward Smith authoring. Actually, the physical lead feature in the issue is Mitch (Columbia Records) Miller's "Beard's Eye View" column, but that's been a regular spotting since Nugget retained the artists & repertoire men a few months ago.

Other show biz articles are "Season of the Binge," by Toots Shor "as told to" Martin Scott; "The Entertainers," by Roy Doliner and an unbilled "The Hosts" (supper club and boite greeters, etc.).

CHATTER

Fandom House Inc. has been authorized to conduct a printing and publishing business in Queens County, N.Y.

Caskie Stinnett planed to Havana for on-the-scene work on a new novel with a Cuban background.

The Post-Standard Corp., Syracuse, N. Y., has changed its capital stock from $200,000, $100 par value. to 2,000 shares, no par value.

Real Adventures Publishing Co. Inc. has merged Glenkel Pub. Co., Flying Stories Inc. and Live Romances Pub. Co. Inc. (all New York corporations).

Medical & Lay Literary Agency, Inc. authorized to conduct business in New York. Unified Educator Press, Inc. also authorized to conduct a publications business in N.Y.

Austria's Bergland Publishing Co. brought out Louis P. Lochner's biography of "Fritz Kreisler" shortly before Christmas, with sales big. Kreisler is very popular in Vienna.

Lawrence J. Quirk appointed associate editor of Catholic Preview of Entertainment by Stephen L. Saunders, editor and publisher. He's a nephew of the late James R. Quirk, pioneer fan magazine editor, and will continue to contribute to Photoplay and other mags.

Long Island Daily Press Publishing Co. Inc., of Queens County, has changed its capital stock from $1,200,000 to 12,000 shares of no par value, according to a certificate filed in Albany by Goldman, Evans & Golden, Woolworth Blg., New York. On the same day, that law firm also recorded a certificate that The Herald Co., Onondaga County (Syracuse), had changed its capital stock from $200,000 to 2,000 shares, no par value.

A TO Z OF CONTINENTAL PRODUCTION
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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 28
This Date, Last Year 19

COLUMBIA
Starts, This Year 33
This Date, Last Year......38

"ME AND THE COLONEL"
(William Goetz Prod.)
(Shooting in France)
Prod.—William Goetz
Dir.—Peter Glenville
Danny Kaye, Curt Jurgens, Nicole Maurey, Akim Tamiroff, Martita Hunt, Francoise Rosay
(Started Nov. 18)

WALT DISNEY
Starts, This Year......... 2
This Date, Last Year...... 1

METRO
Starts, This Year.........18
This Date, Last Year ..25

"THE LAW AND JAKE WADE"
Prod.—William Hawks
Dir.—John Sturges
Robert Taylor, Richard Widmark, Burt Douglas, Patricia Owens, Robert Middleton, Henry Silva, Eddie Firestone
(Started Nov. 12)

PARAMOUNT
Starts, This Year.........16
This Date, Last Year.......17

"THE BUCCANEER"
Prod.—Henry Wilcoxon
Dir.—Anthony Quinn
Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, George Matthews, Theodora Davitt, Douglass Dumbrille, Ashley Cowan, Manuel Rojas, Bruce Gordon, Robert F. Simon, John Dierkes, Robin Hughes, Iris Adrian, Leonard Graves, Jerry Hartleben, Steven Marlo, Fran Jeffries, Robert Warwick, Onslow Stevens, Jack Kruschen, Julio de Diego, Reginald Sheffield, Stephen Chase, Lorne Green, Judd Holdren, Gean De Briac, Sidney Melton, Mickey Finn
(Started Sept. 30)

"ROCK-A-BYE BABY"
(York Prods.)
Prod.—Jerry Lewis
Dir.—Frank Tashlin
Jerry Lewis, Marilyn Maxwell, Connie Stevens, Reginald Gardiner, Baccalon, Hans Conreid
(Started Nov. 25)

20th CENTURY-FOX
Starts, This Year..........25
This Date, Last Year........25

"THE BARBARIAN AND THE ISHA"
(Shooting in Japan)
Prod.—Eugene Frenke
Dir.—John Huston
John Wayne, Eko Anda, Sam Jaffe, So Yamamura
(Started Oct. 14)

"TEN NORTH FREDERICK"
Prod.—Charles Brackett
Dir.—Philip Dunne
Gary Cooper, Suzy Parker, Diane Varsi, Geraldine Fitzgerald, Tom Tully, Stuart Whitman, John Emery, Philip Ober, Joe McGuinn, Nolan Leary, Helen Wallace
(Started Dec. 2)

UNIVERSAL
Starts, This Year 31
This Date, Last Year......32

"NEVER STEAL ANYTHING SMALL"
Prod.—Aaron Rosenberg
Dir.—Charles Lederer
James Cagney, Shirley Jones, Roger Smith, Cara Williams, Royal Dano, Virginia Vincent, Jack Albertson, Horace McMahon, Robert Wilkie
(Started Oct. 31)

"AND RIDE A TIGER"
Prod.—Ross Hunter
Dir.—Helmut Kautner
June Allyson, Jeff Chandler, Sandra Dee, Conrad Nagel, Charles Coburn, Hayden Rorke
(Started Dec. 2)

WARNER BROS.
Starts, This Year..........20
This Date, Last Year......14

"INDISCREET"
(Grandon Prod.)
(Shooting in London)
Prod.-Dir.—Stanley Donen
Cary Grant, Ingrid Bergman, Cecil Parker, Margaret Johnston, David Kossoff, Megs Jenkins
(Started Nov. 18)

New York Theatre

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Co-Starring RED BUTTONS
RICARDO MONTALBAN • JAMES GARNER
In Technirama® and Technicolor®
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and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

"THE NAKED AND THE DEAD"
(RKO Picts.)
(Shooting in Panama)
Prod.—Paul Gregory
Dir.—Raoul Walsh
Aldo Ray, Cliff Robertson, Raymond Massey, L. Q. Jones, James Best, Joey Bishop, Richard Jaeckel, Jerry Paris, Greg Roman, William Campbell, Robert Gist
(Started Dec. 12)

INDEPENDENT
Starts, This Year.........139
This Date, Last Year.......91

"ACROSS THE EVERGLADES"
(Schulberg Prod.)
(Shooting in Florida)
Prod.—Stuart Schulberg
Dir.—Nicholas Ray
Christopher Plummer, Burl Ives, Gypsy Rose Lee, Chana Eden, Emmett Kelly, Howard Smith, George Voskovoc, Curt Conway, Sammy Rennick, Tony Galento, Peter Falk, Pat Henning, Fred Grossinger, Toby Bruce, Mackinlay Kantor
(Started Nov.

"TOM THUMB"
(Galaxy Picts.)
(MGM Release)
(Shooting in England)
Prod.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Bernard Miles
(Started Nov. 25)

"SEPARATE TABLES"
(Hecht-Hill-Lancester)
(UA Release)
Prod.—Harold Hecht
Dir.—Delbert Mann
Burt Lancaster, Rita Hayworth, Deborah Kerr, David Niven, Wendy Hiller, Gladys Cooper, Catheleen Nesbitt, Felix Aylmer, May Hallatt, Rod Taylor, Audrey Dalton, Priscilla Morgan
(Started Dec. 9)

"GANG WAR"
(Regal Films)
(For 20th-Fox Release)
Prod.—Harold Knox
Dir.—Gene Fowler Jr.
Kent Taylor, Gloria Henry, Charles Bronson, Jennifer Holden, Gloria Grayk, John Doucette, Dan Simmons
(Started Dec. 13)

IN BRITAIN

ASSOCIATED-PATHE
Starts, This Year 4
This Date, Last Year 4

"ICE COLD IN ALEX"
Pro.—W. A. Whittaker
Dir.—J. Lee-Thompson
John Mills, Sylvia Syms, Anthony Quayle, Harry Andrews
(Started Sept. 16)

"WONDERFUL THINGS"
(Everest Productions)
Prod.—Anna Neagle
Dir.—Herbert Wilcox
Frankie Vaughan, Jackie Lane, Jeremy Spencer
(Started Nov. 5)

ANGLO A'LG'MATED
Starts, This Year 8
This Date, Last Year 4

"THE DUKE WORE JEANS"
(Insignia Films)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Tommy Steele, June Laverick, Michael Medwin
(Started Oct. 28)

"6-5 SPECIAL"
Exec. Prod.—Herbert Smith
Asst. Prod.—Josephine Douglas
Dir.—Alfred Shaughnessy
Dickie Valentine, Joan Regan, Lonnie Donegan, Russ Hamilton
(Started Nov. 25)

COLUMBIA
Starts, This Year 6
This Date, Last Year 4

"THE KEY"
(Highroad Productions)
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren, Howard
(Started Aug. 7)

"THE REVENGE OF FRANKENSTEI
(Hammer Films)
Prod.—Anthony Hinds
Dir.—Val Guest
Casting
(Starts Dec. 30)

RANK
Starts, This Year 20
This Date, Last Year 13

"A NIGHT TO REMEMBER"
Prod.—William McQuitty
Dir.—Roy Baker
Kenneth More, David McCallum, ill Dixon
(Started Oct. 14)

"NOR THE MOON BY NIGHT"
(Shooting in Africa and Pinewood)
Prod.—John Stafford
Dir.—Ken Annakin
Belinda Lee, Michael Crai Patrick McGoohan
(Started Nov. 11)

"THE WIND CANNOT
Prod.—Betty Box
Dir.—Ralph Thomas
Dirk Bogarde, Yoko Tani, Ronald Lewis
(Started Dec. 16)

BRITISH LION
Starts, This Year 9
This Date, Last Year.......12

"THE PACK"
Prod.—Sergei Nolbandov
Dir.—Brian Desmond Hurst
Michael Redgrave, Tony Britton
(Started Oct. 21)

"OUR VIRGIN ISLAND"
(Shooting at New Elstree Studios)
Prod.—Grahame Tharpe and Leon Clore
Dir.—Pat Jackson
John Cassavetes, Si Virginia Maskall
(Started Oct. 7)

PARAMOUNT
Starts, This Year 2
This Date, Last Year 0

"ANOTHER TIME—ANOTHER PLACE"
(Kaydor Productions)
Prod—Joseph Kaufman
Dir.—Lewis Allen
Lana Turner, Barry Sullivan, Glynis Johns
(Started Sept. 30)

20TH-FOX
Starts, This Year 3
This Date, Last Year 2

"SMILEY GETS THE GUN"
(Canberra Film Productions)
(Shooting in Australia)
Prod.—Anthony Kimmins
Dir.—Anthony Kimmins
Chips Rafferty, Sybil Thorndike, Keith Calvert
(Started Nov. 11)

"HARRY BLACK"
(Shooting in India)
Prod.—John Brabourne
Dir.—Hugo Fregonese
Stewart Granger, Anthony Steel, bara Rush
(Starting Jan. 2)

METRO
Starts, This Year 7
This Date, Last Year 4

"TOM THUMB"
(Galaxy Productions)
Prod.—George Pal
Dir.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellars, Jessie Mathews
(Started Nov. 25)

"NOWHERE TO GO"
(Ealing Films)
Prod.—Michael Balcon
Dir.—Seth Holt
George Nader, Bernard Lee
(Started Dec. 9)

UNIVERSAL
Starts, This Year 1
This Date, Last Year 0

"DRACULA"
(Hammer Film Productions)
Prod.—Anthony Hinds
Dir.—Terence Fisher, Peter Cushing
Christopher Lee
(Started Nov. 5)

WARNER BROS.
Starts, This Year 5
This Date, Last Year 1

"INDISCREET"
Prod.—Stanley Donen
Dir.—Stanley Donen
Ingrid Bergman, Cary Grant
(Started Nov. 18)

EROS FILMS
Starts, This Year 14
This Date, Last Year 12

"CAT AND MOUSE"
(Anvil Films)
Prod.—Paul Rotha
Dir.—Paul Rotha
Lee Patterson, Ann Sears, Hilton Edwards, Victor Maddern, Diana Fawcett, George Rose, Reddy McMillan
(Started Nov. 25)

"A QUESTION OF ADULTRY"
(Raystro Productions)
Prod.—Raymond Stross
Dir.—Don Chaffey
Julie London, Anthony Steel, Basil Sydney, Geoffrey Keen
(Started Dec. 2)

"V.3"
(Criterion Film Productions)
Prod.—George Maynard
Dir.—Vernon Sewell
Michael Rennie, Patricia Medina, David Knight, Milly Vitale
(Started Sept. 30)

Define 'Roadshow'?

Continued from page 13

vertising, pictures that run too long, etc. It's figured that this may be part of the recent decline, since the public has been urged many times to see pix that didn't live up to top standards. Industry's attitude generally is that the critics are super-critical and that the public—now consisting 60% of young people—is willing to accept almost anything.

There now are those who believe that, while this theory may be superficially true, the public has developed a growing critical sense which, while not necessarily analytical, provides a sense of the inadequate and the disappointing. This, in turn, has affected attendance over an extended period of time.

Films currently roadshowing include "Cinerama," "Around the World in 80 Days," "Ten Commandments," "Bridge Over the River Kwai," and, in the future, "Farewell to Arms" (on a limited roadshow), probably "Old Man and the Sea," the Cinemiracle films from Warner Bros., etc. "Raintree County" started out as a roadshow, but was switched. A number of upcoming releases are slated for the roadshow treatment.

Censor's Slip

Continued from page 7

could consist either of classifying films for adults and juveniles, or in an educational program for parents, urging on them to wake up to their own responsibilities.

"The trouble is, and this isn't sufficiently recogfinized, that no regulation will work properly unless it has the support of the people. And the people will not support a censor unless he is enlightened and responsible. This has been one of the troubles of the past and it will continue to plague films in the future. There is nothing more dangerous and deadly than an ignorant censor."

Actually, the only important censor case to reach the Supreme Court in 1957 was "The Game of Love," which had been banned in Chicago. The ban had been upheld by the lower court and was upset by the Supreme Court. Pending for 1958 is "Lady Chatterly's Lover," which was banned in New York and is heading for the High Tribunal, and "God Created Woman," recently banned in Rhode Island. Both films are released by Kingsley International, with the cases handled by London. The banning of "Mom and Dad" in Kansas also may go to court.

The only active censor boards left now are in New York, Virginia, Maryland and Kansas, with Maryland now tending to follow closely the N. Y. decisions. In addition, some 20 cities have active censor boards, among them Chicago and Detroit.

The theory that the industry should go along with a "good" censor is contradicted sharply by Felix Bilgrey, attorney for Times Film, which has been most active in battling it out with various censors. Bilgrey won important anti-censor victories in Maryland and Massachusetts.

"It's foolish to go along with a 'good' censor because, tomorrow, he may be replaced," argued Bilgrey. "This is a long and continuing fight. I believe there is a chance that the Supreme Court will reverse its current stand and go beyond the narrow issue in violation of what is their preferred practice. The Supreme Court moves slower than the lower court.

"But it did make the very basic decision in the 'Miracle' case, in which motion pictures got a new legal meaning and standing, being raised from mere entertainment to be part of the field of communications and thus eligible for Constitutional guarantees of the freedom of speech and expression. Eventually, I am sure the Court will go all the way."

According to current estimates, the total cost of censorship to the film industry now runs to about $500,000 annually, which doesn't include such items as the shipping of prints, manpower, etc. What annoys many in the industry is that the remaining boards, while fully operative in that all pix are submitted, are barely effective. The only censorship basis left in the New York statute, for instance, is obscenity; and under the Supreme Court rulings it's very clear that a film really must be extreme to qualify under that definition.

Whether the distributor would be well served under a changed procedure, under which there would be no pre-release banning, but a picture could be closed up after a single showing, is questionable. Practically, there would be little difference. From the lawyers' point of view, the burden of proof in such a case would then be up to the censors rather than the distributor or the theatre, and the issues automatically would have to be hashed out in Court.

Bill Alland

Continued from page 3

money only because they weren't brought in on realistic budgets—not because they weren't seen by enough people.

"There's something radically wrong," he added, "when a picture can gross $5,000,000 and still not break even."

The answer, he feels, is in rigid cost controls that are realistically based on boxoffice potentials. As an arbitrary yardstick, he suggests the average picture be made for around $250,000 with the big pictures to have a ceiling of $1,000,000—except for the occasional property that has blockbuster potential and justifies additional expense.

Hecht-Lancaster: 'We're Expanding'

The first independent production company to so expand. Hecht-Hill-Lancaster is in process of setting up a staff of field men to work with the United Artists exploitation department. At the same time Bernard M. Kamber has been appointed H-H-L's national director of ad-pub and exploitation.

In addition to the field reps publicity departments have been set up in Hollywood and New York, all under Kamber's direction, with the job of handling the unit's 12-picture program as announced for UA release.

Kamber, who was an indie publicist working with H-H-L on a special assignment basis, joined H-H-L last year as exec assistant in charge of the N. Y. office.

Robert Schiffer is continuing as H-H-L's publicity coordinator on the Coast.

Louis A. Green

Continued from page 3

monious board of directors. If Green succeeds in his peacemaking efforts, he will serve on the board of directors. He is believed also anxious to induce one of his associates, another Wall St. investor who is in semi-retirement, to serve on the board. Asked about this, Green prefers to withhold the name of this individual at this time, but has stressed that "he will be a tremendous asset to us."

As To 19-Man Board

The new Loew's "peacemaker" is represented as feeling that Loew's current 19-man board is too unwieldy to conduct the company's business properly. He has been pushing for a reduction of the board to 10, but it's understood that he has run into some opposition on this problem. Some officials of Loew's, it's said, feel that it would be embarrassing to ask certain board members to step down after they agreed to serve on the board to help Vogel and/or Tomlinson in the recent proxy fight. At any rate, the question of the composition of the new board is expected to be settled in a week or two. The new nominees will be listed in the proxy statement for the annual meeting which will be sent to stockholders shortly after the meeting of the present board on Jan. 9.

Green is reported to be entering the Loew's situation with "no strings attached, no pre-conceived notions and with a clear, untrammeled mind." It's stressed that his aim is to build up and revitalize the harassed company and that he will not be a party to any liquidation scheme.

Green's entry in the Loew's matter comes at a time when the company is expected to release one of the most disastrous year-end financial statements in its history. The report, for the fiscal year ending last August, will show no earnings and a possible loss. It's agreed by those involved in Loew's that "there's a whale of a lot doing" that must be accomplished to extricate it from its serious financial plight.

Green, although not regarded as a "movie man," is highly regarded as a financial expert "who knows how to add columns" and who can help in the bootstrap operation that is required at Loew's.

Meanwhile, Loew's precarious position has made the company a target for individuals and syndicates seeking to make quick gains by obtaining control of the company. Much of these efforts, however, represent wishful thinking and has resulted in considerable loose talk involving numerous groups. Various syndicates have been making inquiries on Wall St., but there has been no significant development.

'Noah's Ark' Makes Port

Fort Worth, Dec. 30.

"Noah's Ark" (Indie) has grossed the biggest single day's biz here at the Bowie Theatre since the house was taken over by the Cinema Arts Theatre Circuit in 1955.

The pic was made on a Darryl Zanuck script in 1929 and is currently being reissued and is playing to nice houses throughout the state.

Cartoonists Initiation Raised by $200; Labor Board Rules It A 'Shut-Out'

Washington, Dec. 30.

The $250 initiation fee instituted by Local 839, of Motion Picture Screen Cartoonists in 1956 is "excessive and discriminatory", an examiner of the National Labor Relations Board has ruled. It had been increased from $50.

Examiner has recommended to NLRB that the local be required to refund all payments on the amount to new members. The examiner, Wallace E. Royster, added that Local 839 either reduce the initiation to a reasonable amount or surrender its union shop contracts with Warner Bros., Loew's, UPA Pict[illegible] Walter Lantz, and Walt Dis[illegible]

The case does not involve the Screen Cartoonists Guild which also raised its initiation fee from $50 to $250, in April, 1957. However, the inference is that an appeal to NLRB from the Screen Cartoonists Guild initiation fee would probably have the same result.

The appeal to NLRB against Local 839 was brought by the Animated Film Producers Association, comprising WB, Loew's, UPA, Lantz and Disney. The association charged that the upped initiation fee was an unfair labor practice.

In upholding this view, the NLRB examiner, who conducted hearings in L. A. last August and September, wrote:

"The manifest purpose of Sec. 8 (b) (5) is to prevent a union which is party to a contract requiring membership in that union . . . from charging an initiation fee so disportionate to wages earned as to constitute it in practical effect a 'closed union' . . . I find that such a requirement in the amount stated is excessive and discriminatory ."

India Scores

Continued from page 4

house. A large part of opening night was invitational. The United Nations Association and several other organizations bought up blocs for certain nights and went out and sold the individual tickets. Trade and newspaper freeloaders appeared from time to time. "Bolshoi Ballet" inevitably drew a large number of balletomanes.

But there was no "hard sell" for such pictures as "Kanal," "Throne of Blood" or "Uncle Vanya," and Levin was particularly enthused over the full house for "Pather "Panchali." One festival exec (not Levin) concluded:

"There are eight art houses in Frisco and the art-house audience is an exceedingly fickle one. But they will turn out if you give 'em something different, and good, either in the way of a novel story of a novel place of origin."

Speakers at the closing night ceremonies were Levin; Harold Zellerbach, Frisco industrialist who heads the Art Commission; Mayor George Christopher; Italian consul-general Pierluigi Alvera; director George Waggner, up from Hollywood to represent the SDG; Robert Barr, president of the Frisco Junior Chamber of Commerce; Mrs. Shirley Temple Black, who handed out one of the awards; Indian consul-general R. R. Sinha, and Miss Dorn-Heft.

Waggner read a wire from SDG president George Sidney praising this "first truly international competition" in the U.S., offering "complete support" for future Frisco fetes and thanking the festival for giving "the efforts of directors special emphasis."

Barr presented Levin with a commendation for his organizing work and Levin reported he was already deep in plans for the second annual festival to be held "probably in mid-October."

Guggenheim Heads Assn.

Houston, Dec. 30.

Alvin Guggenheim, manager of the Yale and Broadway Theatre, operated by the Cinema Arts Theatre Circuit, has been elected prez of the Greater Houston United Theatre Assn.

Guggenheim stepped up from the post of veepee. Succeeding him in that post is Homer McCalon, while Harold Cotton Griffith was named secretary-treasurer of the group.

PINANSKI CREDITED FOR BACKLOG SLANT

Boston, Dec. 30.

Samuel Pinanski, head of American Theatres Corp., which is an affiliate of United Paramount, is reported here to be the key figure behind exhibitor attempts to acquire the Paramount Pictures' backlog as a means of keeping the vintage product away from television interests.

It's said that Pinanski originated the idea, influenced other circuit heads in it, and is now at work on the financial arrangements.

Conditions of '36 Figure in Suit

Minneapolis, Dec. 30.

Exhibits introduced in the final days of the Rubenstein & Kaplan Circuit's $540,000 antitrust conspiracy suit against major distributors and the Paramount circuit here revealed that back in the 1935-36 period when the alleged cause of action occurred film companies encountered rough going in making satisfactory first-run deals locally.

With Paramount in virtual control of downtown Minneapolis, a situation analagous to that in many other cities, the circuit's leading loop first-run house, 4,100-seat Radio City, was obtaining its pictures at the extremely low cost amounting to 15% of the gross or less, according to the documents.

With no competitive bidding downtown the film companies were at the "mercy" of the Paramount circuit which operated all of the leading first-run houses, it was brought out. But today with plenty of competition downtown and bidding the rule top pictures are costing the chain up to 90% of the gross and seldom less than 50% for the remaining three Paramount theatres.

Introduced by the defense and accepted by the court, the documents showed that in only two instances in the 1935-36 period did Paramount's then six theatres pay more in film rental for any picture than its neighborhood Arion in the 49-day clearance slot.

The Arion is the suit's main bone of contention. The plaintiffs allege that in consequence of its seven-day clearance over their own competing Hollywood, a newer house charging the same admission, they suffered substantial financial damage.

Before Judge G. H. Nordbye deliberates on the evidence he will study briefs to be submitted by the plaintiffs and defendants' counsel and no decision is expected until mid-1958 at the earliest.

Lee Loevenger, the plaintiffs' attorney, also tried two similar suits here and was victorious in one of them, obtaining a judgment of $135,000 from Judge Nordbye.

TEXAS EXHIBS DESIGN 'NO-TELEVISION' SEAL

Dallas, Dec. 30.

Texas exhibitors, via the Council of Motion Picture Organizations of Texas, are designing a special seal or insignia to indicate that certain pictures, if the film companies agree, will not be available for television for 10 years.

According to the Lone Star theatremen, the insignia would be readily recognizable and would be an incorporated part of the feature picture itself, trailers, lobby displays, newspaper ads, posting paper and all other pertinent theatre exploitation material.

In a letter to Eric Johnston, president of the Motion Picture Assn. of America, the Texas COMPOites requested that Johnston obtain permission from the MPAA member companies for the theatres to state that "this picture will not be show on television for 10 years."

FRED SCHWARTZ ON KING BROS. BOARD

Hollywood, Dec. 30.

New blood was added to board of King Bros. Inc., with election of Fred Schwartz, prexy of Distributors Corp. of America, and Paul R. Wertz, from Omaha investment firm of Smith, Polian & Co. Pair were elected at annual stockholders meeting held here Friday (20). Schwartz' DCA distribbed last King feature, "Rodan," in the U.S.

Also at meeting, dividend of five cents a common share was voted, payable Feb. 15 to stockholders of record as of Jan. 15.

Part of 1958 schedule was disclosed after meeting, with picturization of Pat Frank novel, "Mr. Adam," slated to start in February. Next project, according to Herman King, will be first King Bros. teleseries, "Sinbad the Sailor," to roll in Turkey following completion of "Adam."

Reelected to board at Friday's meeting were Frank and Morris King, and Felix Guggenheim, in addition to newcomers Schwartz and Wertz. Frank King was elected prexy; Morris King, exec v.p.; Herman King, sales v.p.; Arthur J. Steel and Paul Weiden, v.p.'s; Arthur Stannard, treasurer; and Margaret O'Neill Flynn, assistant secretary.

Theatre, TV, Supply Men Head Atlanta Variety Club

Atlanta, Dec. 30.

Leonard Allen, new chief barker of the Atlanta Variety Club Tent No. 21, was installed at annual dinder and ceremonies, along with John Harrell, of Martin Theatres, first assistant barker; Jon Farmer, WAGA-TV, second assistant barker; J. B. DuMestre III, Southeastern Theater Equipment Co., property master; and Willard Kohorn, National Screen Service, dough guy, Allen is special representative of Paramount Pictures Corp.

Atlanta Tent last year turned over $102,462 to its four principal charities. Largest contribution went to Cerebral Palsy School-Clinic on Ponce de Leon Ave. This sum, $88,279, was raised in an annual Old Newsboys Day drive, co-sponsored by Atlanta Newspapers, Inc., publishers of a.m. Constitution and p.m. Journal. Mountain Dew Camp, near Hapeville, suburb of Atlanta, received $6,523; Bankhead Boys Club got $2,150; while miscellaneous contributions to needy amounted to $5.510.

Geneva Theatres Inc., of Ontario County, N.Y., has been dissolved, according to a certificate filed with the Secretary of State in Albany, by Howard M. Antevil, Schine home office attorney at Gloversville.

'Draw Fangs of the Television Beast, Stop Feeding Films to Rival'—Myers

An all-out film industry-business building campaign, predicated on the discontinuance of sales of films to television, was advocated by Allied States Assn. in a monthly bulletin issued by board chairman Abram F. Myers. Halting such sales, the exhib group declared, "would boost morale, restore enthusiasm and provide the perfect incentive for all factions to join in an irresistible campaign to revive theatre-going among the American people."

The bulletin noted soberly that morale in the picture business is lower than it has ever been in any major U. S. industry. But, it added, confidence should be restored with an all-out drive, "if only the black beast television could be banished or its sharpest fangs drawn." Allied added that perhaps only a five-year respite would be needed, since "theatres have shown remarkable recuperative powers in the past."

Bulletin commented that one of the worst features of the present low morale is that "industry members have vied with one another in shouting it from the housetops," so that newspapers have accepted these "jeremiads" at face value and are predicting the industry's death.

Apparently convinced that the film companies will "persist in their suicidal course" of selling pix to tv, Allied suggested that "the very least they can do is to grant the theatres definite, adequate clearances over tv which they can use in their advertising to offset the reckless and sometimes untrue advertising of the broadcasters."

PAR O'SEAS UP-POSTS PERKINS, CLASS OF '25

James E. Perkins, exec v.p. of Paramount International since 1955, has been named president of the foreign operation under George Weltner, head of Par's worldwide sales. Appointment is effective as of Jan. 1.

Perkins has been with Par since 1925 when he started as branch manager in Tokyo. He held various positions in the Orient and Australia until he became managing director for Par in Great Britain in 1944. He shifted to the homeoffice two years ago.

Admissions Rise In Kansas City

Kansas City, Dec. 30.

Admission prices underwent some upgrading here with the openings Christmas day, three first run houses stepping up the rate. Roxy Theatre has in effect a $1.50 top on showing of Metro's "Raintree County" which opened Dec. 25. House had been playing Columbia's "Pal Joey" at $1.25 top. New Roxy scale is 90c for matinees and $1.25 for week nights, but $1.25 for matinees and $1.50 for nights holidays and Saturdays and Sundays. Kid price also is upped from 35c to 50c anytime.

Tower was reopened by Fox Midwest Christmas Day on a policy which will see some of the big ones in for runs, and then move over to sister houses, Uptown, Fairway and Granada. House has a 90c matinee fee and $1.25 evening top for this policy. It previously played "Around the World" at a $2 top for a record 27 weeks ending early in December.

Third house to go up is the Kimo, art filmer of the Dickinson circuit. It now has a 90c rate for students, $1.25 regular admission, and 50c for kids. It previously had a 75-90c scale, which still is standard for regular first run at other houses about town.

Detroit's 4th Cinerama

Detroit, Dec. 30.

The fourth Cinerama production, "Search for Paradise," will open Feb. 11 at Music Hall.

"Seven Wonders of the World" now is in its 73d week.

Albert Greene Raps Presley Deferment

Brooklyn Exhibitor, a Close Student of Newspapers, Again Draws Attention to His Theatre

Albert Greene at it again.

Operator of a 500-seat last-run house in Brooklyn, Greene has managed on several occasions to gain national attention for his Avenue U Theatre via a series of stunts tieing in with current headlines.

For example, he sold 5,000 15c subway tokens for 10c until the Transit Authority stopped him; he chrome-plated 36,000 pennies and gave them as change to protest New York City's 5% tax; he stopped the sale of cigarets in his theatre due to the cancer scare. All these stunts made the wire services and network news shows.

Now Greene has latched on to Elvis Presley's induction into the Army for his latest attention-getting bid. Acting *"on behalf of irate parents whose teenagers patronize the Avenue U Theatre,"* Greene sent a telegram to Presley's draft board in Memphis urging the body not to grant any consideration to Presley's request for a deferment. "In the name of patriotism and the Christmas spirit," Greene wired, "you owe it to anxious parents and misguided youngsters perplexed by the vulgar gyrations of this shameless hillbilly to hasten his induction without delay."

Noting that Presley's "alleged talent has an unwholesome flavor on the unwary," Greene urged that "he should be taken out of circulation before (he) inflicts another picture on movie patrons seeking clean entertainment." Greene added that as far as he is concerned he will never play another Presley picture at his theatre.

As a result of the wire, Greene was interviewed on John Wingate's "A Different Angle on the News" show on WOR. Immediately after the show, according to Greene, he received over 30 calls from parents congratulating him on his stand. During the Wingate interview, Greene threw in a plug for his current attraction, "Les Girls." Then, according to Greene, starting about 8 p.m. on Christmas eve patrons started pouring into his theatre. He said he was SRO and had to return $71 to standees. He added that this experience—SRO on Christmas eve—was the first time it had happened in 25 years. He's not quite sure if the picture itself brought the patrons or if the publicity on the Wingate show and his stand on Presley helped. At any rate, he held over "Les Girls" to Monday (30) "to reap the benefit of the momentum."

P.S. The Memphis draft board granted Presley a deferment so he could complete his latest picture.

Wall Departs Paramount After 29-Year Tenure; Making Another Hookup

Albany, Dec. 30.

Edward J. Wall, who worked as a reporter on the Boston Herald and Traveler, as well as on the Fort Worth Record, before entering the motion picture field, writes "30" to a 29-year career with Paramount, Dec. 31.

Field representative for the company in the Albany and Buffalo districts for more than a decade and a half, he started in Paramount's realty department at the home offices.

SCIENCE FICTION FILM TO ROLL IN FLORIDA

"The Girl From 5,000 A.D.," a La Jolla production for release by American-International goes before the cameras Jan. 6 at the Shamrock Studios in Winter Park, Fla.

The sci-fi film is based on an original screenplay by Robert J. Gurney, who will also produce and direct. Picture is Gurney's third for American-International. Previously he produced and wrote "Invasion of the Saucer Men" and produced "Reform School Girl." He also produced and wrote "Edge of Fury," which United Artists will release this year.

FAREWELL—AND HAIL

Boston Speeds Moore, Greets Successor DeBerry

Boston, Dec. 30.

An industry luncheon, hosted by the Variety Club of N. E., drew 175 theatremen at Hotel Bradford honoring two Paramount execs recently recipients of promotions. It was a farewell party for John Moore, moving on to Philadelphia as mideastern division mgr., and a welcoming party for Edmund C. DeBerry, succeeding Moore as eastern division mgr.

Toastmaster was Theodore Fleisher and head table guests included: Michael Redstone, chief barker; Samuel Pinanski, Martin J. Mullin, Arthur Lockwood, Archie Silverman; Gasper Urban and Phil Isaacs, New York. Arnold Van Leer, Paramount exploitation chief, headed the committee on arrangements.

'Big Time Sports' Bid In Philly; Unbuilt UHF Link To Skiatron; First FCC Petition of Kind

Washington, Dec. 30.

First application to use a television channel for pay-see was filed last week with the Federal Communications Commission. Heretofore, all for pay plans have involved wired services which do not require FCC approval.

The new applicant is Philadelphia Broadcasting Co. which was granted UHF channel 29 in Philly in March, 1956. However, it never attempted to build and go on the air because the Philadelphia area has only VHF stations and is satrated with VHF receivers.

Last October, when the FCC ruled it would consider applications for home-toll tv, after March 1, 1958, it provided they must come from areas which have a minimum of four commercial stations.

Philadelphia has three and a fourth, assigned to Wilmington, Dela. (30 miles away) has moved its transmitter so that it virtually blankets the Philadelphia area.

Philadelphia Broadcasting Co. proposes to convert its Ch. 29 to Skiatron's Subscriber-Vision system. Company would send a scrambled UHF signal which would be decoded by an IBM punch card sent to subscribers for their subscription attachments. Under this system, the UHF attachment would permit subscribers to receive, free, programs transmitted without charge by any other UHF stations. Philadelphia is now readying a new, education station, WHYY-TV in the UHF band.

Basically, the 29ers would operate a "big time sports" station. It would seek to offer full seasons of home and away games of the Philadelphia National League Baseball Team; the Philadelphia Eagles (professional football); Philadelphia professional basketball games; and the home basketball games played by five Philadelphia colleges.

In addition, it would offer "special events"—stage presentations, motion pictures, symphonies, operas, etc., it says in its application.

There would be two categories of subscribers:—

(1.) Domestic (sets in the home), paying $30 annually for the basic sports schedule; plus $1 apiece for the non-sports "specials."

(2.) Commercial (sets in taprooms, restaurants, etc.) paying $100 annually for basic sports, plus $5 apiece for "special" events.

Customers would be billed quarterly. Philadelphia Broadcasting estimates it has a potential of 300,000 customers. It already has an exclusive deal with the Philadelphia Warriors (pro basketball) and is working on arrangements with the others, its explained. It promises no commercials.

Nomikos Buys Grand, Chi Action First-Run

Chicago, Dec. 30.

The first-run Grand Theatre was sold last week to Van Nomikos by the Clark-Grand Theatre Corp., in which Van Nomikos was a partner. This is the third house bought by Nomikos here in the last few months, the others being the Pantheon and De Luxe.

Nomikos declares the Grand will continue its first-run policy. The house has been one of the four main downtown outlets for action and horror combos.

'At Home' for Christmas

Kansas City, Dec. 30.

A number of theatres resumed in the area Christmas day. Fox-Midwest reopened the Tower with 20th's "Peyton Place," although house had been only temporarily dark following the end of its record-run on "Around the World in 80 Days" which wound early in December.

Dickinson Operating Co. reopened the Rialto Theatre, St. Joe, after it was closed about three months. It has Kersey Clark as manager, shifted from the Leawood Drive-in, K.C., which recently closed for the season. Rialto is a south side house in St. Joe running on a subsequent policy.

Versatile Jack Poppele

Riding two horses dept.: Jack R. Poppele alumnus of WOR, former prez of the Television Broadcasters Assn., is on the board of Skiatron Electronics (Subscriber - Vision) and also active in the management of Teleglobe.

Latter competes with Skiatron in the toll field.

Tollvision Need: 'Barker' to Create Viewer Interest

"Teaser" element in tollcasting was stressed in New York last week by Solomon Sagall, prexy of the Teleglobe pay-as-you-see system, which claims to be the simplest pay-tv method yet to hit the market.

Sagall said that a "barker" was needed in any pay system to create viewer interest and that the Teleglobe method was ideal in providing the "coming attraction" trailer via its wired sound outlet.

Teleglobe, which has applied to the Federal Communications Commission for a commercial license, works this way: The picture is telecast by the station in regular fashion and without scramble. The sound "diverted" to a central switchboard from where it's piped into the home and reproduced via a separate speaker. Use of the speaker automatically registers on the central board and is metered for eventual billings. While not in use, the Teleglobe line can provide uninterrupted hi-fi music as a "bonus."

According to Sagall, the Teleglobe system has the advantage over systems in that it doesn't require any modification in the tv set and can be serviced easily. Furthermore, Sagall claimed, its basic costs are much smaller than those of other systems, there being no decoding device involved. Sagall said the Teleglobe installation could be made for $10 and his speaker could be produced for $15 in mass production.

Other decoding devices have been estimated to cost anywhere between $25 and $75 in mass production.

Says Sagall: the local telephone company will install the wire in the home, but Teleglobe will do the billing. Teleglobe's competitors claim that the phone company is'nt that cooperative.

Furthermore, it's argued, the film companies are going to hesitate before allowing a multi-million dollar production to go on the air unscrambled, even without sound. Yet, Sagall insists that this pictures-without-sound policy is precisely the type of teaser that will get people to call for sound, i.e., pay for what they see. "If anyone wants to watch pictures without sound, they're welcome," he maintained.

Fitzgibbons Stays Mum; Vancouver Unenlightened On Tollvision Venture

By JAY TOMSON

Vancouver, Dec. 30.

In spite of published statement by J. J. Fitzgibbons, prexy of Famous Players of Canada, that parent-Paramount's Telemeter is slated for Canada communities by end of 1958 (VARIETY, Aug. 28.), indications this area promise less.

Ear-to-grounders assert that Fitzgibbons' recent visit here on an announced survey of the home-toll situation netted a near no-dice response, a conclusion largely drawn from the fact that Fitz departed without making any statement. Press, theatre, radio and video interests are left somewhat piqued and unsatisfied, particularly since the circuit had indicated, some two years ago, that Vancouver was to be the Canadian proving-ground for Telemeter installations and programming. At that time, and since, "rumor-tism" plus press blurbs stated that Famous Players would use an established wired-tv system for the purpose.

How Far Is Summer?

Maynard Joiner, circuit's headman here, repeats "Nobody knows anything at this point." But one of the city's bigger exhibitors still says that "Vancouver Telemeter will be an actuality by next summer, and Toronto will have completed its test-run by then."

Joiner did add, however, that FP is manufacturing Telemeter boxes—a fact which questions the dearth of information available on Telemeter's local prospects — and stressed frequently, "there's nothing on Telemeter to write about."

Management of CJOR, which is parent of city's Tru Vu wired home-tv system, said there have been no developments regarding the proposal, two years ago, that Telemeter's trials use Tru Vu circuits.

Don Shiel, manager of Tru Vu, confirmed this, and said that at the northwest NCTA convention last October the consensus was that installation and operating costs of city-wide pay-tv would be prohibitive. His own opinion was that the proposed systems would not be practicable in cities as large and spread as Vancouver.

Burke Burkhart, sales manager of city-incorporated KVOS-TV (Bellingham, Wash.), said that although he had watched the toll-tv situation closely there had been no recent audible rumblings that Telemeter or similar metropolitan pay-tv systems are likely to become an early reality.

Theatre managers polled denied any knowledge of impending Telemeter or other cable-theatre projects in this area.

Bud J. Sheppard, manager of Fred Welsh Antenna Systems which is installing cable-tv in numerous interior towns and cities, said that, "Trail will probably be the first pay-as-you-see first-run movie system." He added that Trail, which is surrounded by mountains, already has 3500 home-toll tv sets, "The second largest tv-adaptation (system) Canada." Sheppard predicted Trail would be another Bartlesville-type experiment "Within six months."

Associated Prudential Theatres Inc., of New York, has filed a certificate on change of directors and of purposes, with the Secretary of State in Albany, through attorney John J. Slattery, Manhattan.

Boy Critic on 'Frankenstein'

San Francisco, Dec. 30.

Author was David Frankenstein, 14-year-old son of The Chronicle's art and music critic, Al Frankenstein, who reviewed "I Was a Teenage Frankenstein," which was opening at Sherrill Corwin's United Artists. The young critic began: "This year Frankenstein movies have tried to stage a comeback. The public seems to eat up this sort of corn. After the original 'Frankenstein' and then 'The Bride of Frankenstein,' we recently had 'The Son of Frankenstein' and now 'I Was a Teenage Frankenstein' This is what is called 'progress through the years.'"

David discussed the film's plot at some length and concluded:

"Then the creature thinks the cops are going to hurt him so he throws himself against the electrical equipment and electrocutes himself. What a corny story, what a corny ending!

"There was pretty good acting all the way around, but Professor Frankenstein, who was supposed to be an Englishman, has quite an American accent. I am proud of my name, but movies with such low-caliber stories make me wish that Mary Shelley had named her character Smith."

Levey Big-Visions Toll in 1958

Confidence that Skiatron's Subscriber-Vision system will be in operation in some key cities during 1958 was expressed last week by Arthur Levey, prez of Skiatron Electronics and Television Corp. "We are moving forward swiftly in toll-tv despite last ditch opposition," he held.

Levey's expression of confidence came on the eve of what many in the pay-tv field consider as a crucial period, when Congress can be expected to take up the toll question in one way or another. The Federal Communications Commission, though assuming it has the authority to rule in the toll-tv sector, has left open the door for Congressional intervention.

Within the next 60 days, the opponents of pay-as-you-see can be expected to launch an energetic drive to get Congress to block any over-the-air tests of subscription video. The Commission has no authority over closed-circuit transmissions such as the one current at Bartlesville, Okla.

Feeling generally is that Congress will not step in to disturb the current situation under which the FCC is taking applications from stations and systems, to be ruled on after March. In order to stop the Commission, Congress would have to actually legislate, and that would involve a new and thorough re-study of the Federal Communications Act. Furthermore, the returning Congress is expected to be busy with the missile program and other, more urgent matters.

Levey charged that the "highly vocal" opposition to pay television had sold the public a bill of goods based on one-sided information. "These corporate interests are afraid to let Americans decide whether or not they want to pay modest fees for much better programs than now are offered by advertising-supported talent," he held.

Toll-tv foes have long claimed that, apart from new movies, pay systems will have little else to offer that is radically new, and that the public in fact will be asked to pay for what it now essentially gets for free. Extremists even say that, if the pay methods go through, the public will end up with toll plus ads.

Levey said he was encouraged by the Los Angeles issuance of a franchise to Skiatron (and to Telemeter); RKO Teleradio Pictures' intention of filing for toll licenses; Skiatron's deal with Britain's Rediffusion and the support for pay methods being gathered among film producers.

Tells Senator Toll Clamor Is Synthetic

Exhibitors Committee Claims Pay-See Already Adequately 'Tested' and a Flop

The Joint Committee on Toll TV, the exhibitor group which is opposed to all and any forms of pay-see, has called for a halt in toll-vision tests. In a letter to Sen. Warren S. Magnuson, chairman of the Senate Commerce Committee, the exhibitor group stated that "to permit a test over the airwaves at this time in the face of the overwhelming voice of the people in opposition to toll tv would cause irreparable damage."

The Joint Committee's letter, signed by co-chairman Philip F. Harling, pointed to tests already made in Palm Springs and Chicago and one now taking place in Bartlesville, Okla. The Chi and Palm Springs tests, according to Harling, "proved absolutely nothing in spite of the great claims of success by its sponsors." Harling suggested that if the Senator is looking for a test he should refer to the Bartlesville experiment.

Letter to Magnuson was prompted by his statements toll-vision should be given "serious attention" by his committee and that the "proposal should be given a fair trial to determine whether it will be approved by viewers."

Referring to the tests already made, Harling asked "If these tests were so good and so successful why didn't the sponsors expand and pursue the installation of their equipment?" Harling asked, too, where are the people who are clamoring for toll, if it is in the public interest as the medium's proponents claim. He stated that every audience poll taken to date has indicated that the public is at least 25 to 1 against any form of toll tv.

The Joint Committee also told the Senator that it makes no difference to the public how it receives toll tv, whether by air or by wire. "The proponents," Harling declared, "are endeavoring to avoid spending risk capital and seek to foist the cost of their experiment onto the back of the American people because by using air waves they would deprive a person of a free channel."

The question of giving the toll tv proponents "a chance," Harling maintained, is "a subterfuge" because if the toll advocates were sincere in their desire to give the public something unusual, "they can experiment from now until doomsday with subscription tv by wire, at their expense and not the public's."

Film Row Clips

SAN FRANCISCO

L. S. (Ben) Hamm, lawyer and exhibitor, elected to a fourth term as president of Frisco Variety Club's Blind Babies Foundation.

Jack Blumenfeld, exec of Blumenfeld circuit, broke both ankles and a collarbone when his private plane crashed near Mexico City. He's hospitalized there.

Lee Dibble and Dan McLean of downtown Embassy Theatre held 13th annual youngsters theatre party in co-operation with Moose Lodge.

Frisco Variety Club held eighth annual Yule party for blind children.

DALLAS

Elmer Bradley (Bill) Coleman, field man for Metro out of local exchange since 1928, will retire Jan. 3. He will then have completed 30 years with the company. Coleman had charge of the world preem of "Gone With Wind" in Atlanta in 1939.

Bill Milligan, owner of Poly Theatre at Ft. Worth who obtained an in junction against picketing by the projectionist Local 330 last Sept. 13, signed a contract with the union.

Jim Carty named manager of Bordertown Drive-In at El Paso operated by Lone Star Theatre Circuit. He was formerly manager of the Irvington Drive-In, Houston, prior to going to El Paso.

MINNEAPOLIS

Depositions being taken here in $125,000 federal court anti-trust brought by Northwest Sound Service owner O. E. Maxwell against RCA Service and RCA Victor.

As a Yuletide gesture for those compelled to spend the day away from home, Hotel Radisson, the city's leading hostelry, presented every guest with a gratis ticket to "Around the World in 80 Days" and also treated them to free brunch.

Circuit owner Ted Mann has announced that because of press of other duties he'll not be a candidate for re-election as prexy of local independent exhibitors' organization.

Paramount branch manager Jess McBride spending his two-week vacation visiting relatives in St. Louis.

O. E. Maxwell, Northwest Sound Service head, back in harness after recovery from surgery.

20th-Fox exploiteer Chick Evans in from K.C. to beat the drum for "Peyton Place."

COMING: THE IDES OF MARCH

The ABC-TV Year-End Story

There are some significant aspects of "the ABC-TV story" at year-end that do not show up on the ratings as projected on a national basis but which could well serve as a "sneak-preview" of things to come in the overall scheme of a truly big three-network competitive picture.

First and foremost is the ABC onward-and-upward position in narrowing the gap on Nielsen share-of-audience based on three-network competitive markets (in contrast to the lag that shows up on national projections due to the delayed telecasts and limited exposure.) This is important in terms of ABC's "shape of things to come" since it reflects the far more enviable status of ABC in fighting it out with other networks show-by-show and as a harbinger of an era when ABC will be blanketing most homes with its own affiliations; the kind of new strength to be reflected, for example, in the December Nielsens by the new WHDH-TV affil in Boston and the soon-due Pittsburgh affiliation.

Figures compiled by ABC for the multi-network areas where a three-web competition exists (and already accounting for 85% of homes) offer some revealing data, showing how ABC has narrowed the gap from a 30% lag in '53 to a mere 5% for '57—which translates into ABC reaching six homes for every seven by the competition (Back in '53 ABC had a 13.8 share against NBC's 42.4 and CBS' 43.8. In '57 the score was 29.6 for ABC, 34.7 for NBC and 35.7 for CBS.)

Some vital statistics: On a national Nielsen projection, "Maverick," runs behind Ed Sullivan, Steve Allen, Jack Benny and "Bachelor Father," even slightly behind "Sally." In the competitive markets it tops them all. Exhibit 2: "Millionaire" tops "Ozzie and Harriet" on the national ratings by a five-point spread. Based on a competitive market report, it's only a two-point spread in favor of "Millionaire." On the national Nielsens, "Real McCoys" trails "Dragnet." In competitive markets, it's the No. 1 show, topping "Dragnet" and trouncing "Climax."

Then there's the cost-per-thousand story as compiled by ABC, the network claiming a "first time" status on the new turn of events. Based on October costs figures and the two Nielsen November reports for every commercial nighttime minute (exclusive, of specs, since ABC has none), Leonard Goldenson & Co. proudly flaunt a $3.06 cost-per-thousand to advertisers compared to CBS-TV's $3.00 and NBC's $3.54. In fact all three networks' figures are far below original estimates. (At the start of the season it looked as though a $5 cost-per-thousand would be the prevailing tab for clients.) Downward revision was made possible by the sharp increase in audiences this season.

Mayor Wagner to Get Proposal For $50,000,000 N.Y. TV Centre

On Thursday (Jan. 2) a proposal will be made to Mayor Robert F. Wagner and the N. Y. C. Council that the area on Manhattan's west side waterfront between 67th and 71st Street be converted into that long-demanded television centre. (At one time CBS had the same site under consideration.) The proposal, which embraces a centre over the railroad tracks that will cost between $40,000,000 and $50,000,000, will be offered by Vito P. Battista, director of the Institute of Design & Construction and an unsuccessful mayoralty candidate on the United Taxpayers ticket.

"The Mayor, in this case, has to take the first step," Battista said. The practicing city planner and architect said that this was the first plan for a tv centre, to keep more tv production from moving to Hollywood, that suggested utilizing land on the periphery of Manhattan."

Since the networks have not taken any steps to get Wagner to start on a centre, Battista explained, "it would do for him to encourage investors in the centre by giving them a 50% real estate

(Continued on page 35)

Max Factor Buys 'Jacques & Jill'

Max Factor, which is giving the boot to the live Guy Mitchell musical, has bought the new half-hour telefilmed situation comedy starring the husband-wife team, Anne Jeffreys and Robert Sterling. As of Jan. 20, the new show, "Jacques & Jill" will take over the ABC Monday-at-8 30-minute anchorage.

Factor has a 52-week time commitment with ABC-TV, which carries the cosmetic company through next September, and Mitchell only runs 15 weeks. "J&J," about competitive model agency operators in New York, was produced by Hal Roach Jr. William Morris closed the new program pact with Factor. Alex Gottlieb created and is writing the comedy stanza.

The Sterlings were also starred in the "Topper" skein.

TV VOCAL CHORDS WILL BE STILLED

By GEORGE ROSEN

Come March and the expiration of 26-week cycles on network tv programming and approximately half of the new singing-musical shows will pass into limbo. At the end of the 39-week season it's now fairly certain that not a single vocalist among the new crop of '57-'58 entries will survive into next season.

Within the area of "trends" or "cycles," it shapes up as perhaps the major and most costly holocaust in tv annals (in sharp contrast, for example, to the Westerns, which made it—and made it big). In the aggregate, the tv networks' giant affliction of "tonsilitis" will represent a $50,000,000 to $60,000,000 down-the-drain programming-production casualty.

Oddly enough, had it been any other year but this, with the stepped-up fears of an increasingly soft market, the Guy Mitchell treatment (he gets the axe in January) would have been applied to many of the shows long since, regardless of firm commitments. But two major factors have contributed toward the perpetuation of the weak entries: (1) the dearth of good suitable replacement shows; (2) the desire of the networks not to antagonize any of its clients at a time when sponsor money is hard to come by. Last season, as in previous seasons, a CBS or an NBC wouldn't have condoned a "weakie" monopolizing choice time period. Regardless of how the sponsor felt about it, the networks would have given it the boot after four or five weeks, even thought it meant costly settlements, with major consideration given only to strengthening the program rosters. Those days apparently are gone, at least for the forseeable future.

Unfortunately the networks' anxieties don't stop there. There is increasing concern over the whole economic picture, particularly as it applies to the '58-'59 semester. NBC prexy Robert Sarnoff, for one, takes a somewhat dim view of the

(Continued on page 35)

Weighty Stuff

Regina, Sask., Dec. 30.

Promotional gimmick by radio station CKCK, Regina, is a contest in which listeners are asked to guess the total weight of the staff.

Prize is an expense-paid, three-day stay in New York for two.

Stanton Foundation Gets New Nameplate

Albany, Dec. 30.

Frank Stanton, CBS, Inc., prexy, has filed for a change in name of the Stanton Foundation Inc. to Fru Foundation Inc. Stanton Foundation was chartered in 1953 to receive and administer funds exclusively for scientific, research, educational, literary and charitable purposes.

The foundation is authorized to operate throughout the U. S.

CBS Radio Won't Allow U.S. Steel To Plug TV Show

CBS Radio has turned down an unspecified amount of business from U.S. Steel because the commercials comprised plugs for the company's television show, "The U.S. Steel Hour." Radio web turned away the business even though the "Steel Hour" is televised on its sister network, CBS-TV.

Amount of billings involved isn't known, since negotiations never got far enough for an actual order to be framed. Understood, however, that U.S. Steel wanted to use a saturation campaign on CBS to plug the tv'er. BBD&O, U.S. Steel's agency, went to CBS and asked whether it could purchase the network's five-minute "impact plan" segments in order to plug the tv'er, and the network immediately said no.

Reasons for the turndown are

(Continued on page 34)

It's Amazing What Conclusions Rival Networks Can Draw From Researching Same Set of Figures

One of the more unpleasant manifestations of the new television season's heightened inter-network competition has been the almost frenzied acceleration of claims and counterclaims by the usually conservative network researchers. They've virtually all gone off the deep end, to the point where some are actually distorting figures to make their promotional points.

It's no longer just a question of which rating service d'ya read but a matter of how to read the figures supplied by the same service. It's as easy as pie—and has already happened—for researchers from two different networks to take the same raw data and come up with strikingly different conclusions, even to their rating averages.

As the research data has assumed increasing importance in the light of the fierce competition, even the brass has fallen for its own research material. For one thing, every research department is working overtime, with at least a couple of people on the phone for days every couple of weeks getting the Nielsen advances before they're published. For another, one network went so far as to order overnight ratings for the entire December Trendex week, at a cost of thousands of dollars, when it could have had all the data for free. Reason was it couldn't wait for the two to three weeks it takes Trendex to publish the material but wanted the results the next morning.

Maybe it's the overwork but the researchers themselves have become so rating-conscious that the infection has spread and either to please their bosses or because they themselves have gone overboard, they're abandoning all standards of research practice to paint a rosy picture where perhaps only a slightly pink one exists. Some examples:

One network reported a fat hike in its average-minute nighttime audience over last year. But in its last-year figures, it included the low-rated co-op program periods while in this year's comparison it stuck to commercial programs. Hence the percentage gain was heightened artificially over the last-year figures.

Another web recently made an analysis in which it claimed five out of the Top 10 Nielsens, but neglected to say that this was in the total audience category, which has little meaning to Madison Ave.'s timebuyers. Same analysis talked about half-hour wins, but neglected to state that the count was taken in the 7:30 to 11 p. m. period, which eliminated one win for a rival web at Sunday at 7,

(Continued on page 35)

Bristol-Myers In 'Perry Mason' Buy

Bristol-Myers looks set to move into alternate-week sponsorship of CBS-TV's "Perry Mason" series, giving the Saturday night whodunit SRO status for at least the next 13 weeks. Current bankrollers are Purex, which has the full 7:30 to 8:30 hour every other week, and Libbey-Owens-Ford, which has a skip-week half-hour. B-M would share the LOF week.

"Mason" has been one of the season's sleepers, making solid inroads against its NBC-TV competition, "People Are Funny" and the first half of the Perry Como stanza. Latest Nielsens on the show give it over a 25 in the average audience category. With Purex and LOF in since the start of the season, CBS-TV had to wait until now to make a Nielsen case for itself in order to sell out the stanza.

The Bristol-Myers deal, which is

(Continued on page 34)

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Regents Make Out a Good Case For Themselves in Bid For WATV

Washington, Dec. 30.

The proposal of the New York State Board of Regents to take over channel 13 for a bi-state educational tv station is now at the point where it can be considered by the Federal Communications Commission.

This point was reached last week with the filing of a comprehensive and carefully-documented brief in which the Regents reply to the objections of WATV and National Telefilm Associates and also offer a modus operandi by which the Commission can convert a commercial channel to education without depriving WATV of the money ($2,550,000 plus) it would receive by selling the station to NTA.

It is a persuasive document which the Regents submitted and it is designed to show that its proposal to obtain the channel is much easier to execute than it may have first appeared in the petition to institute rule making proceedings to set aside the channel for educational use.

Pointing out that WATV is apparently fearful that such proceedings would extend beyond March 31, the deadline in its contract with NTA for FCC approval, the Regents say they are willing to accept "any mechanism" which might be devised to prevent this. But "to allay the fears of WATV," they offer the following method:

"Assume the Commission should institute rule making with the view to withdrawing channel 13 from commercial use in the New York area, reserving it for educational use there, and assigning instead for commercial channel 25, new reserved for education.

"The notice of rule making might state that the reservation of channel 13 for educational use would pertain only until Sept. 30, 1958. The notice might invite comments by a fixed date and answers by a later date.

"The notice might also state that, unless assurances adequate and satisfactory to the Commission are furnished to WATV by the date fixed for receiving comments that WATV's interests will be protected in the event channel 13 should be reserved for education, the rule making proceedings would be dismissed forthwith."

If such a "simple" notice were issued soon, according to the Regents, WATV would be assured of its money long before March 31. "WATV is not entitled to ask for more," the brief declares.

As for questions raised by WATV regarding the ability of the Regents to raise the necessary funds, the Board points out that it has jurisdiction over a state educational system representing an investment far in excess of $2,000,000,000 and

(Continued on page 35)

NABET, Directors Are At It Again

A new meeting was slated to take place last night, Monday (30), between the Radio & Television Directors Guild and the National Assn. of Broadcast Employees & Technicians to iron out differences resulting from the decision handed down several weeks ago by AFL-CIO high chief George Meany. Meany said that RTDG program directors had, in certain specified instances, the right to give direct orders to cameramen, and, afterwards, NABET contended that this raised the problem at NBC-TV (where the fight first arose) and also at ABC-TV as to the differentiation between a "program cue" and a "technical cue."

So far nothing has come out of the meetings between the two at-odds unions. RTDG still maintains that "there are no problems, except those that will arise from the way NABET decides to handle implementation" of directions given by program directors.

NABET said that the union has not gotten into the ABC issue yet. Both unions— work out of that shop as well as NBC. "ABC is not part of the original problem. The award (by Meany) only involved NBC," a NABET spokesman said.

The unions met twice, before going into another session last night.

JOHN OUTLER, VET B'CASTER, RETIRING

Atlanta, Dec. 30.

James M. Outler, general manager of WSB-TV and AM, and a prominent figure in American broadcasting for over 25 years, is retiring. He was honored at a banquet tonight, (Mon.) marking his retirement from active duties.

Atlanta Journal columnist Ernest Rogers, longtime friend and business associate, served as toastmaster. He also made the formal presentation to Outler of a 14-foot cruiser tendered by fellow execs and senior employes of the station. The vet exec was given an 18-horsepower motor by WSB employes at the station's Christmas party.

J. Leonard Reinsch, exec director of WSB, in his address spoke of Outler's many contributions to the industry, including his services with the National Assn. of Radio and Television Broadcasters. He has served as a member of the stations planning and advisory committee of NBC and as chairman of the NARTB board of directors in '56-'57.

NBC, AFTRA In New Stalemate On O'Seas Kines

NBC-TV and American Federation of Television & Radio Artists had a powwow before Xmas in which the network and the actors' union crossed swords on the issue of extra payments for the sale of live shows overseas by the network. Union still wants to work out a system of payments, which appear on kinescope when sold abroad, but the network implied that it wanted to bring the matter to arbitration.

AFTRA did not okay the arbitration. Yet the union did not spill what its plans are to force payment by the network. At this stage, it has become something of a guessing game, with the network trying to anticipate the actors' next move. It is held possible that if NBC goes ahead with plans to sell live-on-kinescope programs to foreign tv outlets, the union will ultimately sue for back payments.

AFTRA, in a letter, demanded a written communique from NBC-TV listing all the live programs the web purports having sold overseas. NBC didn't come across with a letter or a detailed breakdown, but AFTRA did learn that the web sold "Festival of Music," recent special, to West German tv and has sold other programs to stations in Mexico, Cuba and Canada.

It's not likely that the union will kick up a fuss about Canadian sales at this juncture, because Canada is generally conceded to be, for practical purposes, a part of the U.S. tv coverage area. But it's held almost certain that in all other countries AFTRA seeks extra payments for its performers on live shows.

ED McMAHON
Host
BRIDE AND GROOM
THANKS TO: John Ruddy and John Masterdon—Bride and Groom—Procter and Gamble—Cheer—General Baking Co., Com'l.
Agency: LESTER LEWIS ASSOC.
Direction: MAJOR ARTISTS REP. CO.

RCA Tops Billion 3d Straight Year; '57 Profits Down

For the third consecutive year, RCA sales topped the billion-dollar mark, with the 1957 total reaching a new estimated high of $1,180,000,000, up 5% over 1956. But earnings, RCA board chairman David Sarnoff said in his year-end statement last week, are expected to fall slightly below 1956 despite a small increase over the previous period for the first nine months.

Gen. Sarnoff blamed the anticipated profit dip on two factors, "the softening of general economic conditions in the fourth quarter and the highly competitive situation in the radio-tv industry." Latter refers to NBC operations, which Gen. Sarnoff didn't detail, but which although on a gross billings basis are expected to exceed last year, will come up with smaller profits due to the network's absorption of additional programming costs.

Gen. Sarnoff was bullish on the future, however, predicting that the electronics' industry's total volume in '58 will exceed the 1957 volume of $12,000,000,000 and that it will be double this amount in 10 years. He predicted advances on four fronts, color television, automatic systems, electronic components and nuclear research and atomic power.

"Significant improvement in the quality of both transmission and reception of color television" in the past year has brought tint to a point "where the color picture received in the home now exceeds the expectation of even color's strongest advocates," he said. "While the sales of color sets have not as yet attained the desired volume, there is encouraging evidence throughout the country that a mass-market for color tv is close at hand."

WEBSTER TO CKNW

Vancouver, Dec. 30.

Jack Webster, longtime local radio newscaster who netted top kudos here for his reportage, joins CKNW, New Westminster, Jan. 1.

Webster has been with Scot indie tv since early summer.

Vanda's Oats, Bikes & Lollypops

Philadelphia, Dec. 30.

Sixty youngsters were turned loose on bicycles in the ranch-styled backyard of WCAU-TV's studios here yesterday (Sun.) in a half-hour one-shot "western" in which the kiddies were starred. Titled "Kid West" and produced by WCAU-TV v.p. Charles Vanda, the show had the juves riding their bikes, shooting cap pistols, chewing licorice, smoking lollypops and lining up for milk and ice-cream at the "Last Shake" saloon's bar.

Program featured all the western cliches, with the youngsters, only a few of them acting pros, staging a dancehall sequence (complete with line), a gunfight, a badman entering and quieting down the saloon, etc. Program was staged on the frontier setting originally used for the "Action in the Afternoon" series fed to CBS-TV during the 1954 season. Local viewers were asked to write in comments on the program, which was also closed-circuited to CBS-TV execs in New York to gander as a possible network entry.

TV-Radio Production Centres

IN NEW YORK CITY

Two CBS-TV stars pulled into Gotham over the weekend to launch intensive publicity-promotion campaigns. **Hazel Court** arriving from London to plump for "Dick & the Duchess" and **Richard Boone** arriving from the Coast via Chicago for his "Have Gun, Will Travel" series . . . **Xavier Cugat** and **Abbe Lane,** who cancelled their scheduled December appearance on the Steve Allen show because of the rehearsal requirements of "Oh Captain," in which they're starred, will do the Allen show instead this Sunday (5), commuting from Philadelphia where the show will have opened . . . **Sal Mineo** doing a transcription for the Boy's Clubs of America to be sent to 2,500 radio stations for use the week of April 7 . . . **William Windom,** who's understudying Richard Burton in "Time Remembered" on Broadway, playing a leading role in "Hotel Cosmopolitan" on CBS-TV this week . . . CBS conductor **Alfredo Antonini** off to Key West for a two-week rest after winding up his conducting chores for "The Twentieth Century" and "The Seven Lively Arts" . . . CBS-TV's "Brighter Day" soaper marks its fifth anni this week . . . NBC newscaster **Bob Wilson** named chairman of the Television Industry's Committee for the N.Y. division of the March of Dimes . . . **Greer Johnson's** adaptation of **Harlan Ware's** "The Great Obstacle Courtship" set for "Matinee Theatre," Johnson's third such adaptation assignment in recent weeks . . . **Bill Leonard** marks his 12th year with WCBS New Year's Eve.

Bruce Chapman's "The Answer Man" program will become a midday feature of MBS starting Monday (6) . . . **John Wingate,** host on WABD's "Night Beat," will be feted Sunday (29) in connection with a news commentator award given by the National Variety Club of America.

Metropolitan Educational Television Assn. presented the Motet Choir of the Mannes College of Music in a performance of choral pieces of the 15th and 16th centuries on WPIX Tuesday (31) morning.

Special half-hour telecast, "Men and Missiles," filmed production of the Aircraft Industries Assn. of America, will be presented by WPIX tomorrow night (Wed.) at 8:30.

Irving G. Kirk named controller of Young radio and tv reps. Kirk, who joined the Young org in 1954, has been accountant in charge of bookkeeping and billing. His new position will include financial planning and budget control . . . **Tom Tausig,** formerly associated with Young & Rubicam and Ted Bates, has been named assistant director of advertising of P. Lorillard Co. Tausig will report to **Manuel Yellen,** veepee and director of advertising and marketing . . . **Lee M. Vanden-Handel** has joined the radio department of Peters, Griffin, Woodward, station reps, as an account exec. Vanden-Handel was formerly associated with the Force Advertising Agency.

IN CHICAGO

WCFL already has sold out next summer's complete sked White Sox radio ballcasts and the adjacent "Scoreboard" and "Huddle" shows besides. Sponsors are Budweiser, Oklahoma Oil, General Finance and General Cigar. It's the ninth consecutive year of the ballcasts on the station, with **Bob Elson** and **Don Wells** continuing on the play-by-play . . . **Joe Diehl,** who scripts **John Harrington's** WBBM-WBBM-TV shows, is penning a weekly column for Pro News . . . **Marty O'Shaughnessy,** former Chi VARIETY staffer and later editor of TV Forecast magazi now residing in Phoenix, Ariz. as associate editor of TV Views . . . . . . WMAQ adding two new sports shows, one with **Tom Mercein** in the a.m., the other with **Johnny Erp** in the early evening . . . WSBT-TV, South Bend, oldest UHF station in the country, celebrated its fifth anni last week.

. . . **Jim Bowden** moving to New York to helm the former John E. Pearson reppery, which he has bought out and for which he had been v.p. in charge of midwest operations . . . WGN-TV holding a two-day sales clinic at Sheraton tomorrow (Thurs.) and Friday for New York and Chi salesmen, with **Brad Eidmann** presiding. **Frances Horwich,** who posts her 1,200th telecast of "Ding Dong School" tomorrow, will address the first sesh.

IN BOSTON

"Operation Movie Van," transporting of 724 MGM films from Culver City, Calif. to WNAC-TV, Boston, completed, but film director **Jim Pike** and entire staff busy checking and cataloging big package with unreeling of first film set for fortnight away . . . WCSH-TV, Portland, Me., broadcast six requests for opinions on NBC's "Tonight" show and came up with 1,600 replies in a week, landslide for J. Paar, with less than two dozen nixes . . . WHDH-TV's new public service show is "Dateline Boston," live and in compatible color at 6 p.m. Monday through Friday. WNAC-TV's "Noel New England," was prepared by **Jim Pike,** film director; **H. Jeff Forbes,** producer; and **Ed Gilman,** cameraman; and the trio traveled with sound engineers throughout the N. E. states searching out unusual scenes of preparations for the holidays . . . **Alfred H. LaFrance** has joined the WNHC-TV, New Haven, sales staff . . . Coca-Cola Bottling of Boston bought an additional sked of 20 sec-SB's and 10-sec SI's on WBZ-TV . . . Station also nabbed N. E. Tel. & Tel. for full sked of 20-sec announcements . . . A special remote half-hour telecast for Myers Bros. Parking System demoing the firm's new automatic parking garage in Boston has been set up by WBZ-TV for Sunday (5) with **Rex Trailer,** WBZ-TV cowboy personality and sidekick, Pablo, on deck.

IN PITTSBURGH . .

Jon Arthur, who had his own radio program, "No School Today," on the ABC network for years, has come back to the old home town to head up Ch. 2's daily early morning show, from 7 to 8 a.m. It started when CBS dropped the **Jimmy Dean** strip . . . **Bob Tracey,** KDKA deejay, vacationing this week and **Jim Williams** is pinchhitting for him . . . **Herb I. Dorfan** named manager of new Canonsburg station, WCNG . . . **Mrs. Ray Scott** accompanied her husband to New Orleans for New Year's; he's broadcasting the Sugar Bowl game for NBC radio . . . Call letters of KQV will shortly be changed, now that ABC has taken over the property . . . Baking company begins picking up the tabs of **Al McDowell's** 1 p.m. newscasts on KDKA Saturdays and Sundays . . . **Bill McClinton** leaving WSTV-TV in Steubenville to become publicity director here for WIIC under promotion head **Caley Augustine.**

IN MINNEAPOLIS

WCCO-TV presented on the air its $1,000 Minnesota Statehood Centennial prize-winning script, "They Called it Minnesota," authored by Macalester college professor Royal Moore . . . **Fred Vant Hull,** KUOM-TV announcer-newscaster, a former U. of Minnesota football star and a polio victim himself, chosen as toastmaster for "March of Dimes" sports banquet at the Statler hotel, New York, March 13 . . . KSTP Radio called its news detailing of the gory story of a nearby Plainview, Wis., murderer and grave robber and his "house of horrors" where authorities found many dismembered female bodies "reporting in depth" which it promised for other news events from time to time. In advance of the broadcast, which included use of recordings with witnesses who had entered the house, the station issued several warn-

(Continued on page 34)

MADISON AVE.'S '57 FANDANGO

Truman: Man of the Hour

Harry S. Truman had himself a ball at last Friday's (27) Overseas Press Club luncheon-reception for CBS' overseas correspondents corps. The former President never said a word, though he got up to take a bow, but the CBS newsmen said it all for him, heaping praise on HST during their two-minute addresses and in the q. & a. period and at the same time, damning the present Eisenhower foreign policy in Europe and the mid-East.

Another ringsider at the luncheon who had a somewhat less enjoyable time was CBS prexy Frank Stanton, who sat a table away from Truman but expressed no sign of greeting and who sat pokerfaced through the luncheon as his newsmen, particularly Eric Sevareid, blasted away at Ike's foreign and domestic policy. Stanton, though betraying no signs of distress, was probably wondering what ever happened to CBS' no-editorializing policy, even though this was a private Fourth Estate party.

CBS newsmen, not all of whom indulged in criticism, were Sevareid, Winston Burdette, Daniel Schorr, Ed Murrow (who acted as chairman of the group), David Schoenbrun, Peter Kalischer, Alexander Kendrick and Ernest Leiser. Truman was so elated at the bouquets they threw him that at the instant the luncheon ended, he sprung up and raced to the lower dais to shake each of them by the hand and engage in conversation. Truman was a surprise guest at the Waldorf-Astoria affair, showing up with the New York Times delegation, which included his son-in-law, Clifton Daniell, and assistant m.e. Robert Garst.

Brandel Parlays That 'Bitchiness' Non-Credit Tag Into 3-Show Sale

Marc Brandel is that rare specimen of a television playwright who, after three and a half years of video scrivening, has a spectacularly unemotional attitude vis-a-vis the medium.

"I guess my main complaint is that I have no beef," said Brandel the other day while placidly putting away his second Scotch. The pacific position may be the English in him. Brandel is London-born, though he's been resident in this country for 20 years. He is a few years away from 40.

The biggest thing that ever happened to him in a public and trade way found him as unruffled as if he were to have three of his scripts shown within a month on a like number of top shows. (This is a reality, for which see below.) This was when, way way back on Nov. 6, the wire services vibrated to the rhythm of "there is no bitchiness like show bitchiness." These were the words writ by him for Betsy Palmer in Kraft TV Theatre's "The Category Is Murder." This was the "original rewrite" of Brandel's after Kraft's agency, J. Walter Thompson, tossed out the original version, by George Harmon Coxe.

Aside from the saucy phrase, the play got more attention qualitatively than any previous Brandel work for tv. Brandel never said anything about it at the time, but it became known through a friendly third party that he was more philosophical than angry at the fact that, with the attention focussed on "The Category Is Murder," only Coxe's name was credited. He had

(Continued on page 35)

Gen. Mills' New Pact on 'Ranger'

Details of the new General Mills-Jack Wrather pact, which will run into 1960, reveal that the bankroller now has the right to run all the extant "Lone Ranger" half-hour telefilms. The pact, beginning next August or shortly thereafter, gives GM the right to take the films, to be run at the rate of two a week for 104 weeks, from a pool of 182 black & white half-hours and 39 color shows.

As was previously reported, the sponsor planned to take an option on new "Ranger" production with producer Wrather. The contract gives the breakfast food company option to make anywhere from 13 to 39 new half-hours. The present pact, ending in August, obligated GM to take 39 half-hours in color, all of which are now completed.

Sponsor has not decided how it will play the 208 programs over the two-year period, but it is held probable that the two-a-week formula will continue on separate networks, as now is the case with ABC-TV and CBS-TV.

Balderston Retires

Philadelphia, Dec. 30.

William Balderston, chairman of the board of Philco Corp., announced his retirement (25) after marking 26 years with the company.

Balderston joined Philco in 1930 to handle sales of automobile radios. The pioneer engineering and promotional work of his division is credited with the popularity that car radios have attained with the public.

Resolve WW's Revlon Status; Shift to Fri.

Late yesterday (Mon.), Revlon, after a series of counter-offers by ABC-TV, decided emphatically to stick to its original decision of some days ago and slot "Walter Winchell File" 8:30 on Friday beginning this week.

ABC-TV earlier yesterday, in an effort to keep its word to the co-sponsors of "Colt 45," tried to keep the 8:30 time clear for a shift of the cowboy show, so it offered Revlon an alternative of 10 p. m., in "Colt's" current time. A week ago, Revlon played its last Winchell telefilm at its initial 9:30, Wednesday time.

For the moment at least, "Colt 45" looks to be staying right where it is on ABC.

Late last week, it looked as though Revlon was going to take

(Continued on page 35)

'Tonight' Registers A New 2-Year High On Audience Returns

"Tonight" has hit its highest rating nationally in the past two years, and has reached the greatest number of homes in its entire history. The ARB December ratings, which cover the show in 87 markets, give it a 6.2 average rating, the best since two years ago when the Steve Allen version reached a 6.9, but in fewer markets.

In terms of homes reached, the "Tonight" segment reached an average of 1,741,000 homes per night during December, biggest ever for the late-night entry. That's due to the expansion of the "Tonight" lineup to an alltime high of over 90 stations. In New York, incidentally, ARB found that "Tonight" topped the WCBS-TV "Late Show" four nights out of five, first time in history that's happened on any rating service's charts.

CRAZY, MIXED UP AGCY. BUSINESS

By JACK BERNSTEIN

The year 1957 along Madison Ave. saw the advertising agencies play "musical chairs" with multimillion dollar accounts, agency presidents, and with themselves, in their yen for mergers. It was the year of plenty. Plenty of accounts shifted agencies, plenty of presidents packed up their goods and moved on to other agencies, plenty of dollars were spent by sponsors to hypo their wares, and plenty of mergers took place in the efforts of smaller agencies to compete with their brothers in the trade.

The biggest stories of the 1957 turmoil along agency row were the merger of Erwin, Wasey and Ruthrauff & Ryan; Buick's decision to cut loose from the Kudner agency with its $20 million billings, and the Frey report which shook the industry by its heels in declaring that the commission system was unfeasible to advertisers and sponsors alike.

Blow-By-Blow

For a monthly blow by blow account here's what the agencies and the top level execs did or said in 1957:

January: Chrysler Corp. decided to fall in line with General Motors in the move to drop dealer assessment for cooperative advertising. The Noxzeme Chemical Co. shifted its account to Mac Manus, John & Adams from Sullivan, Stauffer, Colwell & Bales. Bakers Franchise Corp., makers of Lite Diet low calorie white bread, fed Emil Mogul their account which was formerly handled by Kastor, Farrell, Chesley & Clifford. In the same month Norman, Craig & Kummel was appointed to handle the advertising for the entire Du Barry Cosmetic line formerly handled by SSC&B and worth a reported $1,000,000. Lewin, Williams & Saylor elected Sidney M. Weiss, former exec veepee and treasurer, as president and upped A. W. Lewin to chairman of the board. Colgate Palmolive picked Cunningham & Walsh to be its agency for Brisk toothpaste worth $3,000,000 a year to the agency and dropped William Esty. James H. Cobb, director of advertising of American Airlines joined Burke, Dowling & Adams as v.p. and general manager of the New York office. January saw Walker B. Sheriff liquidate his agency and sign up with Roche, Williams & Cleary. Jet Bon Ami came out wtih the pronouncement that it would sink two-thirds of its budget into tv via Ruthrauff & Ryan. Emerson Foote quit McCann Erickson. He had been executive vice president. J. W. Thompson inaugurated its color studio. Paul R. Smith, senior veepee and creative director of Calkins & Holden wound up the month by saying that "today's advertising agency, more than any other single institution, is a nerve center of today's culture."

Benton's Blast at Webs

February: Two advertising agencies which were concerned with overcommercialization on early morning radio asked stations to provide them with their logs of advertisers. The request was made

(Continued on page 32)

Hal Block
makes some humorous
Predictions For A Better TV Tomorrow
another Editorial Feature
in the
52d Anniversary Number
of
VARIETY
OUT NEXT WEEK

3 TV Webs to Pass Half-Billion Billings in '57; CBS' $235,000,000

No Key, No B'cast

Boston, Dec. 30.

WMEX went on the air two hours late one day this week when two disk jocks and the station owner, Bob Richmond, forgot the keys.

First Larry Welch, disk jock, showed up to open the station and sign on at 6 a.m. He had no key on him and decided to wait for Al Alford, disk jock, who came along a few minutes later, also with no key. Next came Bob Richmond, station owner, who found the two deejays locked out. He searched his pockets, and again, no key.

The trio then trooped into a nearby coffee shop and put in a call to a station official 20 miles away to the north of Boston in Beverly, who came rushing in to open the station door. So, the station signed on at 8 a.m. instead of 6 a.m., and Richmond went out and had three sets of duplicate keys made.

ABC Radio Axing Kemp & Pearson In Economy Step

American Broadcasting Network has been forced to lop off two of its two new live personality shows. The 8 to 9 p.m. Bill Kemp strip and the two-hour Saturday morning Johnny Pearson shows are getting the axe the first week in January.

Elimination of the Kemp strip, even though the 7:15 to 8 Merv Griffin show is being extended to 9 p.m. to fill in, will result in substantial savings for the radio web and the parent AB-PT. Kemp, as with each of the other live hour cross-the-boarders, cost in the vicinity of $16,000 weekly. By eliiminating the writing staff for Kemp, producer Al Coughlin, the Neal Hefti band and the other live talents, a good part of the coin

(Continued on page 35)

ARB's Top 25 for Dec. Again Shows NBC Segs Closing Gap Vs. CBS

Closing of the gap between CBS and NBC shows up again in the December ARB Top 25 list, with Columbia retaining its supremacy with 12 out of 25, NBC closing in with 10 and ABC still a poor third with three. The ABC trio, incidentally, are all westerns, with "Maverick" making the list for the first time and "Disneyland," long a Top 25 occupant, out entirely. Ratings, which cover the week of Dec. 1-7, follow:

Gunsmoke	CBS	45.9
Perry Como	NBC	42.9
Lassie	CBS	41.5
Lucille Ball-Desi Arnaz	CBS	38.7
Tales of Wells Fargo	NBC	35.0
Wyatt Earp	ABC	34.1
You Bet Your Life	NBC	33.9
Danny Thomas	CBS	33.8
G.E. Theatre	CBS	33.8
Alfred Hitchcock	CBS	33.5
Ernie Ford	NBC	33.5
Have Gun, Will Travel	CBS	33.3
People Are Funny	NBC	32.9
Ed Sullivan	CBS	31.9
What's My Line	CBS	31.6
Steve Allen	NBC	31.5
Restless Gun	NBC	31.4
I've Got a Secret	CBS	31.3
Cheyenne	ABC	31.2
$64,000 Question	CBS	31.2
Twenty One	NBC	30.8
Loretta Young Presents	NBC	30.5
Father Knows Best	NBC	29.9
Jack Benny	CBS	29.6
Maverick	ABC	29.6

CBS-TV is headed for a $235,000,000 year in 1957, second time the network will have topped the $200-million mark. At the 10-month mark, the network's billings for '57 stand at $195,811,480, or 6.8% ahead of the same period in 1956. Total '56 gross was $223,520,382, and on the basis of the first 10 months, the CBS gross for the year should top $235,000,000.

All three networks have shown gains over 1956 in the 10-month billings standings, as reported by PIB, but CBS continues to show both the greatest volume and the greatest gain over last year. NBC-TV's 10-month billings stand at $156,206,019, only 2.3% ahead of last year, and on that basis it doesn't appear as if the web will reach the $200-million mark this year, since last year its billings were $187,921,123.

ABC-TV has registered a 4.7% increase for the 10-month period, up to $66,376,706. On a projected basis, ABC's gross billings for '57 should reach $80,000,000, as compared with the 1956 total of $76,726,129.

Putting them all together, network television will easily pass the half-billion mark this year, for the first time. Last year, the three networks totalled $488,167,634, while in 1957, the three-network total should hit about $510,000,000. That's a gross revenue figure, of course, and isn't necessarily reflective of the network earnings, which in the case of two of the webs, NBC and ABC, is expected to be down because of heightened absorption of program costs, while in the case of CBS, only a slight increase is anticipated in network operating profits.

New Sales Pattern For TV 'Matinee'

NBC-TV's "Matinee Theatre" daytimer is switching away from the participating sales basis on which it has heretofore operated to regular quarter-hour segmented sales, a la the rest of the NBC daytime structure. Along with the switch to segmented sales, the show's commercial pattern is being changed to one-minute commercials.

Previously, the show was set up to allow two commercials per 15 minutes, each blurb running 90 seconds. Advertisers customarily bought pairs of 90-second blurbs and in effect occupied quarter-hour segments anyway. Under the new setup, each quarter-hour will have three one-minute commercials, but advertisers will have to purchase a minimum of three consecutive one-minute blurbs, or the equivalent of a quarter-hour segment.

Switch from the 90-second blurbs to one-minuters allows advertisers greater flexibility, since they can use one-minute commercials previously filmed for other shows or for spot use. Some "Matinee" advertisers have been using their one-minute filmed spots on the show anyway, but were forced to use live leadins and leadouts, in effect wasting 30 seconds on each commercial.

CBS-TV's 'Beat The Clock' Solid Daytime Status

Daytime version of "Beat the Clock" on CBS-TV is now solidly in the black as a result of purchases by Lever Bros. and Bristol-Myers, each of which bought a weekly quarter-hour in the Bud Collyer starrer. Lever deal was set through SSC&B and the B-M buy via Doherty, Clifford, Steers & Shenfield.

Show is now comercial in 7½ out of its 10 weekly quarter-hour segmets, and is SRO three days of the week.

50-Country Telefilm Horizon To Open Up in '58, Sez Fineshriber; '30% of Total Biz in 2-4 Years'

With new foreign markets opening up virtually by the week, the end of 1958 will witness a fertile telefilm sales field in at least 50 foreign countries, according to Bill Fineshriber, Screen Gems director of international operations. Presently, the Columbia Pictures subsidiary has programs sold in 34 countries throughout the world.

Reporting that the Screen Gems foreign operation is now "very nicely in the black"—and that involves costs of maintaining representation in every major country that has television as well as dubbing costs—Fineshriber is hopeful that "in two to four years, foreign sales will account for 30% of total gross revenues" for Screen Gems, but he's less sanguine than other telefilm execs on the present extent of foreign business though bullish on its growth potential.

So quickly has foreign television been mushrooming, he reports, that it's reasonably easy for a distrib to recover his dubbing and sales costs the first time around, particularly in Latin America. A Spanish dub, which costs about $1,200 per half-hour episode, can be recovered via a sale to Cuba, Puerto Rico and Mexico, with the rest of Latin America coming in as profit. Similarly, on a French dub, which costs the same amount, sales to France, Luxembourg, Monte Carlo and French-speaking Belgium covers the costs, with the Montreal-Quebec French-language sales coming in as profit. German market is at about the break-even point so far as a dub is concerned, but the rapid growth of German tv plus the probability of more commercial time and a commercial network made that country a bullish prospect too.

18 New Program Sales

Just back from a two-month tour of Europe, his first since joining Screen Gems, Fineshriber reported 18 new program sales in England and on the Continent. Screen Gems, he said, now has 15 half-hour programs plus serials, cartoons and features (about 50 of the latter) sold in England, France, Germany, Italy, Belgium, Holland, Denmark, Sweden, Switzerland, Monte Carlo and Luxembourg, and has deals pending in Portugal and Spain.

Running down the Continental markets, first after England both in circulation and potential is Germany, with 1,250,000 sets and a growth rate of 30-35,000 new tv homes per month. Fineshriber recently sold the first full half-hour sponsorship, "Father Knows Best," to Mokri cigarets, in the three-city German web's six-nights-weekly half-hour commercial strip at 7:30 to 8 p.m. Though the German web goes to more cities, the commercial operation is piped to Munich, Frankfurt, Baden-Baden and soon to West Berlin.

France and Italy are running about even in tv circulation, with about 600,000 sets each, but Fineshriber believes that with the softness of the French economy, Italy will soon overtake France as the No. 3 European market, though in the long run France must move ahead. Belgium represents two pro-

(Continued on page 34)

'DECOY' CHALKING UP SOME FANCY RATINGS

"Decoy" is kicking up a rating stir in many markets in which it's being aired.

In New Orleans, the Pyramid Production, distributed by Official films, hit a 21.0 American Research Bureau rating on WDSU-TV at 10 p. m., against "Gray Ghost," WWL-TV, which drew the next highest rating of 14.0 over WWL-TV; Oklahoma City, "Decoy" on KWTV at 9 p. m., drew a 19.9 against 18.6 for "Cavalcade of Sports" on WKY-TV; Boston, WBZ-TV with "Decoy" hit a 19.9 on Sunday at 10:30 p. m. against 11.6 for "What's My Line' 'on WHDH-TV, and in Buffalo placing second with a 23.1 against "Highway Patrol," which drew a 26.4. Ratings cover the November ARB periods for all markets except Buffalo, which was rated in October.

TelePrompter's Veep
William Rosensohn
details some of the
Vital Statistics of Closed-Circuit TV
another Editorial Feature in the
52d Anniversary Number of
VARIETY
OUT NEXT WEEK

Screen Gems In O'Seas Expansion

Screen Gems is expanding its European sales and service activities. The Columbia Pictures subsid is opening a new Paris office and expanding its London office with the addition of Continental personnel from Columbia who've been active in Screen Gems work on an ex-officio basis. Flock of new appointments were set by Bill Fineshriber, SG director of international operations, during his recent European trip.

New Paris office will be manned by George Blaug, who's been working for Columbia International in Frankfurt and who becomes SG European sales rep, and Edward Libermann, who's been repping SG out of the Columbia Paris office. Both report to Jack Cron, Screen Gems Ltd. managing director, who continues to hq in London. Blaug will also work in Germany, with Charles Munsel, who headquarters in Frankfurt but also supervises German dubbing in Munich.

In the London office, Isobelle Ibbott has been upped to traffic manager for United Kingdom and the Continent and Doreen Newell has been named exec secretary under Cron, while a couple of new staffers have been named to the traffic-servicing operation.

'26 Men' Stars Join In Personal Appearance Trek

Pointing up the sponsor-personal appearance tie, Tris Coffin and Kelo Henderson, stars of "26 Men," have been booked by Hood Dairies for a six-day tour of New England, starting Jan. 11.

H. P. Hood, regional sponsors of the ABC Film Syndication show, has set the two "Arizona Rangers" for p. a.'s in Boston, Providence, Hartford, Springfield, Burlington and Portland, Me. The gun-slingers will do the super-market tour in those cities, as well as on the air appearances, press confabs, etc. Before returning to Phoenix, where 13 more episodes are to be shot, the duo will stop over in Albany on Jan. 18.

'Silent Service' Spread

"Silent Service," California National's half-hour series in syndication since last March, has hit 150 tv stations.

Since the 150 stations cover 172 markets, according to the company, the stanza reaches 97.2% of U.S. tv homes.

UA Eyes Theatres O'seas For AAP's WB Re-Releases

With the battle seemingly going in favor of United Artists getting controlling interest of Associated Artists Productions Eliot Hyman, prexy of the latter, took off for a fortnight to Florida. In his absence, there was considerable talk that now UA is closely allied with AAP, the Hollywood major would begin using its strong overseas theatrical distribution arm to re-release AAP's Warner Bros. features in European theatres.

It is believed that certain Warner features were withheld from European television in order to gain from theatrical re-release.

Conversely, that UA controls AAP, UA will ultimately turn its own features, the ones in tv release, over to the stronger AAP telefilm distribution setup. The speculation is also that UA, theatrically, and AAP, in television, will retain their separate corporate identities.

Meantime, Norman Katz, AAP's foreign tv sales chief, inked a deal with Swiss Television last week for Zurich and Geneva stations, which bought a "large batch" of Warner features, according to a flash memo he sent to AAP's N.Y. headquarters. Katz said its the largest film buy by Swiss tv to date. He also closed a deal with ATV, Birmingham, England, for AAP's "Popeye" cartoons. The animations are now appearing on all commercial British stations, AAP reports.

TV Film Chatter

Kenneth M. Flower named account exec in San Francisco by CBS Film Sales, reporting to **Edward Hewitt**, whose appointment as San Francisco manager was made recently. Flower previously worked in the sports department at KNX, Los Angeles, and in production at KHJ-TV, Los Angeles . . . Col. Richard F. Lynch, head of the U. S. Civil Defense Council, commended a recent "Fury" episode for its portrayal of the need to prepare for possible disaster . . . **Charles Barry**, Metro TV v.p., to the Coast . . . "Here's to Health," specially selected group of Encyclopaedia Britannica Films slanted to pre-school and early school youngsters, made its debut Monday (30) on WOR-TV. Air time is 1:45 to 2 p.m. . . . **William N. Kirshner** has joined Pilot Productions as director of sales promotion. He formerly was associated with Fred A. Niles Productions, Chicago.

HOLT'S NEW PILOTS

Hollywood, Dec. 30.

Nat Holt, producer of "Tales of Wells Fargo," on NBC, is mapping several new pilot properties, including "Canadian Pacific."

Holt lenses his "Fargo" series at Republic, utilizing Revue's facilities.

Inside Stuff—TV Films

National Telefilm Associates has moved its offices from 55th Street and 57th Street to larger quarters in the Coliseum building, taking over an entire floor and bringing all NTA departments under one roof. only department left out of the moveover is the Kennis Film Service. NTA's shipping subsid, which recently moved to new quarters at 43rd Street.

In the sales division, Pete Rodgers has been named sales manager of NTA's west Coast division, reporting to Berne Tabakin, v.p. in charge of NTA's Coast division. Rodgers has been with NTA since 1955 as a sales exec.

Upcoming negotiations on new code for film teleblurbs will very probably find demands for "considerable increases" on part of Screen Actors Guild.

Persistent reports are that demands will be pretty stiff, and SAG spokesman admitted boosts seem likely to be in the cards. However, he underlined that membership is being consulted, both on Coast and in N.Y., on negotiation terms, which haven't been finalized yet. Talks commence Jan. 20 in Gotham, with major ad agencies and teleblurb producers.

New SAG Vs. AFTRA Threats On Telefilm Com'l Jurisdiction

CBS-TV Director of Public Affairs
Irving Gitlin
details why he sees the
Public Hungry for Some New Experience [The Ratings Say So]
* * *
another Editorial Feature in the
52d Anniversary Number of
VARIETY
OUT NEXT WEEK

Isaacs To 4 Star On Carson Series

Hollywood, Dec. 30.

Charles Isaacs, who recently ankled his post as producer-writer of NBC-TV's "Giselle MacKenzie Show" will be exec consultant on the first five stanzas of a new series which Four Star Films will make starring Jeannie Carson.

Firm has earmarked a record $1,600,000 budget to cover seven pilots and 25 stanzas of its current half-hour series during the first six months of 1958. New series include a Jane Russell starrer, which Vincent Fennelly will produce from Richard Carr's script; three westerns, "Doc Holliday," "The Tall Man" and "Wanted: Dead or Alive;" plus "I Love a Mystery" and "Night Court." Four star already has completed pilots for "Battle Flag" and "Adventures of Mike Scott."

9-MARKET BREWERY SALE ON 'SEA HUNT'

Chicago, Dec. 30.

G. Heilman Brewing Co. has purchased Ziv's "Sea Hunt," Lloyd Bridges starrer for its Old Style beer in nine midwest markets. Sudsery will sponsor the skein in Chicago and Rockford Ill.; in La Crosse, Milwaukee, Madison, Green Bay, Wausau and Eau Claire, Wis.; and in Waterloo-Cedar Rapids, Ia., starting the first week in February.

Buy was made through Compton Advertising in Chi.

Dicker Two Canadian Shows For Syndication

Vancouver, Dec. 30.

Two CBUT live quarter hours, "Meet Lorraine," with vocalist Lorraine McAllister and "The Rhythm Pals," hillbilly show temporarily dropped because of budgetary reasons, are being eyed for telefilm syndication.

It's felt here that syndication of such small nut productions would be somewhat of an antidote to the current cutback policy of Canadian Broadcasting Corp.

'Wire Service' to BBC

Hollywood, Dec. 30.

Don Sharpe has returned after a London-Paris-N.Y. trip in which he completed the sale of "Wire Service" to the British Broadcasting Co. Telefilm series, which starts on BBC on Friday (3), marks the first hour-long film series to be aired on British tv.

In Paris, Sharpe met with Maurice Chevalier to set up four tv shows to be shot in the French capital, with filming slated to start in the fall of '58. Exec Nat Wolff planes to the Coast next week to confer with Sharpe and Warren Lewis on 1958-'59 production plans.

Eades' Telepix Pact

London, Dec. 30.

Film director Wilfred Eades has been inked by ABC-TV to direct 12 teleplays over the next three years. Eades, who was at Associated-British before turning to tv, has already produced several dramas for the programmers during the past few months.

Key members of Screen Actors Guild in New York are threatening to demand a new vote to take jurisdiction of telefilm commercials out of the hands of the screen union and possibly turn it over to the American Federation of Television & Radio Artists. The threat was posed as the result of serious internal conflict over the demands to be made at the upcoming collective bargaining talks between SAG and commercial producers and advertising agencies.

Some 100 announcers, actors and models who do teleblurbs under SAG jurisdiction have signed a paper, it was learned, demanding that their needs be considered by the union. A spokesman for the group, who said that they are seeking at least 100 more names to send to SAG's national headquarters in Hollywood, disclosed that the union rejected some of their collective bargaining demands before SAG ever got into actual negotiation with employers.

He said the SAG had some justification for turning down the demands but that the latest rejection was simply one of a long string of gripes that the membership had, and that "if this negative attitude continues we'll go to the National Labor Relations Board to demand a new vote on who will handle us in film commercials." He indicated a desire for AFTRA, which has been limited to live television jurisdiction, to take over.

New York announcers had prepared a revolutionary demand to be made of the agencies insofar as nationally spotted film blurbs are concerned. Arguing that announcers, actors and models don't get a lot of loot from telefilm pitches since agencies and sponsors tend to eliminate them if they've done work for a competitor and since there is a growing amount of product conflict, SAG rank-and-file asked that rerun payments be based on four-week cycles instead of the current 13-weeks. This would enable actors to collect residuals on national spot blurbs three times in 13 weeks instead of once. The demand was initiated by New York gabbers.

When the Gotham pitchmen met recently with those of Chicago and Los Angeles, they were outvoted and the demand was thumbed out. The nix vote was later compounded by the SAG officialdom. which again turned down the new rerun pattern on national spot commercials.

Chicago, it was explained, was afraid that higher rerun fees would run the little remaining production out of Chi. On the Coast, there is a different problem, the N. Y. spokesman declared. He said that the tendency there is to hire big name announcers who get well above scale and hence don't need to worry about ordinary residual fees.

The spokesman, an announcer, objected to the repeated difficulties that commercial performers have had with SAG. As spokesman for the group of dissatisfied announcers, whom he said numbered

(Continued on page 35)

AUSTRALIANS MAKING TELEFILM BAN STICK

Sydney, Dec. 24.

To date, no outside program source has broken down the ban set by Australia's commercial television stations. Nearly three months ago, the four commercial tv stations in Sydney and in Melbourne proclaimed that they would not permit telefilm programs, bought in the U.S. by other than themselves, on their channels.

The proclamation followed government ruling allowing advertising agencies and others to use American dollar allocations to buy foreign telefilm for exposure in Australia. The stations contended that since they had collectively spent in the vicinity of 750,000 pounds for U.S. vidfilms (and since all of them were not bought by advertisers), to insure their own expenditures they would not allow anybody else's programming on their channels.

Certain agency sources spoofed the proclamation but so far it has held up strongly.

SYNDICATORS PONDER '58-'59

'Playhouse 90' Pix In SG Bundle

The eight filmed "Playhouse 90" shows which Screen Gems produced last season for CBS-TV are being released for tv rerun purposes as part of a new 112-picture feature film package by Screen Gems. Package, tagged the "Triple Crown" package, comprises 52 Columbia features, 52 from Universal-International and the eight "Playhouse 90" pix.

Package includes a couple of Academy Award entries, "All Quiet on the Western Front" and Frank Capra's "It Happened One Night"; a couple of other Capra entries, "Mr. Smith Goes to Washington" and "Lost Horizons"; first Deanna Durbin television release, "Christmas Holiday," with Gene Kelly; Bing Crosby's "East Side of Heaven," "All My Sons," "Brute Force" and "My Sister Eileen."

Features have already been sold in 10 markets, though Screen Gems doesn't start its sales campaign until next week. Films have been set on WBBM-TV, Chicago; WFIL-TV, Philadelphia; KRON-TV San Francisco; WHCT-TV, Hartford; WISH-TV, Indianapolis; WANE-TV, Ft. Wayne; KUTV, Salt Lake City; KFMB-TV, San Diego; KOVR-TV Stockton and in Boise.

Ziv Sets $16,000,000 Production Budget for '58; 10 New Projects

Hollywood, Dec. 30.

Ziv's production budget for '58 is estimated at $16,000,000, about $3,500,000 more than that of '57, with the increase reflecting rising telefilm costs as well as expanded activity.

Only part of the added costs are attributable to new union agreements, the chief factors listed by the company as being added expense of location shooting, participation agreements with stars and the increased time devoted to preproduction planning.

In 1957, Ziv had eight tv series in production, all of them involving extensive location shooting, as compared to the three series of the previous year which also demanded extensive location shooting. For '58, Ziv has 10 projects lined up, including "Bat Masterson."

In a yearend report, the company stated that gross dollar volume for all Ziv divisions during '57 rose 53% above '56 levels, reflecting increased sales in all divisions. Network sales for '57 also increased with R. J. Reynolds picking up "Harbourmaster;" Bristol-Myers "Tombstone Territory;" and Rise Shaving Cream and Van Heusen a rerun on "West Point."

The international division has made marked gains over the past year, with Ziv now being represented in every country outside the Iron Curtain that has tv. The year also saw the virtual day-and-date release of skeins in the foreign market with their U. S. debut. Ziv's "Harbor Command" and "The New Adventures of Martin Kane" have already started running in 21 and 20 foreign markets, respectively.

Mpls. KMGM-TV's Post-'48 UA Buy

Minneapolis, Dec. 30.

In what's believed to be the biggest television deal of its kind in recent months here, although the purchase price was not disclosed, KMGM-TV has acquired 52 of the post-1948 pictures which United Artists is releasing to video. Acquisitions include such outstanding oldies as "African Queen," "Moulin Rouge," "Red River" and "Night of the Hunter."

With this acquisition, KMGM-TV, the only one of the four local tv stations without any network affiliation, starts 1958 with by far the local biggest and most impressive lineup of feature films.

In addition to the aforementioned UA films the station, in which National Telefilm Associates and Metro Pictures own a 75 and 25% interest, respectively, has the entire M-G-M video backlog along with RKO's and part of the 20th-Fox tv library.

This compares to the 300 Warner Bros. oldies owned by WTCN-TV (ABC) and the 86 20th-Fox in the hands of WCCO-TV (CBS). WTCN-TV bought its six WB packages in mid-1957. The 20th-Fox deal was

(Continued on page 32)

Syndicate 'Medic'

In addition to its new syndicated series for 1958, California National is shortly going to release three former network telefilm skeins for the local video market. First of them is going to be "Medic," former NBC-TV skein.

Company is now working out arrangements on the other two shows, which, like the Richard Boone-"Medic" starrer, have not played syndication previously. They were not named but it was explained that each of the brace would have 78 or more half-hours available, for purposes of daytime stripping by local tv outlets.

TPA Claims O'Seas Billings Account For 30% of Total

The growing foreign market now reps about 30% of Television Programs of America's total gross biz.

TPA enjoys a higher percentage than most syndicators, getting a good ride with its shows in the lucrative English-speaking markets via its co-production tie-ups in Canada. Prexy Milton A. Gordon reported a hefty gross of $2,000,000 for "Hawkeye, The Last of the Mohicans," for the first time around, the total revenues of the show repping grosses from the U. S., Canada and England.

Most major syndicators now are realizing from 20 to 25% of their total gross biz from the foreign field.

Underscoring the dimensions of the foreign market, TPA just sold "Lassie" in the Philippines, with Canada Dry picking up the tab, the Philippines marking the 21st foreign market for the Jack Wrather production. The dog-and-boy story has been dubbed in French, Spanish, German and subtitled in Danish, Swedish, Flemish, Japanese and Arabic languages.

ABC Film Syndication Names Phil Williams

Phil Williams has been named v.p. in charge of syndicated sales for ABC Film Syndication, replacing Don L. Kearney, resigned.

Williams, who leaves his post as eastern spot sales manager for Ziv, will assume his ABC post on Jan. 6. Before joining the Ziv operation in 1952, Williams was with Time mag for 15 years in sales, public relations and ad capacities.

John Burns will continue as v.p. in charge of national sales; William Clark as v.p. in charge of Coast operations; and Richard Morgan as v.p. in charge of operations.

T'AINT EASY TO CALL THE SHOTS

The high rating dust kicked up by the western network parade has made the problem of crystal-ball guessing the telefilm demands of nets and sponsors more difficult than ever, according to Milton A. Gordon, prexy of Television Programs of America.

At this point in the season, in previous years, there were a variety of successful formats on the air, creating a favorable atmosphere for introing a new show in similar categories for the following season.

But with the westerns riding high, what will the sponsors be buying in telefilms comes the spring and summer? More shoot-em-ups? Or to pose the question differently, what do you program in telefilms against a western, for even if the oaters increase in numbers next season, the three networks aren't likely to be pitting sagebrushes against one another in one prime slot after another.

The sponsor, too, buying the non-oater skein in the midst of today's tv tastes, also is mighty worried when there's a shoot-em-up facing him in the next network channel, a factor which makes a national sale even tougher than previous years. Nevertheless, TPA, along with other telefilm outfits, are plunging ahead with their production plans, risky as the biz is.

Les Harris, CBS Film Sales topper, also sounding off on likely telefilm trends for next season, feels that the term western should be expanded under the general heading of Americana, predicting that there will be more telefilm entries under that general Americana heading next year.

CBS Film Sales, like TPA, incidentally, hasn't got an oater in its production roster for '58. But Harris is the first to acknowledge that they'll be plentiful next year. He's of the opinion though that semi-historical skeins with America as the backdrop could be among next year's trends. He points to the success of "The Gray Ghost" in syndication as one reason and the resurgence of nationalism in the U. S., as another reason. On the telefilm upbeat among sponsors and agencies are comedy shows and mystery-detective formats, according to the CBS Film Sales topper. He also sees room for a few kiddie shows, with general family appeal, a category which hasn't had many telefilm entries the past few years. Musical shows on film are dead, Harris adds.

The success of horror feature films on tv has perked up some interest for a horror telefilm series, but CBS Film Sales is skirting that format, feeling it would be difficult week after week to horrify the audience with the same running character and keep within the National Assn. of Radio and Television Broadcasters Code.

Despite the interest in science since Sputnik, Harris reports that at this stage the interest of sponsors and agencies in science shows is "academic." After sounding out a number of agencies, the CBS Film Sales topper finds agency-sponsor clients reluctant to get hot on science shows as commercial vehicles.

'CONFESSION' PITCHED FOR NETWORK SLOT

Official Films is pitching "Confession" for national sale, as a possible replacement for air axed network program.

The offbeat half-hour series, filmed by Texas tv producer Jack Wyatt, consists of interviews by Wyatt with various convicts, tied in with talks with clergymen and psychiatrists on how people turn to the path of crime. Carried live locally by WFAA-TV, Dallas, the show has kicked up quite a stir.

If not sold nationally, Official will turn to the syndication route, the kickoff depending upon coralling a large regional. Producer Wyatt is associated with distributor Jules Weill in the project.

Cal Nat's $8,000,000 Production Nut for Ambitious '58 Schedule, With Eight New Series to Roll

California National Productions will become the second major telefilmer to intensify its syndicated production schedule next year, and, like the pattern Ziv laid down a few weeks ago, will go ahead and do six full series in 1958. This is twice as much as the NBC subsidiary, now under new management, has ever done in a 12-month period and it's estimated that conservatively the overall production nut will approach $8,000,000.

Twelve half-hour series by only two companies, in the face of a contention in other quarters that the syndicated television market can at best handle nine programs a year, is a decided turnabout in events. It appears that CNP and Ziv are out to capitalize on the admitted softened market facing the three tv networks.

Under Robert Cinader, vice president in charge of CNP programs, outfit has blueprinted at least four first-run series for syndication by July. There will be two others—perhaps more if the market warrants—in the latter half of 1958.

Intrigue Series

List includes the release of "Union Pacific" on Thursday (2) for syndicated sale, a second 39 half-hours of "Silent Service" starting sometime in the near future, a third series by March 15 and the fourth by July. The third skein is expected to be based on some sort of international intrigue format. CNP has not decided on the fourth, but, for the moment, company is mulling doing a newspaper series or "Captain's Courage," the series it previously announced as a coproduction deal with Associated British, to be shot in England.

Other strong prospect for the syndicated roster of CNP is "Danger is My Business," it is understood. CNP is dickering a pact with John Wayne's Batjac Productions to lense it, although Flamingo Films was originally supposed to have had a deal with Wayne. CNP was mum on the reported deal.

The CNP production sked is in contrast to the former syndicated practice. All the heavy production and selling is expected to take place from January through early fall, whereas in years gone by syndicators worked against a fall selling pattern. Now, according to Weller (Jake) Keever, new CNP general manager and veep, selling for station-by-station tv is almost a year-round matter.

The heavy investments by CNP and Ziv in syndication in 1958 are based on a succession of recent tv factors. Admittedly some of them are out-and-out sales points, but for a company to back up a pitch with $8,000,000 is more than talk.

(1) The syndicators got an oblique boost, by their own calculations, from a market study made by J. Walter Thompson some

(Continued on page 35)

'Zorro's' Canada Sponsor

Toronto, Dec. 30.

Commencing Jan. 4, Dominion Seven-Up will preem its new 39-week tv series, "Zorro," produced by Walt Disney, with 30-mins. stanza going to 36 coast-to-coast stations on the Canadian Broadcasting Corp. network.

Deal was set by Vickers & Benson, Toronto.

Metro TV Eyes A Cal Nat Tie On New Skeins

Metro TV, which is in the midst of pilot projects for national sale next spring, is holding talks to get into the syndication biz via a tieup with California National Productions, the NBC film syndication biz.

Proposals outlined would have Metro serving as the production arm for syndication product, with CNP doing the distribution. CNP already has a working relationship with Metro, utilizing Metro Coast studios for production of "Union Pacific." Talks were initiated between Charles Barry, Loew's v.p. in charge of Metro TV, and Robert Levitt, former CNP topper, and now are being carried forward by the new CNP prez Earl Rettig.

In the feature sale department, C. Pete Jaeger, eastern sales manager, has resigned, effective today (1). Coming east to replace him will be Paul Mowrey, who had been concentrating his efforts in the midwest. Filling Mowrey's spot in the midwest will be newly-appointed Arthur Breider, a former Ziv sales exec, who will headquarter in Cincinnati.

The pilot projects which will be given the once-over after the first of the year include a western, "The Desert Rider," which may either be a 30-minute or an hour show; "Jeopardy," "Act of Violence," both in the mystery-adventure vein, and a new Jan Clayton property. Miss Clayton was formerly the mother in the "Lassie" series. Also to be mulled is a property proposed by Norman Blackburn, co-producer of "Circus Boy." His property is titled "Cabin Boy" and concerns the adventures of a cabin boy working on a freighter.

BRYNNER, MIRISCH PLEDGE UA TV TIE

United Artists Television is moving ahead on its plans to make tv ties with motion picture producers releasing through UA.

Yul Brynner and Walter Mirisch, in inking multi-motion picture deals with UA, stated that they would also join UA in tv projects. It's considered likely that both Brynner and Mirisch will do episodes for UA TV's propjected anthology series, tentatively titled "UA Playhouse."

Carnation Milk Inks 'Annapolis' Reruns

Carnation Milk has inked a rerun deal on Ziv's "Men of Annapolis," renewing its sponsorship of the skein in 17 western markets.

Carnation originally purchased the series in San Francisco, San Diego, Seattle, Phoenix and Salt Lake City early in '57, when the series was introed. The Carnation deal, via Erwin, Wasey, Ruthrauff & Ryan, represents one of the few major regionals on a rerun syndicated property.

'You Are There' Into Syndication

The first series of CBS public affairs programming off network, "You Are There," will be released by CBS Film Sales in February. There will be 78 episodes of the skein available for the syndication ride.

CBS Film Sales hopes to follow "You Are There" with "Airpower," "Conquest" and "20th Century." CBS Film Sales has been marketing without much success filmed excerpts from old "Omnibus" shows, which roughly fall in the public affairs category though produced under outside auspices. The "You Are There" skein, though, reps the same public affairs programming in syndication as appeared on the net, and interest in the skein is reported to be high.

Report at Year's

End

1957 was a dynamic year for television. There are now three and a half million more television homes than last year. More people are spending more time watching television than a year ago. And the three networks' share of audience has increased over 1956, while the independent stations' declined.

1957 also saw an unprecedented shift of audience among networks, with NBC emerging as the Number One network daytime and advancing into a virtual stand-off for the Number One nighttime position.

During the day NBC leads the second network by 6%. This is an audience increase of 30% over last year for NBC while the second network has declined 11%.

At night NBC's average audience has jumped 10% in twelve months while the other network's has *dropped* 10%. In terms of nighttime half-hour wins NBC and its major competition are now tied with 21 apiece.

In the completely reprogrammed 7:30-8:00 PM (NYT) Monday-Friday strip, NBC's audience is 71% greater than a year ago.

These gains are naturally reflected in NBC's business ledger. Sponsored time and gross network billings are the highest ever recorded by the network.

While advancing in audience and sales, NBC also won more awards for distinguished programs than any other network. During 1957 it gave America its most talked about productions—television classics like Green Pastures, Pinocchio, the General Motors Fiftieth Anniversary Show and Mary Martin's Annie Get Your Gun. NBC also offered the nation's educational television stations their first live network programming.

By all yardsticks of leadership, 1957 was a year of substantial progress for the **NBC Television Network**

Source: Nielsen Television Index.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
PHILADELPHIA			*Approximate Set Count*—2,000,000				*Stations*—WRCV (3), WFIL (6), WCAU (10), WVUE (12)		
1. **Popeye Theatre (Ch)**	WFIL	AAP	Mon.-Fri. 6:00-6:30	30.0	70.8	42.4	Million Dollar Matinee	WCAU	8.4
2. **Highway Patrol (Adv)**	WCAU	Zi	Sat. 7:00-7:30	26.7	63.1	42.3	Captain David Grief	WRCV	9.2
3. **San Francisco Beat (Dr)**	WCAU	CBS	Sat. 10:30-11:00	23.9	48.5	49.3	Your Hit Parade	WRCV	14.2
4. **The Honeymooners (Co)**	WRCV	CBS	Tues. 7:00-7:30	21.2	52.5	40.4	Newsreel	WFIL	12.5
5. **Sky King (Adv)**	WCAU	Nabisco	Sat. 6:00-6:30	19.0	71.7	26.5	Weekend News; Weather	WFIL	4.9
6. **Silent Service (Adv)**	WFIL	NBC	Sun. 6:30-7:00	17.9	45.1	39.7	Harbor Command	WCAU	12.1
7. **Death Valley Days (W)**	WRCV	Pacific-Borax	Mon. 7:00-7:30	17.1	39.0	43.8	Gray Ghost	WCAU	14.3
8. **Byline (Adv)**	WCAU	M&A Alexander	Sat. 6:30-7:00	15.4	51.2	30.1	Search for Adventure	WRCV	7.0
9. **Boots & Saddles (W)**	WRCV	NBC	Tues. 10:30-11:00	14.9	34.1	43.7	Golden Playhouse	WCAU	14.5
10. **Golden Playhouse (Dr)**	WCAU	Official	Tues. 10:30-11:00	14.5	33.2	43.7	Boots & Saddles	WRCV	14.9
DETROIT			*Approximate Set Count*—1,610,000				*Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)		
1. **Death Valley Days (W)**	WWJ	Pacific-Borax	Mon. 7:00-7:30	27.8	58.3	47.7	Celebrity Playhouse	WJBK	10.1
2. **Highway Patrol (Adv)**	WJBK	Ziv	Tues. 10:30-11:00	25.3	60.1	42.1	Crusader	WWJ	7.9
3. **Amos 'n' Andy (Co)**	WWJ	CBS	Wed. 7:00-7:30	24.4	51.0	47.8	Don Ameche	WJBK	10.8
4. **Popeye The Sailor (Ch)**	CKLW	AAP	Mon.-Sun. 6:00-6:30	24.2	56.8	42.6	Frontier Doctor	WXYZ	13.0
5. **Brave Eagle (W)**	CKLW	CBS	Thurs. 6:30-7:00	20.8	47.4	43.9	Marriage Counselor	WWJ	9.4
6. **Casey Jones (Adv)**	WWJ	Screen Gems	Tues. 7:00-7:30	18.8	38.4	49.0	Men of Annapolis	WJBK	17.0
7. **Dr. Christian (Dr)**	WJBK	Ziv	Fri. 7:00-7:30	18.1	40.0	45.2	Martin Kane Boots and Saddles	WWJ CKLW	11.4 11.4
8. **The Honeymooners (Co)**	WJBK	CBS	Sat. 10:30-11:00	17.0	34.6	49.1	Your Hit Parade	WWJ	17.7
8. **Men of Annapolis (Adv)**	WJBK	Ziv	Tues. 7:00-7:30	17.0	34.7	49.0	Casey Jones	WWJ	18.8
9. **Topper (Co)**	WXYZ	Telestar	Wed. 6:30-7:00	15.7	39.4	39.8	Charter Boat	CKLW	10.3
10. **Annie Oakley (W)**	WXYZ	CBS	Tues. 6:30-7:00	14.8	40.0	37.0	Mickey Rooney	CKLW	12.5
10. **Last of the Mohicans (W)**	CKLW	TPA	Thurs. 7:00-7:30	14.8	32.5	45.6	Michigan Outdoors	WWJ	17.2
10. **Whirlybirds (Adv)**	WWJ	CBS	Fri. 6:30-7:00	14.8	34.2	43.3	Frontier Justice	WXYZ	13.0
SAN FRANCISCO			*Approximate Set Count*—1,350,000				*Stations*—KRON (4), KPIX (5), KGO (7)		
1. **Highway Patrol (Adv)**	KRON	Ziv	Tues. 6:30-7:00	27.9	58.4	47.8	Name That Tune	KPIX	11.7
2. **Search for Adventure (Adv)**	KPIX	Bagnall	Thurs. 7:30-8:00	27.1	45.9	59.0	Circus Boy	KGO	16.6
3. **O. Henry Playhouse (Dr)**	KPIX	Gross-Krasne	Thurs. 7:00-7:30	22.7	47.9	47.4	The Honeymooners	KRON	20.3
4. **The Honeymooners (Co)**	KRON	CBS	Thurs. 7:00-7:30	20.3	42.8	47.4	O. Henry Playhouse	KPIX	22.7
5. **Science Fiction Theatre (Adv)**	KRON	Ziv	Thurs. 6:30-7:00	19.5	47.4	41.1	Sgt. Preston of the Yukon	KPIX	15.6
6. **Men of Annapolis (Adv)**	KPIX	Ziv	Sat. 9:30-10:00	19.1	33.7	56.7	Giselle MacKenie	KRON	21.3
7. **Secret Journal (Dr)**	KPIX	MCA	Sat. 10:00-10:30	18.2	41.9	43.4	Mike Wallace Interviews	KGO	17.3
8. **Harbor Command (Adv)**	KRON	Ziv	Wed. 6:30-7:00	17.9	50.9	35.2	Last of the Mahicans	KPIX	8.8
8. **San Francisco Beat (Dr)**	KPIX	CBS	Sat. 10:30-11:00	17.9	48.6	36.8	Biggie Show	KGO	11.0
9. **Whirlybirds (Adv)**	KRON	CBS	Fri. 6:30-7:00	17.8	46.2	38.5	Leave It to Beaver	KPIX	13.2
10. **Sheriff of Cochise (W)**	KRON	NTA	Sat. 6:30-7:00	17.6	45.6	38.6	Perry Mason	KPIX	19.6
BALTIMORE			*Approximate Set Count*—664,500				*Stations*—WMAR (2), WBAL (11), WJZ (13)		
1. **Highway Patrol (Adv)**	WMAR	Ziv	Sat. 7:00-7:30	26.3	55.4	47.5	Early Show	WJZ	12.5
2. **Casey Jones (Adv)**	WJZ	Screen Gems	Mon. 7:30-8:00	21.8	41.1	53.0	Robin Hood	WMAR	22.1
3. **Popeye the Sailor (Ch)**	WJZ	AAP	Sat. & Sun. 5:30-6:00 Mon.-Fri. 4:45 to 5:00	21.7	72.3	30.0	Foreign Legionnaire	WBAL	6.9
4. **Brave Eagle (W)**	WMAR	CBS	Sat. 6:30-7:00	19.5	48.6	40.1	Early Show	WJZ	11.7
5. **Men of Annapolis (Adv)**	WMAR	Ziv	Sat. 10:30-11:00	18.8	32.1	58.5	Late Show	WJZ	18.9
5. **Sheriff of Cochise (W)**	WBAL	NTA	Sat. 10:30-11.00	18.8	32.1	58.5	Late Show	WJZ	18.9
6. **Waterfront (Adv)**	WMAR	MCA	Mon. 6:30-7:00	15.5	42.1	36.8	Early Show	WJZ	17.7
7. **Amos 'n' Andy (Co)**	WMAR	CBS	Mon.-Fri. 6:00-6:30	15.1	38.6	39.1	Early Show	WJZ	18.9
8. **Man Behind the Badge (Myst)**	WMAR	MCA	Fri. 6:30-7:00	14.4	39.7	36.3	Early Show	WJZ	18.6
9. **Public Defender (Dr)**	WMAR	Interstate	Tues. 6:30-7:00	14.0	37.6	37.2	Early Show	WJZ	21.0
10. **Annie Oakley (W)**	WBAL	CBS	Sat. 5:00-5:30	13.7	60.1	22.8	Pro-Hockey	WMAR	4.4
10. **City Detective (Myst)**	WMAR	MCA	Wed. 6:30-7:00	13.7	36.1	38.0	Early Show	WJZ	20.7
CINCINNATI			*Approximate Set Count*—662,000				*Stations*—WLW-T (5), WCPO (9), WKRC (12)		
1. **Death Valley Days (W)**	WKRC	Pacific-Borax	Fri. 7:00-7:30	28.9	62.8	46.0	Pantomime Hit Parade	WCPO	10.5
2. **Frontier Doctor (W)**	WCPO	H-TV	Fri. 10:30-11:00	27.0	53.0	50.9	Person to Person	WKRC	18.9
3. **Highway Patrol (Adv)**	WKRC	Ziv	Sat. 10:30-11:00	24.8	51.7	48.0	Your Hit Parade	WLW-T	12.3
4. **Kingdom of the Sea (Doc)**	WLW-T	Guild	Wed. 7:00-7:30	24.6	49.8	49.4	Parade of Stars	WKRC	10.8
5. **Dr. Christian (Dr)**	WKRC	Ziv	Mon. 7:00-7:30	22.5	50.2	44.8	Mama	WLW-T	11.9
6. **Cisco Kid (W)**	WCPO	Ziv	Sun. 6:00-6:30	22.3	50.8	43.9	Best of MGM	WLW-T	10.3
7. **Ramar of the Jungle (Adv)**	WCPO	TPA	Sun. 6:30-7:00	21.8	45.3	48.1	Twentieth Century	WKRC	15.6
8. **Western Marshal (W)**	WKRC	NBC	Mon. 6:30-7:00	21.5	52.6	40.9	Pantomime Hit Parade News—Huntley-Brinkley	WCPO WLW-T	9.1 10.7
9. **Stories of the Century (W)**	WKRC	H-TV	Tues. 6:30-7:00	20.4	49.8	41.0	Pantomime Hit Parade	WCPO	10.7
10. **26 Men (W)**	WLW-T	ABC	Thurs. 7:00-7:30	20.1	46.5	43.2	Assignment Foreign Legion	WKRC	11.6

THE BIG NEWS OF 1957

With Robert Trout, commentator
Producer: Edwin P. Hoyt (for CBS News)
Associate Producer: Fred Stollmack
Writer: John Luter
60 Mins., Sun. (29), 3 p.m.
CBS-TV from N.Y.

This being the logical time of the year to look back, review and assess, CBS-TV did just that Sunday (29) via "The Big News of 1957," which ran for a full hour and was followed by CBS correspondents from all over the world discussing the status of international relations. The news review of '57, consisting primarily of newsreel shots connected by Robert Trout's terse commentary, was well written and well edited, though it made little attempt to go beyond a recap of visual headlines.

Trout made a good anchor man and he apparently saw himself as nothing more than a continuity man, introing the various news clips. He has a pleasant voice and an unaffected bearing that is very much matter-of-fact, though one does at times wish he'd color his comments with a little more emotion.

But in this he merely followed the format of the whole show, which apparently was designed as a non-editorial review. The facts, of course, were all there on the screen. Once again, the soldiers moved into unruly Little Rock and Gov. Faubus spoke his defiance (though, curiously, the show omitted President Eisenhower's appeal to the South to abide by the law); Nikita Krushchev delivered his by now famous prediction (on a CBS-TV interview) that the grandchildren of the present American generation would live under socialism; Queen Elizabeth visited the U.S.; labor racketeers appeared before McClellan's Congressional committee to take the Fifth Amendment; President Eisenhower's foreign policy was examined, with special emphasis on the Middle East situation, and his illness was recorded with the recent Paris NATO confab as a climax.

There were human touches recalling Hurricane Audrey and the damage it wrought, the rescue, of little Benny Hooper, the Soviet satellite and the rocket race. The Girard case was mentioned (though not shown) and so were the Formosa riots and the Giants' and Dodgers' move to the Coast. In all, it added up to quite a year.

The clips were well chosen and John Luter's commentary was concise and carefully objective.

What was impressive about the various films used was that so much of the material was collected by CBS News and its own correspondents. It made one realize how much the web's newsgathering organization has grown to give viewers a tv view of news throughout the world. There were some striking shots, including the one (not exclusive with CBS) of the Vanguard rocket burning up on its launching pad in Florida. On the whole, it was a thorough and satisfying review of the year's news.

Hift.

SUPERMARKET QUIZ

With Jack Brickhouse, others
Producer-director: Jack Jacobson
30 Mins., Mon.-Fri., 1:30 p.m.
Participating
WGN-TV, Chicago

Decidedly the man's man while baseball and football are in season, WGN-TV's kingpin sportcaster Jack Brickhouse performs a switch to ladies' man in his new wintertime vehicle. In this meet-the-girls format he's smooth and prepossessing, if given overly to the non sequitur and hackneyed response, but best of all he maintains his masculinity with the gals and doesn't get gooey in this gotta-keep-it-from gracious role.

Show remotes daily from different grocery supermarkets around the city, with the stores and participating sponsors providing the prizes, namely foodstuffs by the bagful. Brickhouse takes on the shoppers three at a time, gives 'em the once over lightly interview, and then either feeds a multple-choice stumper (like what does the "S' in Harry S. Truman stand for) or sets them to competitive games for the prizes. The games are on the moronic side, like seeing who can blow up the biggest balloon blindfolded or who can spike the most marshmallows with a toothpick between the teeth, but the participants seem to enjoy them.

Turnover in contestants is brisk, and Brickhouse can work five or six groups into a single session, so lotsa folks get to participate. Race for prizes can be funny in a pie-in-the-face sort of way, and there are the inevitable yocks from some of the extraordinary types who find their way onto the show.

Brickhouse carries it all off well, with a minimum of embarrassing moments.

Les.

PROLOGUE 1958

With John Daly, Quincy Howe, Cecil Brown, John Secondari, Edward P. Morgan, John Edwards, Robert Fleming, Robert Sturdevant, Yale Newman, Don Goddard
Producer: Mary Laing
Director: Marshall Diskin
60 Mins., Sun. (29), 9 p.m.
ABC-TV, from N.Y.

In "Prologue 1958" Sunday (29) night, ABC's news ranks spread themselves thin, going after eight or nine big stories that took place in 1957. The points of view by the network's correspondents, under John Daly's aegis, were cautious, often to the point of euphemism. Though it purported to offer perspective, the 60-minute telecast at 9 p.m. did not give any. And it travelled too lightly over the most important issue of the day—our foreign policy.

The recapitulation given by Daly, Quincy Howe, Cecil Brown, John Secondari, Edward P. Morgan, John Edwards, Robert Fleming, Robert Sturdevant, Yale Newman and Don Goddard seemed only a rehash of what people already knew, with few exceptions.

ABC never quite came to grips with domestic or foreign issues in any really negative or troublesome sense. Its commentators spoke of the euphoria we live under but didn't do enough to correct this state. The editorial "we" was used in place of top governmental and political names, yet some of the ABC boys seemed fairly bursting to call a spade a spade, right or wrong. It seems worth an error or two, even some governmental criticism, in order to go out on a limb to say what reporters felt must be said.

Unquestionably, a certain amount of ruthlessness was in order to shake things up a little. Only time anybody really stepped on a couple of toes was when Sturdevant, who covers Europe for ABC, accused the French government of "gross mismanagement," but then the French are geographically and politically remote enough so that it's not likely they're going to crack ABC's knuckles.

Art.

THE ARTHUR MURRAY PARTY

With Kathryn and Arthur Murray, Paul Winchell, Tallulah Bankhead, Paul Hartman, Gertrude Berg, Walter Slezak, Bil and Cora Baird, Sarah Vaughan, Hedy Lamarr, Rod Alexander, Buddy Holly and The Crickets, Gloria Stevens, Johnny Smoker, others
Producer-Director: Coby Ruskin
Writers: Gordon Auchincloss, Jay Franklin Jones
60 Mins.; Sat. (28), 9 p.m.
NBC-TV, from New York

Tendency to parade name guests and have them do nothing was hardly ever more pronounced in television than in the latest "Arthur Murray Party," at least in the first several minutes of the 60-minute special last Saturday (28). The unsponsored program preempted Polly Bergen and Gisele MacKenzie on NBC-TV.

Preciousness and cuteness abounded in the first half-hour after 9 p.m. The Bil & Cora Baird puppets, which had to wait till nearly the end of the stanza to redeem themselves, were wasted entirely as the instrument to introduce the several guests. Baird's stuff is almost always better. The fault of the awkward introes lies chiefly with the meaningless writing. Only Tallulah Bankhead, vis-a-vis a Braid French poodle, managed to capitalize on the gimmick (but then her confidence and charm made her the star of the show), although even her "introduction" fell apart when it ran overlong. Paul Hartman, Gertrude Berg, Walter Slezak, Sarah Vaughan, Hedy Lamarr and Paul Winchell were each wasted in turn.

An ofay crowd called Buddy Holly and The Crickets was no improvement. The bespectacled young Holly had only the noise and little of the rhythm that accompanies rock ' ' roll. To make it a total waste of 30 minutes, hostess Kathryn Murray, who is no Imogene Coca, waddled grotesquely through an attempt at ballet parody. However, there was squeezed into this portion of the party a song by Sarah Vaughan. She was fine even though the tempo of "Stairway to Paradise" was not really typecast for her.

It's when Mrs. Murray and her various tv programs pursue a simple format that they take on a folksiness that is sure to please a great many homescreeners. That was the case Saturday. From the moment Arthur Murray gave a cha-cha lesson, followed by a clever dance of the 20s by the Baird sticks, the stanza improved its pace and quality. There was a brief letdown when Mrs. Murray tried to keep up with Paul Hartman in a piece of mime that was somewhat beyond her. But then pros Gloria Stevens and Johnny Smoker danced a pleasing tango.

Finally, the guests engaged in a dance "contest," i.e., Slezak (after plugging Patrice Munsel's ABC-TV show in glowing and unsolicited terms) did a Viennese waltz, Hartman and Mrs. Berg a polka from "King and I," Winchell a jitterbug, Miss Lamarr another tango, with Tallu and Rod Alexander winding it up with a sock waltz. This segment was nice, but when Miss Lamarr fluffed her steps it was slightly embarrassing.

Art.

PROJECTION '58

With Chet Huntley, Martin Agronsky, Frank Bourgholtzer, David Brinkley, John Chancellor, Leif Eid, Joseph C. Harsch, Welles Hangen, Irving R. Levine, Ed Newman, Robert McCormick, James Robinson
Producer: Chet Hagan
Director: Robert Priaulx
60 Mins., Sun. (29) 6 p.m.
NBC-TV, from New York

That NBC News has some crackerjack newsmen on its domestic and foreign staffs should come as no surprise to the trade, but it probably was surprising to the public, which got a good look at them for the first time ever Sunday (29) when the network assembled a dozen of them for "Projection '58," the first of what is intended as a yearly wrapup a la CBS' longrunning "Years of Crisis" series.

Indeed, even to the trade, the first-time television "unveiling" of some of the real pros in the group, like Rome chief Ed Newman and Vienna chief Frank Bourgholtzer, was something of a revelation which leads to the question: where has NBC been keeping them all this time? Answer is "buried," at least on television, but the new operation of NBC News as an autonomous department at the network should end that once and for all.

"Projection '58" wasn't all that it could have been in terms of a qualitative wrapup, partly because some of the correspondents weren't probing enough in their analyses of the state of affairs of their areas but mainly because the format of the show was restrictive and the atmosphere cumbersome. Rather than giving the show a freewheeling flavor, Chet Hagan, the NBC midwest manager brought in to produce the special, chose to define it in terms of carefully selected topics, with round-robin discussion exploring each of these from different viewpoint. Hence, the kickoff topic was Sputnik, with each of the correspondents getting in short licks on this, then turning to Topic No. 2, foreign policy, then disarmament, etc., and wrapping up with predictions for '58.

Such an approach limited the newsmen in giving a complete description and summary of the backgrounds and problems of their particular areas of coverage—it left lots of gaps and made for sometimes superficial coverage. The arbitrary choice of topics left no room for a fullscale description of their problems and policies of Red China, for example, by James Robinson, who could have occupied more of the discussion.

In terms of form, the network provided a cumbersome and somewhat ostentatious setting, a studio-in-the-round with a television camera planted in the middle, the correspondents sitting on platforms around the room (with rearscreen projection units at their backs) and anchorman Chet Huntley strolling around the room to talk with each of them. Setup made for stiffness, the cameraman in the middle was distracting and the important "reaction" shots that should be shown in a discussion like this couldn't be made.

But despite its deficiencies, the NBC team proved an alert, free-swinging group who said what they thought without hesitation or fear of the political angles. They painted a grim, but not entirely black, picture in foreign affairs, pinpointed the faults and failures of American foreign policy, and came through with concrete suggestions for its improvements. The chief value of the program lay in proving to the public (and perhaps more importantly for now, to NBC management) that NBC has some pretty solid citizens in its newsgathering family who should be oiled up for more frequent use. Program, incidentally, was taped for an NBC Radio playback a half-hour later.

Chan.

More Television Reviews
On Page 31

Marian Anderson As America's 'Secret Weapon' in TV Triumph

By GEORGE ROSEN

Marian Anderson as "The Lady From Philadelphia" brought a heart-warming glow to millions of Americans last night (Mon.) in a special 60-minute filmed recording of her recent Asian concert tour for the State Dept. Through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya and India they called her "Our Fair Lady"; to the State Dept. she was "Our Secret Weapon"; to the millions whose fortune it was to tune in 10 to 11 p.m. on CBS-TV through the good auspices of the Ed Murrow-Fred Friendly "See It Now" (and the one-time sponsorship underwriting of I T & T) it was a cherished experience which will not soon be forgotten.

Not only in her singing, but in her spoken word as well Miss Anderson communicated a lesson in tolerance and understanding, that the vast horde of State Dept. officials and attaches could not possibly duplicate. For wrapped up in this one magnificent personality and artist was the personification of all that is good and meaningful in a troubled world.

THE LADY FROM PHILADELPHIA
(See It Now)
With Marian Anderson; Ed Murrow
Producers: Murrow-Fred Friendly
60 Mins.; Mon. (30), 10 p.m.
IT&T
CBS-TV (film)
(Mathes)

The "See It Now" camera crew accompanying her through Asia caught her at the very peak of her artistic effectiveness. But the story it told far transcended that of a concert tour. It would, indeed, be difficult to determine which aspect of this superb emissary's projection had a greater value. For as well known as is her famous voice, when encased in the dignity of Miss Anderson's manner and the warm and deep humility of her personality, its beauty becomes quite overpowering. The unexpected and electrifying element was the ability of the lady from Philadelphia to answer all queries and articulate so simply yet with innate clarity.

Miss Anderson's speaking voice is beautifully pitched and her personal charm enchanting. A deeply religious person, she has a great inner security and her private theology and public philosophy gave opportunity for some telling truths.

The entire format of the show was a gem. The expert work of the cameraman and the brilliant editing of the film produced a document of infinite value to a disturbed world and an hour show of great enjoyment. There were moments overwhelming in their charm as, for instance, when the children at the Saigon airport welcomed her in chorusing the Rodgers & Hammerstein "Getting to Know You." The highlights were many, as in her rendering of "You've Got to Be Carefully Taught" from "South Pacific"; her "Ave Maria," her "Lead Kindly Light," her "Coming Through the Rye," the "Tramping" spiritual. Or when Miss Anderson seemed selfless and above human weakness as in her definition of citizenship and tolerance.

In her very moving tribute to Gandhi and in the look of overwhelming joy that was shown in the eyes of the young concert master of the newly-formed Bombay Symphony Orchestra after her "Samson and Delilah" aria, moments of poignant beauty and great meaning were captured on film.

At all times the eyes of the camera catching the faces of the many different people in many lands, young and old in high and low places, brought back to our audiences at home the important story of people, their goodness, their sameness and their humanity.

Ed Murrow and Fred Friendly have topped themselves.

YEARS OF CRISIS: 1957

With Edward R. Murrow, Eric Sevareid, Howard K. Smith, Alexander Kendrick, Winston Burdett, Ernest Leiser, Daniel Schorr, Peter Kalischer
Director: Don Hewitt
60 Mins., Sun. (29) 4 p.m.
CBS-TV, from New York

For the ninth consecutive year CBS assembled its far-flung correspondents for another New York-originating yearend "Years of Crisis" summing up. With Edward R. Murrow once more as anchor man, the Sunday afternoon 4 to 5 telecast was, perhaps to no one's surprise, an intelligent, absorbing and richly rewarding hour.

Here was a group of alert, vibrant and knowledgable men so thoroughly at home in their foreign bailiwicks that politics and world affairs could be tossed around with clarity and believability in a language unclouded by pompous verbosity or cagey with non-committal fence-sitting.

On deck were, besides Murrow, Eric Sevareid, chief Washington correspondent for CBS News; Howard K. Smith, the former CBS chief correspondent in Europe and currently assigned to Washington; David Schoenbrun from Paris; Winston Burdett from Rome; Ernest Leiser from West Germany; Daniel Schorr from Moscow; Peter Kalischer from Tokyo and Alexander Kendrick from London. Singly and as a group, they were a credit to the lofty standards CBS has long since set for itself in news coverage. And if these be eggheads, let's have more of them.

As an evaluation and individual appraisal of the world situation in '57, they minced no words about our loss of superiority and loss of face, yet finished up with a rebuttal that listed our assets as well as our liabilities.

The picture loomed dark and ominous; in the words of Murrow's own summation: "Our lack of leadership is showing." Each and all showed that this was the year of a change in the balance of power, with Sputnikmanship, as the policy of the Soviet Union, in a position to sway the uncommitted nations—Asia, India, Japan—and that these could easily tip the balance. Also, with the world two-thirds colored, "we can afford no more Little Rocks."

Each in his turn naturally emphasized the meaningfulness of the Sputnik launching, with Schorr and Leiser the only two who were not completely convinced that more and bigger missiles would be the only answer. Rather they favored attempts at negotiations as the first steps toward co-existence, Leiser even going so far as to state that any areas of agreement would be progress and hope.

The Arab-Israel impasse, the Syrian crisis, the French Algerian question, Red China, West Germany's more favorable economic status—all came with the orbit of the CBS newsmen's in-depth analyses. Their appraisals were capsulized, their thinking concretized. This was no guessing game; they had convictions and positive thinking based on on-the-spot observation backed by knowledge and they translated their opinions into an exciting and sometimes awesome alert.

Rose.

CHRISTMAS EVE WITH THE GARROWAYS

With Dave, Pamela, Paris and Michael Garroway, Jane Morgan, Jack Haskell, Barbara Carroll Trio
Producer-director: Jac Hein
Writer: Larry Picard
30 Mins.; Tues. (24), 10 p.m.
NBC-TV, from New York

Bill Sergent's participating programs operation at NBC-TV, in departure from its customary "Today"-"Tonight" orbit, turned out a fine one-shot in "Christmas Eve at the Garroways," a half-hour remote from Garroway's newly acquired East Side brownstone which preempted "The Californians." Despite the expense, since the one-shot sustaining and NBC had to pay preemption costs besides, it was entirely a worthwhile effort.

With Garroway and his wife Pamela, their two children by previous marriages, Paris and Michael, Jane Morgan, Jack Haskell and the Barbara Carroll Trio all gathered comfortably in the Garroway living room, the show gave off a comfortable, low-key and wholly natural and enjoyable aura. Most of the program was conversation, with Garroway making with some warm and fresh Yuletide philosophy in his completely natural style and engaging family and guests in interesting if not significant small-talk. Miss Morgan and Haskell sang, Miss Carroll played a little piano, but all staying away from the customary Christmas catalog.

Actually, it was primarily a mood piece, and it came over very well as such, a picture of family and friends at home spending a quiet and comfortable evening. Television, which tends to get strident on such occasions as Christmas, could do with more like it.

Chan.

MILK

Strike which would cut off New York's milk supply is covered by exclusive interviews with adamant labor and management, officials.

MODERN

Jazz as explained by high priest of the cool sect, Dave Brubeck. Other music luminaries interviewed: Horne, Handy and Lombardo.

MISSING

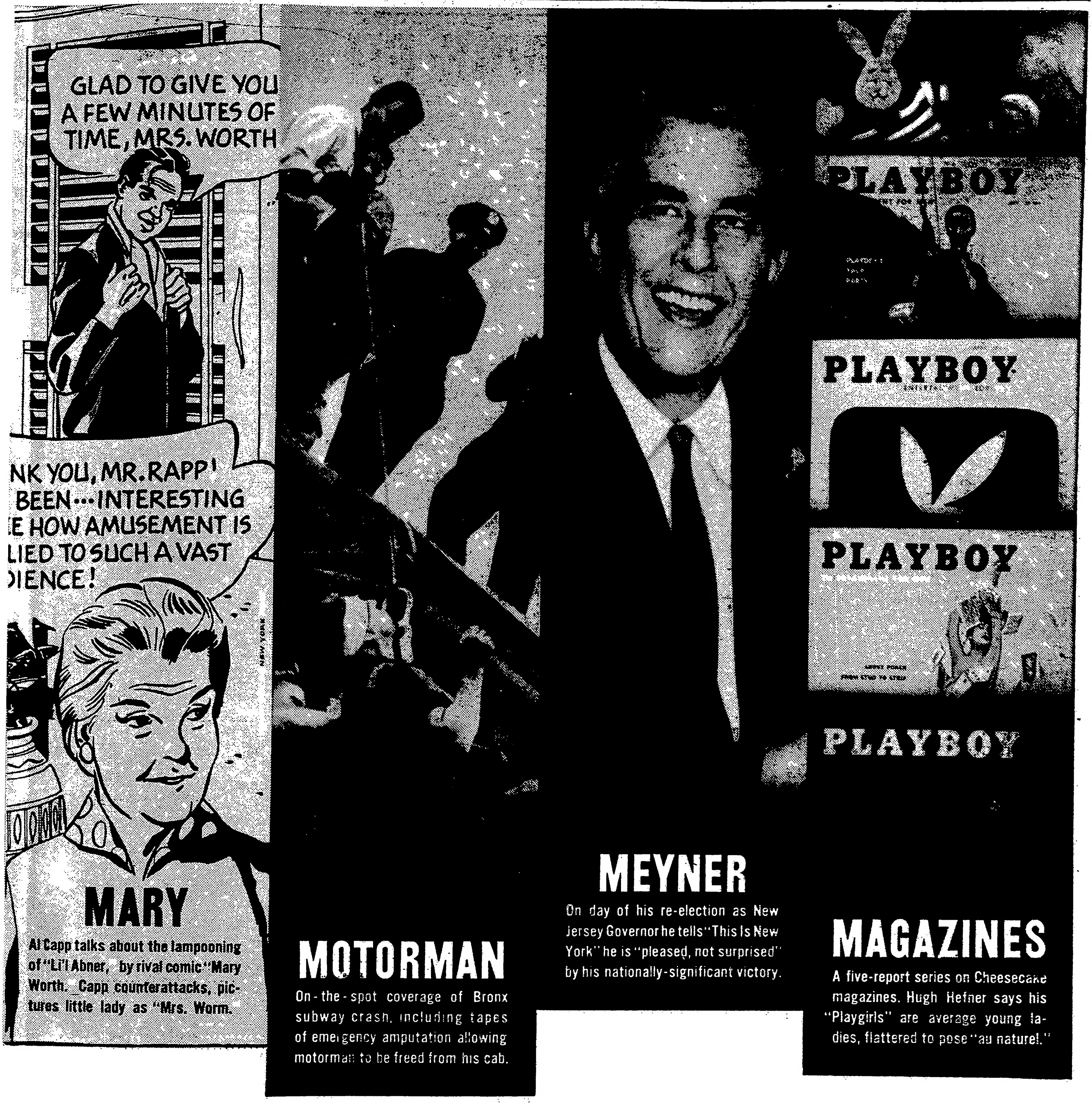
A Long Island family laments the loss of its pet penguin. "This Is New York" helps find her. Reward: pet penguin bites announcer Dugan.

MARILYN

More talked about than talking, she gives rare, on-air appraisal of Actors' Studio, her cooking, and her ambition to play role of Grushenka.

"THIS IS NEW YORK"

Reporters Jim McKay and Dave Dugan attack New York's news stories with vigor and excitement. They can



GLAD TO GIVE YOU A FEW MINUTES OF TIME, MRS. WORTH
NK YOU, MR. RAPP! BEEN…INTERESTING E HOW AMUSEMENT IS LIED TO SUCH A VAST DIENCE!
NEW YORK
PLAYBOY
PLAYBOY
PLAYBOY
PLAYBOY

MARY

Al Capp talks about the lampooning of "Li'l Abner," by rival comic "Mary Worth." Capp counterattacks, pictures little lady as "Mrs. Worm."

MOTORMAN

On-the-spot coverage of Bronx subway crash, including tapes of emergency amputation allowing motorman to be freed from his cab.

MEYNER

On day of his re-election as New Jersey Governor he tells "This Is New York" he is "pleased, not surprised" by his nationally-significant victory.

MAGAZINES

A five-report series on Cheesecake magazines. Hugh Hefner says his "Playgirls" are average young ladies, flattered to pose "au naturel."

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do the same for your sales stories. When they do, you'll get audience attention, faith and response.

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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations, and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NASHVILLE

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS		ARB RATING
1. **FORT APACHE—** John Wayne, Shirley Temple, Henry Fonda; 1948; RKO; C&C	Million Dollar Movie Sat. Nov. 16 10:00-12:30 a.m. WLAC	18.0	21.8	7.0	59.8	Wrestling	WSIX	10.0
2. **WEE WILLIE WINKIE—** Shirley Temple, Victor McLaglen, Cesar Romero; 1937; 20th Century Fox; NTA	Shirley Temple Sat. Nov. 16 5:00-6:30 p.m. WSIX	15.8	17.9	12.7	39.9	5 O'Clock Hop Sky King Flatt & Scruggs	WSM WSM WSM	20.4 11.6 16.0
3. **AFRICAN QUEEN—** Humphrey Bogart, Katherine Hepburn; 1952; United Artists; United Artists-TV	Home Folks Theatre Sun. Nov. 17 10:00-12:00 a.m. WSM	14.4	15.7	10.9	44.3	Weather; 30 Seconds Over Tokyo, Million Dollar Movie	WLAC	13.7
4. **JOHNNY O'CLOCK—** Dick Powell, Evelyn Keyes; 1947; Columbia; Screen Gems	Hollywoods Best Sun. Nov. 17 1:30-3:00 p.m. WSM	14.0	14.8	13.5	34.1	Pro-Football	WLAC	24.8
5. **WHITE CLIFFS OF DOVER—** Irene Dunne, Van Johnson, Elizabeth Taylor, Peter Lawford; 1944; MGM; MGM-TV	Big Show Wed. Nov. 13 4:00-5:30 p.m. WLAC	13.9	16.6	12.2	34.3	American Bandstand Opry Matinee 5 O'Clock Hop	WSIX WSM WSM	13.1 12.0 24.1
6. **THIRTY SECONDS OVER TOKYO—** Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Million Dollar Movie Sun. Nov. 17 10:05-12:45 a.m. WLAC	13.7	20.1	8.3	52.5	African Queen, Home Folks Theatre No competition from 12:00-12:45 a.m.	WSM	14.4
7. **KEY LARGO—** Humphrey Bogart, Lauren Bacall, Edward G. Robinson; 1948; Warner Brothers; Associated Artists Productions	Big Show Tues. Nov. 19 4:00-5:30 p.m. WLAC	13.0	14.4	10.9	33.9	American Bandstand 5 O'Clock Hop	WSIX WSM	11.7 27.3
8. **FRANKENSTEIN—** Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Shock Fri. Nov. 15 10:15-11:45 p.m. WSIX	12.7	13.5	11.4	44.9	Playhouse of Stars Football Forecast Big News; Weather Johnny Eager, Million Dollar Movie	WLAC WSM WLAC WLAC	12.2 9.2 7.9 7.6
9. **CASABLANCA—** Humphrey Bogart, Ingrid Bergman, Paul Henreid; 1942; Warner Brothers; Associated Artists Productions	Million Dollar Movie Thurs. Nov. 15 10:20-12:30 a.m. WLAC	12.4	14.4	7.4	83.8	Weather; Rod and Gun Club Twin Bill Theatre	WSM WSIX	3.9 2.5
10. **COMMAND DECISION—** Clark Gable, Walter Pidgeon, Van Johnson; 1948; MGM; MGM-TV	Million Dollar Movie Wed. Nov. 13 10:20-12:30 a.m. WLAC	11.9	14.8	7.9	78.8	Championship Bowling	WSIX	3.0

HARTFORD

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS		ARB RATING
1. **HIGH NOON—** Gary Cooper; Grace Kelly; 1952; United Artists; NTA	After Dinner Movie Wed. Nov. 13 7:30-9:00 p.m. WTIC	33.6	34.7	33.0	49.6	I Love Lucy Big Record Father Knows Best	WHCT WHCT WNBC	15.3 15.4 14.3
2. **THE BELLS OF ST. MARY'S—** Bing Crosby, Ingrid Bergman; 1945; RKO; NTA	After Dinner Movie Sat. Nov. 16 7:30-9:30 p.m. WTIC	25.0	26.3	21.7	41.1	People Are Funny Las Vegas Story Lawrence Welk	WNBC WNBC WNHC	13.9 19.3 14.9
3. **WEE WILLIE WINKIE—** Shirley Temple, Victor McLaglen, Cesar Romero; 1937; 20th Century Fox; NTA	Shirley Temple Sun. Nov. 17 4:45-6:15 p.m. WTIC	23.6	25.7	17.7	52.1	Paul Winchell Tales of the Texas Rangers The Lone Ranger Beat the Clock	WNHC WNHC WNHC WHCT	6.7 7.7 9.7 13.7
4. **SUDDENLY—** Frank Sinatra, Sterling Hayden; 1954; United Artists; United Artists-TV	After Dinner Movie Mon. Nov. 18 7:30-9:00 p.m. WTIC	20.2	20.7	20.0	33.6	Price Is Right Restless Gun Tales of Wells Fargo	WNBC WNBC WNBC	15.7 15.9 17.7
5. **SITTING PRETTY—** Robert Young, Maureen O'Hara, Clifton Webb; 1948; NTA	Early Show Mon. Nov. 18 5:30-7:00 p.m. WNBC	13.4	14.3	12.3	33.5	Mickey Mouse Club Popeye Cartoons Big Show	WNHC WNHC WHCT	17.5 15.7 12.0
6. **GUADALCANAL DIARY—** Preston Foster, Lloyd Nolan, William Bendix; 1943; 20th Century Fox; NTA	Early Show Tues. Nov. 19 5:30-7:00 p.m. WNBC	12.8	14.7	11.0	32.0	Mickey Mouse Club Popeye Cartoons Big Show	WNHC WNHC WHCT	16.7 15.7 10.8
7. **MOULIN ROUGE—** Jose Ferrer, Zsa Zsa Gabor; 1952; United Artists; United Artists-TV	Sunday Spectacular Sun. Nov. 17 7:30-9:30 p.m. WTIC	12.4	13.0	12.0	17.1	Jack Benny Ed Sullivan 50th Anniversary	WHCT WHCT WNBC	28.7 26.0 29.9
8. **THE STEEL TRAP—** Joseph Cotten, Teresa Wright, 1952; 20th Century Fox; Associated Artists Productions	After Dinner Movi Fri. Nov. 15 7:30-9:00 p.m. WTIC	11.8	12.0	11.7	22.7	Leave It to Beaver Trackdown Life of Riley	WHCT WHCT WNBC	15.4 13.0 18.3
9. **THE LADY SAYS NO—** David Niven; Joan Caulfield; 1952; United Artists; M&A Alexander	After Dinner Movie Thurs. Nov. 14 7:00-9:00 p.m. WTIC	11.6	14.0	9.7	18.6	Tic Tac Dough You Bet Your Lif Climax	WNBC WNBC WHCT	14.0 29.5 23.2
10. **ONE TOUCH OF VENUS—** Ava Gardner, Robert Walker, Dick Haymes; 1948; RKO; RKO Teleradio	After Dinner Movie Tues. Nov. 19 7:30-9:00 p. WTIC	11.5	13.0	9.7	17.2	Cheyenne Wyatt Earp	WNHC WNHC	28.0 29.2

Television Followup Comment

Seven Lively Arts

Aptly subtitled "Hollywood Around the World," Sunday's (29) "Seven Lively Arts" hour focused on the increased amount of feature film-making continents away from Hollywood & Vine. For an understanding of the trend, Joe Hyams, who also did the "Arts" script with Joe Hurley, interviewed independent producers David O. Selznick, Sam Spiegel, Kirk Douglas, Joseph L. Mankiewicz, Otto Preminger and John Wayne.

Filling out the format were clips from pictures each of the guests recently had in work.

While the idea of giving Hollywood this latter-day onceover obviously had merit, the program came off with but modest entertainment value and, indeed, offered the public little insight on the operations in faraway places.

Communicated were only hardly-new thoughts anent the film colony's shift from assembly-line production to independent unit work —only indie producers were consulted on the program—and the motivations behind the lensing of pictures abroad. As for the latter, authenticity was stressed, along with a couple fleeting suggestions about money-saving, tax advantages and the opportunity for film-makers to have quasi vacations as a business expense.

Excerpts on view served well enough as samples of the full productions, and thus constituted so many trailers, but rarely could get across the scope of the theatrical product. A major exception to this was a scene from "Paths of Glory" spotlighting Douglas and Adolphe Menjou in a fang-and-claw argument. It came off as a separate entity, and one that reflected the flavor and force of "Glory."

Other pictorial plugs concerned Selznick's "Farewell to Arms," Douglas' other production, "The Vikings," Mankiewicz' "Quiet American," Preminger's "Bonjour Tristesse," John Wayne's "Legend of the Lost" and Bob Hope and Fernandel in "Paris Holiday."

Of the producer performers, Douglas again scored. His account of wearing two hats, one the producer's and the other the actor's, was to the point and frank and his appearance generally was colorful.

Preminger, in answer to the Hyams' queries, aired anew his beef about the Production Code and its "discriminatory" administration.

Mankiewicz rapped the film pioneers for beginning and maintaining operations "as an industry.' It should be billed "an art form," he insisted. Picture-making will continue, he went on, but somewhat akin to the limited scale of the legit theatre Spiegel summed up the indie producer's requisites: "Good judgment, good taste and a great deal of luck." Continuity was smooth enough except for an apparently miscued cut-in on Preminger. Hyams' interrogation was limited to broad, surface-type probing.

The name-dropping that went on in advance of the airer, such as Brigitte Bardot, seen in one of the clips, doubtless helped draw an audience. Some viewers might have felt a letdown. *Gene.*

Jerry Lewis Show

Jerry Lewis is probably one of the most ambitious performers extant. Since he went into business for himself, he seemingly thinks he has to prove a lot of things, mainly his virtuosity. There seems to be a prevailing belief that he's trying to become the world's youngest elder statesman in the realm of entertainment.

During Friday's (27) hour display over NBC-TV, there were moments though not many that indicated that Lewis is an essentially funny guy. His solo bit in which he transforms the teenager's workaday clothes into a full-dress suit was an ingenious bit of business. The bit with Hope Emerson had a sound premise in fact, but the unnecessary exaggeration killed a lot of the good features of this piece.

His singing, while good for a comedian, shouldn't be allowed to stand on its own. Especially when contrasted to sound voices such as Sammy Davis Jr. backed by Count Basie Orch who showed the essential weaknesses in Lewis' song structure. Ronnie Deauville a recent subject on "This Is Your Life" gave a briefie for okay results.

Lewis needs to sharpen his sights. Perhaps his attempts at versatility and the unwarranted plugs that creep into his script at every opportunity should be eliminated. Lewis can be funny, and that's why he continues to get king-sized ratings. The superfluities in his show bring him down several pegs.

One of the best features of the show is the production which is the province of Ernest Glucksman, who provides a sound basis to the layout. *Jose.*

Perry Como Show

Even the charm and ease of Perry Como couldn't turn a parade of plaques and handshakes into an entertaining session. Como trapped himself in a production for Look mag's tv citations for 1957 on his NBC-TV stanza Saturday (28) and like all such affairs it was a tiresome display of personality palming and tired acceptance speeches.

Some attempts were made to spruce it up with lively patter and that too fell short of its mark. Audio on a Coast pickup with Jack Benny got fouled up which didn't help matters any. There was a running gag about cue cards which seems to be a requisite on such award presentation programs. The cue card bit was really pointed up when NBC prexy Bob Sarnoff came on to present Como with the mag's citation for the best musical series of the year. With the crooner standing at his side, Sarnoff stared dead center into the camera to deliver his few words. It had a disturbing visual effect.

An example of why the show was chosen as best musical series was indicated in the few musical segments alotted. Como sang niftily on "Good News" and his current RCA Victor release, "Catch A Falling Star," Kay Thompson had a rousing bit with the Ray Charles Singers on "I Love A Violin" and Helen Traubel made an effective impression with "Hello Young Lovers."

It was unfortunate that Look didn't leave room for more. *Gros.*

High Adventure With Lowell Thomas

The junket made by Lowell Thomas, on which explorer Peter Freuchen died, to the DEW line, America's northern radar defenses, and to the North Pole resulted in a stilted, dull television show a week ago Monday (23). Considering that there was so much talk which could have been duplicated easily on a sound stage, and a host of film shots of frozen wasteland that could have been taken from any decent film library, the CBS-TV "adventure" unfortunately was a waste of time, money and life.

Commentator Thomas was accompanied on his trip by explorers Admiral Donald MacMillan, Sir Hubert Wilkins and Col. Bernt Balchen, who, from Thomas' descriptions of their previous polar exploits, might be considered men with something to say, but the confabs arranged for the hourlong film show—taking place on planes drinking champagne to fete reaching the Pole and outside of DEW line stations, etc.—appeared to be highly rehearsed and awkward and they shed no light or excitement on the scene. Writers were Prosper Buranelli and Lowell Thomas Jr., who doubled as an interviewer in the early stages of the 10-11 p.m. stanza, a duty for which he showed no special inclination or talent.

As presented by Messrs. Thomas, Thomas Jr. and Buranelli, the tag "High Adventure" was of dubious accuracy. *Art.*

Howdy Doody

NBC-TV's "Howdy Doody" last Saturday (28) moved into that select circle of shows that have marked a decade's run on television.

That's quite a feat in a medium where a rapid turnover in performers and programs is routine. Overexposure, a contributing factor to the demise of many tv shows, doesn't enter into the "Howdy Doody" picture. The kiddie show remains pretty much the same but the audience constantly changes.

Juves who were watching the show when it bowed on tv in 1947 are now out of high school. Some are going to college, some are working and some are in the armed services. It's assumed they haven't been watching the program for some time now, but their younger brothers and sisters have filled the gap.

Illustrative of the changing audience for the show was the spotting on last Saturday's hour-long anni stanza of three youths who had been members of the program's "peanut gallery" 10 years ago. The trio, all attending college, were brought on in line with a takeoff on "This Is Your Life," with the puppet Howdy Doody as the subject.

An added feature on the show was showcasing of the 10 winners of the nationwide Howdy Doody smile contest. The program, however, like all the other "Howdy Doody" sessions was strictly for the short pants set. *Jess.*

The Twentieth Century

"The Windsors," the story of the 1936 British governmental crisis caused by the abdication of King Edward VIII in order to marry the woman he loved, was interesting as a curious bit of ancient history on "The Twentieth Century" last Sunday (29) on CBS-TV. This show covered the years leading up to the abdication and ended abruptly with the marriage of the ex-king to Mrs. Wallace Simpson.

Stanza suffered by an apparent lack of significant film clips about the early life of the Prince of Wales, who was later to become the chief actor in the romantic drama. The old newsreel shots were chiefly ceremonial in nature, showing the Prince via the telescopic end of the camera in his various official duties. There was not even a shot of the Prince falling off his horse, an event that was always good for a headline and a laugh back in the 1920s, although Walter Cronkite, as narrator, did mention it in passing. Cronkite's narration was generally very sympathetic even while echoing comments of the period about the Prince's "frivolous" companions.

The 1936 period, when the question of abdication came to the fore, was handled with some dramatic impact. But even for this comparatively recent period, there was a lack of closeup shots on any of the participants. Harold Nicolson, an M.P. during those years, told in retrospect the inside story of the Parliamentary debate on the subject, but it only turned into a minor anecdote about Winston Churchill. *Herm.*

Steve Allen Show

A good holiday show was served up Sunday (28) night by Steve Allen, with the vaudeo layout adding up to an engaging hour over NBC-TV. There were one-line laughs, yock-producing longer stints, and music, some stretches clicking better than others. But there were few dull spots and the entertainment level remained pretty high.

The guest roundup included Peter Ustinov, Margaret O'Brien, Jerry Vale, Elaine and Mike and Martha Davis & Spouse. The show opened weak with Allen interviewing his regulars Don Knotts, Tom Poston and Louis Nye on the topic of New Year's resolutions and getting crazy responses. Allen followed singly with one-line '58 predictions of his own, getting off some nifty ones in the batch, like there will be "skimmed whiskey for fat drunks," the development of a filter containing 20,000 cigarets, that Murrow will smoke one of his fingers by mistake, that Sinatra will go live and his audience will be put on film.

Peter Ustanov did a socko takeoff on a German cultural missionary. But he was largely wasted in a final number with Allen, keyed to New Year's Eve celebrations in N.Y., London, Paris and Moscow. The skit had some funny moments, but it was labored.

Allen teamed up with Margaret O'Brien in a pretty good takeoff on parent-teenage problems. Martha Davis & Spouse delivered a click entertaining interlude with "Write Myself A Letter." Comedy team of Elaine & Mike did an offbeat stint that built as they went along. Their turn had Mike mimicking a witless, namedropping, brash deejay interviewing a not-too-bright starlet. Vocalist Jerry Vale was okay in "Pretend You Don't Love Her" in a static setting. Allen hit the keys on one of his own numbers out of his "Venetian Serenade" disk, the stint featuring some distracting trick photography.

Apparently solid contributions from Allen's scripters keep the 60-minutes rolling, despite some lagging moments. Chief writing credits for Sunday's outing go to Stan Burns and Herb Sargeant, working under the scripting aegis of Leonard Stern. *Horo.*

Ed Sullivan Show

Something for everybody was contained in the 10-act bill served up Sunday night (29) in Ed Sullivan's hour-long vaudeo session. There was a dog turn for the kiddies, there was some femme basketballers for the sports minded and some comics were on hand for those viewers who tastes may fancy levity.

But despite the presence of Red Buttons and Roberta Sherwood as principals of the outing the layout failed to measure up to the quality of some of Sullivan's previous shows. Profusion of acts for one thing was reminscent of the Broadway Palace's former marathon vaude policy—a turn was hardly started before the curtain rang down for the next one.

Buttons was only mildly amusing in a Stillman's gym skit in which he depicted a punchy fighter interviewed by an announcer. Miss Sherwood did an appealing "Farewell to Arms," contribbed "Lonesome Road' (accomped by her three sons) and returned later for her familiar "Lazy River.".

Louis Jordan and his Tympany Five reprised their "Caldonia" for good results. The De Castro Sisters (3) dished up "Birth of the Blues" with a cha cha twist while European juggler Jo Hanwey impressed with his manipulations of balls and a flower vase in particular. Victor Julian's cute canine charges registered nicely.

Opener was Norbu, a "gorilla" act in which the hairy beast spent most of its time roaming about the studio audience for obvious results. Jackie Kannon made a good try but his laugh routines were hardly of a genuine rib-ticking nature. Sample: "The Army is working on a wonderful secret weapon —Elvis Presley."

Basketball contingent was introed by conferencier Sullivan as The All American Redheads. They weren't on camera long enough to score points. Sullivan hosted in his usual manner. Plugs stressed Mercury's new Park Lane model as well as the Mercury dealers' used car bargains. *Gilb.*

Eddie Fisher Show

Eddie Fisher's Christmas present to the faithful may have been a long time coming, but well worth waiting for—a sparkling musical variety layout brimful of entertainment and good humor. Good talent, good material, imaginative production and skilled technical work all contributed to a show that registered solidly.

For guests, Fisher had the incomparable Charles Laughton as bellwether of a troupe of visitors that included Cathy Crosby and the Lennon sisters and some stranger named George Gobel. Mostly, the guests worked with Fisher to hit some effective highspots, notably a sketch in which Laughton (complete with plug for "Witness for the Prosecution") portrayed a barrister whose cross-examination permitted Fisher to utilize lyrics from three songs as "testimony." It was both good humored and sprightly and derived an added assist from Laughton's singing at the finale. Another peak was Elaine Dunn's "Toyland" dance routine, complete with superimposed elves and there was also solid impact in the combination of Fisher, Laughton and Gobel singing "Brush Up Your Shakespeare." Writers Mack Benoff and Martin Ragaway and Skipper Dawes, who was credited with "added material," developed added laughs from a running gag about Gobel's insistence on his prowess as an actor, the "Man with 1,000 Faces" theme paying off with a twist finale that while predictable, clicked.

On his own, Fisher effectively vocaled such tunes as "I've Got My Love to Keep Me Warm" (a pre-credits opener that was a promise, later fulfilled, of a good show), "Fascination," his familiar "Lady of Spain" and a Yule tune, joining with Miss Crosby on a good "Silver Bells" routine and with the Lennon Sisters for a trio of carols. Both Miss Crosby and the Lennons had a solo stint to good effect and Laughton, in next-to-closing delivered one of his readings, this one a ballad by Henry VIII which was intriguing as much for its own value as for the background as described by Laughton.

Show represented a top credit for producer Gil Roden with fine work by director Barry Shear and competent professional work from all concerned. *Kap.*

Armstrong Circle Theatre

Biblical admonition that it's "more blessed to give than to receive" more or less sums up Armstrong Circle Theatre's "The Shepherd of Paris" via CBS-TV Wednesday (25). For Michael Dyne's teleplay about a French priest who embarks upon a personal crusade shortly after World War II to help the poor and homeless unquestionably was appropriate Christmas Day fare.

But aside from the yarn's Yuletide aspects, most viewers probably found this hour-long drama rather heavy going. Naturally, scenes of men on the verge of freezing to death and infants dying for want of shelter hardly fall into a pleasant category. And this spectre of want and privation continued in semi-documentary fashion throughout most of the script.

Before not too many minutes had gone by it was clear that the French authorities were woefully indifferent to the suffering of the masses. In fact their indifference was such, the teleplay pointed out, that their attitude didn't change until the priest made an impassioned plea to the public via a radio quiz show.

With such a morbid subject to work with, it's no wonder that director Paul Bogart seldom had a chance to accent the script's few joyful moments. Grim story was accompanied by equally sombre performances on the part of the long cast. Martin Brooks, as the bearded priest, gave a ring of sincerity to his role that at times was reminiscent of a Paul Muni biopic.

Val Avery and Paul Savior realistically portrayed two homeless men who were guests at the priest's retreat. Joan Copeland and Si Oakland evoked sympathy as a couple who were victims of a cruel Parisian winter while David Hurst was suitably impressive as a minor government official. *Gilb.*

Kraft Television Theatre

It is possible that solons of "Kraft TV Theatre" had originally counted on a more extensive and meatier treatment of Henry Van Dyke's "The Other Wise Man" than was shown last week (25) as the longtime sponsor's Christmas Night entry. This adaptation by Robert J. Crean attempted, with brief and jumpy strokes, to trace the journey of the "other Magi"—Artaban the scholar and priest—spanning a quarter-century in his arduous, frustrating and finally successful search to catch up with a glimpse of Jesus, beginning in the manger and ending with the crucifixion.

It was all too episodic, losing some significance and meaning—apparently the Magi's ultra-dedication was intended to be portrayed —as the 60-minute length accentuated the script's overall slenderness. Once it had been established that Artaban would give up his home, his parish, his friends, and all his worldly goods in exchange for precious jewels as an offering to the Babe, the Youth and the Man (whichever applied in the passage of time), the rest was nearly anticlimactical. There were some touching scenes, but only in the conventional, keyed-to-Christmastide sense—such as being delayed by giving succor to a dying man just as he was about to start on his journey; through bribery, saving an infant from being murdered by King Herod's soldiers in the very stable where Jesus was born; and, toward the end of his travels, using his last piece of jewelry to buy off a young girl from slavery.

Richard Kiley drew what he could from the part of the Magi in the only role that had any substance save for that of Carson Woods as the Boy. Robert Pastene's King Herod role was waspish narrow, but Dolores Vitina made an emotional much of the small part of the woman whose infant was saved. Alexander Scourby was the narrator; stills of the painting masters, flashed on the screen as he spoke, were vivid, providing deft fillips where action lagged.

Kraft's end-up crawl seemed rather pretentious in its long parade of performers and technical credits. *Trau.*

Playhouse 90

With the channels looking like desert washes being flooded by more westerns every night, "Playhouse 90" comes up with its own film entry in the oater field, a fine offering tied up in a bundle that even hurdles the crevasses etched by a torrent of commercial interruptions. "Lone Woman" may not be up to "Playhouse 90" par, but it does prove a western can be more than a story about horses.

Al C. Ward's screenplay from his own story is a tight affair that, on backward glance, covers an amaz-

(Continued on page 34)

Madison Ave.'s '57 Fandango

Continued from page 21

by William Esty and the John W. Shaw agency. William Benton, one of the founders of B&B in an interview on WABD's "Nightbeat," blasted the networks for blocking pay tv in the U. S. H. L. McClinton resigned as president of Calkins & Holden in a hassle with J. Sherwood Smith, chairman of the board. Raymond Spector liquidated his shop and formed a new agency which is wholly owned by Hazel Bishop Inc.

MARCH: J. Walter Thompson opened its 31st office abroad in Lima, Peru. Allstate Ins. appointed Leo Burnett to handle its advertising. Bob Watson became chairman of the board at R&R. Warwick & Legler which had the schick account for only eight months, lost it to Benton & Bowles. H. L. McClinton, ex-Caulkins & Holden prexy, joined Reach, Yates & Mattoon which changed its name to Reach, McClinton. With the changeover Prudential Ins. which was handled by McClinton at C&H, became the agency's largest account. Worth a reported $5,000,000.

APRIL: The "World Trade Press" a British trade publication, stated that the British Government would discourage further attempts by American advertising agencies in setting up shop there. H. K. Porter appointed R&R to handle its $1,750,000 account. Paul R. Smith was selected to succeed McClinton as president of Calkins & Holden. A prize plum was lost by Benton & Bowles when Studebaker-Packard decided to take its $8,000,000 account elsewhere. The agency and Curtiss-Wright Corp. which holds the mortgage on Studebaker-Packard, parted company after a series of disagreements. BBD&O picked up the $1,000,000 Western Airlines account, from Buchanan. Walter Craig, v.p. in charge of radio and tv, told the Television and Radio Advertising Club of Philadelphia that "if agencies created, produced and owned network shows, they could come up with small budget shows that advertisers could afford." Burke, Dowling, Adams picked up the Studebaker-Packard account resigned earlier in the month by B&B. Charles Brower, veepee of BBD&O named general manager of the agency and chairman of the executive committee. In Chicago the office of Beaumont & Hohman merged with Cunningham & Walsh. This was also the month when James M. Mathes, chairman of the board of the agency by the same name passed away. Mathes was associated with the N. W. Ayer for many years.

The Pabst Switch

MAY: Dancer-Fitzgerald-Sample was reappointed to handle the army recruiting account which runs in the neighborhood of $1,000,000. Kastor Farrell, Chesley & Clifford was named as the agency for Regimen, a weight control product and representing $1,500,000 worth of billings. Norman, Craig & Kummel was chosen by Pabst to handle its $8,000,000 account. Along with the change of agencies came the decision to drop the Wednesday night fights. It was in this month that Jack F. Christie, radio and tv director of the Democratic National Committee said that "the democrats would put less reliance on advertising agencies in the next presidential campaign."

JUNE: Guild, Bascom & Bonfigli resigned the $1,700,000 Regal Pale Brewing account. Gardner Agency was selected to handle Bromo Quinine. N. W. Ayer lost the $3,000,000 Doyle Hawaiian Pineapple Co. business to Foote, Cone & Belding. The biggest jolt of the month was suffered by Robert Orr & Assoc when they lost two-thirds of their billings as a result of Andrew Jergens pulling out with their $4,000,000 account. Robert F. Granger, chairman of D'Arcy Advertising, told the 53rd annual convention of Advertising Federation of America that billings would increase a half a billion in 1957 and would reach 10½ billion dollars. Charles A. Holcomb resigned as president of H. B. Humphrey, Alley & Richards and was succeeded by Deane Uptegrove the former exec veepee of the agency. June saw the Lewis Howe Co. makers of Tums and Natures Remedy name McCann-Erickson to handle its $2,000,000 account replacing R&R and D-F-S. Seagrams decided to consolidate its V.O. and Golden Ancient Bottle gin brands at Warwick & Legler and dropped the Roy S. Durstine agency.

Norman Vice Kaufman

JULY: Elkin Kaufman, onetime veepee of the Weintraub, resigned as president of Norman, Craig & Kummel and was replaced by Norman B. Norman. Foote, Cone & Belding was picked by the Tidewater Oil Co. to handle its $5,000,000 account. The Harry B. Cohen Agency changed its name to Cohen & Aleshire and Edward Aleshire was named president of the firm with Harry B. Cohen moving up to chairman of the board. Robert W. Orr became a division of Fuller & Smith & Ross. Harry W. Chesley Jr. in the same month was appointed president of D'Arcy Advertising. Donahue & Coe picked up the lion's share of the B-T Babbitt account worth over $2,000,000. The Gumbinner Agency was selected to handle Manischewitz wine made by the Monarch Co. and representing $1,500,000. This was the month that the Federal Trade Commission charged that the tv commercials for Lanolin Plus hair shampoo tended to frightened beauty conscious young girls. Kroger Co., a retail food chain split $6,000,000 worth of billings between Campbell-Ewald and Campbell-Mithun. K & E was appointed to handle Edsel's radio and tv spot drive worth a reported $1,000,000. Near the end of the month a new agency, Parkson Advertising, was formed by the principals of Edward Kletter and took over the J. B. Williams account.

AUGUST: Cunningham & Walsh started off the month by picking up the $4,000,000 Andrew Jergens billings. McCann - Erickson was named to handle the $1,000,000 S.S.S. Co. account and Guild, Bascom & Bonfigli was appointed to handle the $1,000,000 Heidelberg Beer business. Along this line Heintz & Co. was named the agency to handle the Regal Pale Brewing $1,700,000 account. In August the Moran Agency out on the West Coast merged with Fletcher D. Richards and the Coast agency is to be known as Harrington, Richards & Morgan a wholly owned division of Fletcher D. Richards. The Assn. of National Advertisers told its members that it was possible to sign less than 52-week firm contracts with the webs. Helene Curtis Industries selected McCann-Erickson to handle its products replacing Earle Ludgen. Other who shared in the pie splitting were Gordon Best and Edward H. Weiss. McCann picked up the lions share getting $4,000,000 of the business. Armour consolidated its advertising in one shop, N. W. Ayer, and dropped Tatham-Laird. This represented a $3,000,000 loss to the agency. Young & Rubicam which handled P. Lorillard's Kent and Newport cigs, lost the business to Lennen & Newell. Net gain for L&N was $7,500,000 and agency now handles all of the Lorillard business. Y & R made up partially for the loss by picking up $1,000,000 of the Beech Nut account.

P&G's Leadership

SEPT.: Procter & Gamble during the first half of 1957 spent $29,595,614 to lead all advertisers and of this figure $24,144,097 was in network tv. Merger of Erwin, Wasey and Ruthrauff & Ryan ad agencies into the new Erwin Wasey, Ruthrauff & Ryan with estimated combined billings of $80,000,000 was formalized this month. This was the largest merger in recent years. Erwin Wasey president, Dave Williams, took on the presidency of the new company and R&R board chairman Robert M. Watson became chairman of the board of the new agency. Vet network film exec Ed Madden and agencyite Howard Jones bought into the Russel M. Seeds agency which was renamed Keyes, Madden assumed the presidency of the firm. Proctor & Gamble placed its first major network radio order in two-and-a-half years over NBC. Emerson Foote, who quit McCann-Erickson a few months back moved back into the field as chairman of the board of Geyer Advertising. The American Assn. of Advertising Agencies were irked at a swing taken at the 4A's and the agencies in general by John McCarthy in an article entitled "Is the Bloom off Madison Ave?" Elkin Kaufman who resigned as president of Norman, Craig & Kummel, joined Lennen & Newell as a senior veepee. Bond Clothes named Keyes Madden & Jones to handle its $1,000,000 radio and tv advertising. Warwick & Legler and the La Roche agencies were elected to split the Revlon $7,000,000 account. Edward Cox, vice chairman of the board at K&E has been elected chairman succeeding Thomas D'Arcy Brophy. Glamorenes budget in spot tv increased $1,000,000 and now totals $2,000,000.

Bypassing 15% Commission

OCTOBER: A new agency, Smith & Dorian, opened its doors this month and operates under the compensation plan which bypasses the 15% commission system. Heading up the combine are Ron T. Smith, formerly of J. Walter Thompson, and Marc Dorian, art director to several agencies. Seven-Up scheduled a budget of $300,000 on four tv and five radio shows for its annual "December Airlift." George Wolf resigned as head of radio and tv at the newly formed EWR&R. Kastor, Farrell, Chesley & Clifford was named by Mayor Wagner to handle his reelection campaign. October saw Tom McAvity, of NBC, turn in his resignation and join McCann-Erickson as an exec in the radio-tv department. Regal Advertising Associates, a new agency primarily geared to barter time for film, was formed by Sidney Barbet and Charles Weigert, both former members of Paul Venze Associates, of Baltimore. The month of October closed with Warwick & Legler obtaining a temporary injunction against Schick Inc., for using an advertising idea presented to Schick when that firm was in the Warwick & Legler stable. This was the first time that a suit of that nature has been brought before the courts, agencies never before having considered ideas or gimmicks to be their own property.

Cunningham's Bombshell

NOVEMBER: Madison Ave. smarted over the remarks of John Cunningham, prexy of Cunningham & Walsh who before the Assn. of National Advertisers criticized television programming and went on to say that tv is strangled by the boredom factor and imitation. "Quiz shows and the smother of sheriffs and the larynx have downgraded television and have taken commercials down with the shows." ABC-TV vice prez, Ollie Treyz said that "today you have to advertise your advertising," in a closed circuit telecast to Seven-Up bottlers. Also in November the issue of coin earned in agency-produced tv shows and agency-bought packaged shows got a going over when Dr. Albert Frey and Kenneth R. Davis, professors of marketing at Dartmouth College revealed their findings before the Assn. of National Advertisers in Atlantic City. Madison Ave. was fired up by the findings of the Frey study which primarily delt with the traditional 15% media commission system. Kenyon & Eckhardt picked up the Brylcreem and Enos Sparkling Antacid accounts from Harold F. Ritchie. The two accounts represent a billing of $1,000,000. Ted Grunewald, v.p. in charge of radio and tv at Hicks & Greist, was upped to a director of the agency. N. W. Ayer in November confirmed reports that it would consolidate its media department in Philadelphia. Madison Ave. agency boys declare that it does not make sense to allocate $40,000 to $50,000 per program installment, because, under the new three network dividing of audiences neither the rating nor share-of-audience justifies any such extravagance. Also along agency row top level Madison Ave. executives stated that the agency men should stop knocking themselves and drop their hang-dog look over their tv shows and instead inform the public that the best in tv is being brought their way. In November the satellite theme got a big play by the advertising agencies. Dr. Sidney Roslow, president of Pulse, blasted ad agencies and sponsors for using television ratings as a scapegoat for dropping shows. November closed out with the Al Paul Lefton Agency picking up the $2,000,000 account of the Beneficial Management Corp. Mutual Broadcasting shifted its account to Weiss & Geller.

DECEMBER: Addressing the Minneapolis Advertising Club, Bob Foreman, BBD&O radio and tv head, charged that ratings "misuse and overuse are injuring television and often advertising too." In 1957, over 100 major advertisers with billings estimated at $180,000,000 shifted agencies. Grey Advertising lost $300,000 worth of Whitehall Pharmacal business over l'affaire Kolynos. Arthur Fatt had Madison Ave. buzzing after he appeared on WABD's "Nightbeat" and proclaimed that he thought all toothpastes were equally good. Terry Clyne, v.p. in charge of radio and tv for McCann-Erickson was named a senior vice president and placed in charge of the agency's worldwide radio and tv activities. George Haight, v.p. moved into Clyne's slot and will be in charge or radio and tv at the home office. BBD&O picked up the remainder of the $3,000,000 W. A. Sheaffer Pen account. Compton acquired the business of the Western Advertising Agency of Los Angeles. Fletcher D. Richards made its second international union in recent months by joining with Dillion Cousins Assoc. Dillion-Cousins had $9,000,000 in Latin American billings. The joint merger represents over $30,000,000 in total billings. Kudner Agency got its worst Xmas present in years when the Buick Division of General Motors decided to place its advertising elsewhere. It was the largest account shift in years and represented a loss of $20,000,000. Along with the loss the agency had a top level shakeup with C. M. Rohrabaugh being named chairman of the executive committee. Mike Kirk head of the tv department resigned his post at the agency. December also saw Ben Duffy step down as president and chairman of the executive committee at BBD&O and replaced by Charles H. Brower, who had been exec veepee and general manager. The month closed out with a general shakeup of Erwin Wasey, Ruthrauff & Ryan's top level staff. F. Kenneth Beirn, senior veepee and former R&R prexy and F. Bourne Ruthrauff, senior veep both ankled.

In Defense of Fatt

L'affaire Arthur C. Fatt, president of the Grey Agency, who seems to have stirred the advertising business because of his frank interview telecast—and the aftermath cancellation of some $300,000 business by client Kolynos—is best summed up by a veteran advertising executive, as follows:

"An agency is hired to sell goods, not to use it. That's the answer to the Fatts and other admen who may or may not soundoff about their clients' products. If the agency's job successfully moves the goods, at the right price, that's the best the client should want or expect. Whoever is wrong, they (the client) is wronger than any indiscreet ad agency executive."

At Home With Dennis James

In what may be the first such live television remote, Dennis James will be "at home" to handle the commercials for the New Year's Night "Big Record" headed by regular Patti Page.

Last week, scores of CBS-TV technicians were at work "casing" James' snazzy Echo Haven (New Rochelle), situated on a kind of promontory with a commanding view of Long Island Sound. There will be three spots totalling 2 minutes 50 seconds—in the livingroom, the gameroom and the kitchen. Kellogg's will utilize the unique, precedental setting to introduce its new Signature Box.

In addition to the boss of the house, the "Home, James" blurbs will include his wife Micky and their 18-month-old daughter Randy.

KMGM-TV

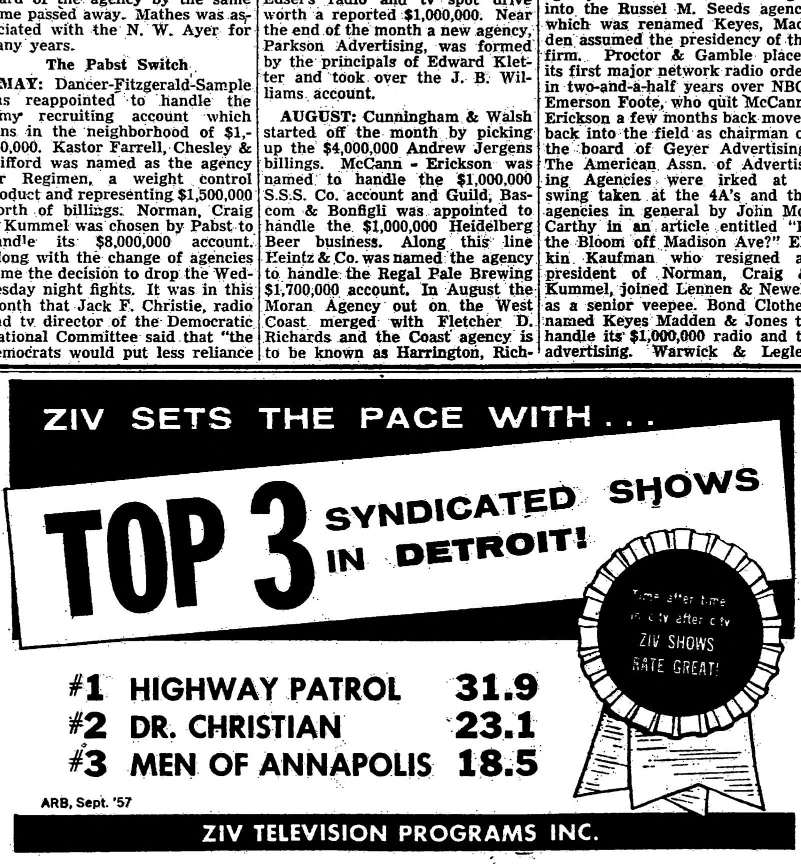
Continued from page 23

closed by WCCO-TV a year ago.

KSTP-TV (NBC) only uses feature films late Saturday and Sunday nights when there's no network "Tonight" show. Its movies are inexpensive pickup packages.

Otherwise, KSTP-TV confines itself almost entirely to network and its own news, weather and sports shows along with half-hour syndicated stuff in the 10:30-11 p.m. slot. Ratings show that these syndicated series have been far outdistancing competing feature films in audience appeal. Incidentally, KSTP-TV's time is entirely sold and the operation is considered one of the nation's most profitable among independent stations.

During the past several months, KMGM-TV has considerably augmented its feature film programming with a considered number of half-hour syndicated stuff and its own news and weather shows.



ZIV SETS THE PACE WITH . . .

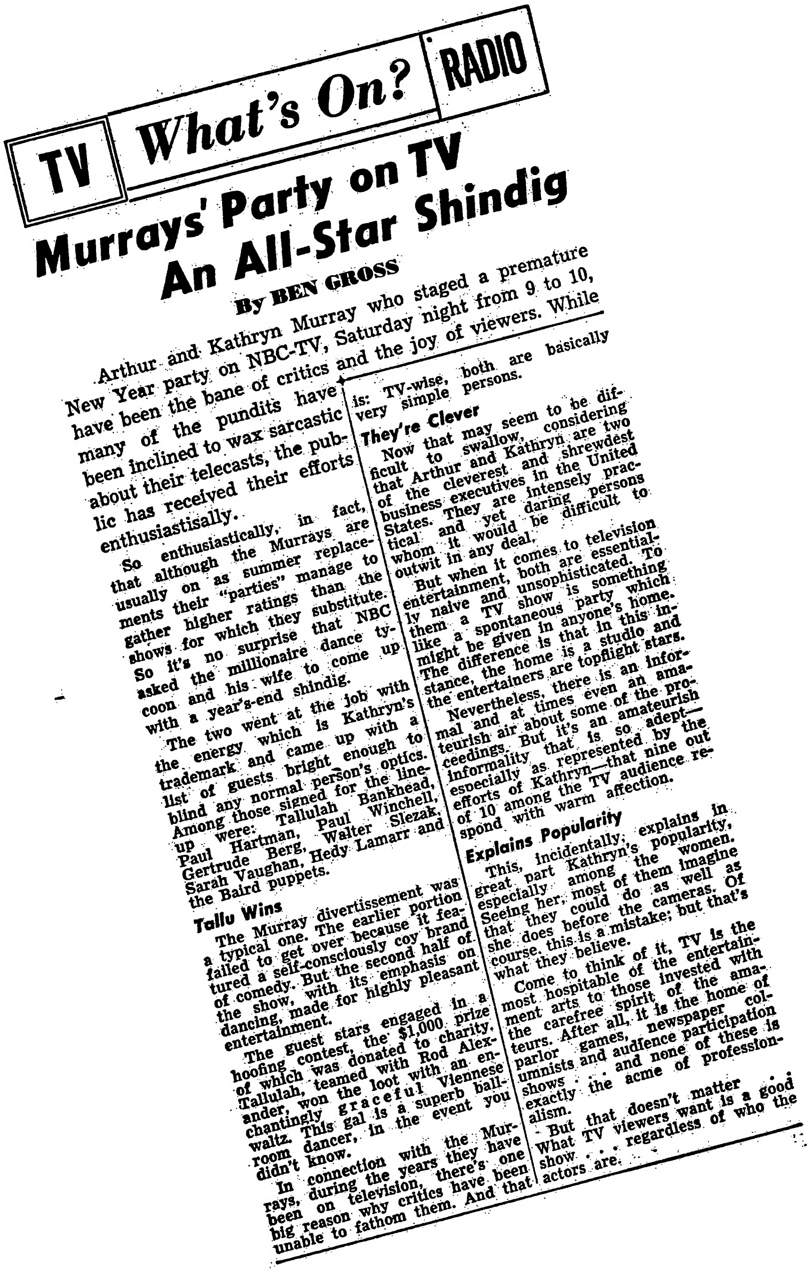
TOP 3 SYNDICATED SHOWS IN DETROIT!

#1	HIGHWAY PATROL	31.9
#2	DR. CHRISTIAN	23.1
#3	MEN OF ANNAPOLIS	18.5

ARB, Sept. '57

ZIV TELEVISION PROGRAMS INC.

Mgt.: William Morris Agency



TV What's On? RADIO

Murrays' Party on TV An All-Star Shindig

By BEN GROSS

Arthur and Kathryn Murray who staged a premature New Year party on NBC-TV, Saturday night from 9 to 10, have been the bane of critics and the joy of viewers. While many of the pundits have been inclined to wax sarcastic about their telecasts, the public has received their efforts enthusiastisally.

So enthusiastically, in fact, that although the Murrays are usually on as summer replacements their "parties" manage to gather higher ratings than the shows for which they substitute. So it's no surprise that NBC asked the millionaire dance tycoon and his wife to come up with a year's-end shindig.

The two went at the job with the energy which is Kathryn's trademark and came up with a list of guests bright enough to blind any normal person's optics. Among those signed for the line-up were: Tallulah Bankhead, Paul Hartman, Paul Winchell, Gertrude Berg, Walter Slezak, Sarah Vaughan, Hedy Lamarr and the Baird puppets.

Tallu Wins

The Murray divertissement was a typical one. The earlier portion failed to get over because it featured a self-consciously coy brand of comedy. But the second half of the show, with its emphasis on dancing, made for highly pleasant entertainment.

The guest stars engaged in a hoofing contest, the $1,000 prize of which was donated to charity. Tallulah, teamed with Rod Alexander, won the loot with an enchantingly graceful Viennese waltz. This gal is a superb ballroom dancer, in the event you didn't know.

In connection with the Murrays, during the years they have been on television, there's one big reason why critics have been unable to fathom them. And that is: TV-wise, both are basically very simple persons.

They're Clever

Now that may seem to be difficult to swallow, considering that Arthur and Kathryn are two of the cleverest and shrewdest business executives in the United States. They are intensely practical and yet daring persons whom it would be difficult to outwit in any deal.

But when it comes to television entertainment, both are essentially naive and unsophisticated. To them a TV show is something like a spontaneous party which might be given in anyone's home. The difference is that in this instance, the home is a studio and the entertainers are topflight stars.

Nevertheless, there is an informal and at times even an amateurish air about some of the proceedings. But it's an amateurish informality that is so adept—especially as represented by the efforts of Kathryn—that nine out of 10 among the TV audience respond with warm affection.

Explains Popularity

This, incidentally, explains in great part Kathryn's popularity, especially among the women. Seeing her, most of them imagine that they could do as well as she does before the cameras. Of course. this is a mistake; but that's what they believe.

Come to think of it, TV is the most hospitable of the entertainment arts to those invested with the carefree spirit of the amateurs. After all, it is the home of parlor games, newspaper columnists and audience participation shows . . . and none of these is exactly the acme of professionalism.

But that doesn't matter What TV viewers want is a good show . . . regardless of who the actors are.

Thank you, Mr. Gross,—

It's nice to have a good review.

But it's nicer to have a good TRENDEX.

ARTHUR MURRAY PARTY . . .	**Trendex 20.6**
LAWRENCE WELK.	**16.6**
GALE STORM (first ½ hour)	**17.3**
HAVE GUN (second ½ hour).	**18.5**

Radio Reviews

PEOPLE IN HOUSES
With Grace Kelly, others
Producer: United Nations Radio
30 Mins., Wed. (25); 10:30 p.m.
CBS Radio, (transcribed)

On Christmas night, CBS Radio and the United Nations broadcasting division combined forces to deliver a moving documentary program on the plight of Europe's remaining 39,000 refugees. Grace Kelly, Princess Grace of Monaco, delivered the narration in telling style.

Well-written and enlivened by interviews with displaced persons in camps ranging from Germany to Trieste, the program told of UN efforts to find homes for the D.P.'s, to combat lethargy and camp pyschosis.

Fortunately, the message always was personalized, with each D.P. interviewed standing out as an individual. The 39,000 still homeless represent the remainder of the millions of refugees left in the wake of World War II, not taking in the recent political emigrees from Iron Curtain countries. The UN, as explained by High Commissioner for Refugees Auguste R. Lindt, hopes to close all the remaining camps by 1960, finding homes for the occupants by then.

The residue mainly are people who for one reason or another cannot get through national immigration barriers because of age, sickness, etc. By implication, the program accented what would have happened to the millions of Jews if there wasn't Israel as a haven.

Horo.

SING WITH BING
With Bing Crosby, Paul Weston Orch, Norman Luboff Choir, others; Ken Carpenter, announcer
Producer-Director: Sam Pierce
Writer: Bill Morrow
60 Mins.; Tues. (24), 9 p.m.
INSURANCE CO. OF NO. AMERICA
CBS, from Hollywood
(N. W. Ayer)

"Sing With Bing" is developing into a standard Christmas eve radio offering. Aired for the third successive year last week under the same sponsor, show once again featured a program of holiday songs delivered by Bing Crosby from Hollywood and numerous choruses in pickups from other points in the U.S. and the world. Taped in advance, show nonetheless came through with the right holiday flavor. The sponsoring insurance company told its story lightly and politely via announcer Ken Carpenter in some half-dozen plugs. The commercial note was muted by such topical phrases as "family security and happiness through insurance," etc., all designed to fit in with the mood of the holiday.

Musically, the show had some standout numbers. Most effective was the religioso delivered by the Vatican Choir in the Rome pickup. Another excellent number was rendered by a Dutch children's choir from the Hague. Other numbers featured choirs from Minneapolis, Canada and Jerusalem in addition to one number by the insurance company's chorus. Windup number spotlighted Bing Crosby's son, Gary, now a U.S. soldier stationed in Austria, in "Silent Night," which was reprised in German by an Austrian choir.

Crosby pere hosted the show in his usual glib style, also delivering several numbers, including "Joy To The World," "White Christmas," "Away In A Manger" and "Jingle Bells," with backing from the Paul Weston orch and Norman Luboff choir.

Herm.

Bristol-Meyers

Continued from page 19

being negotiated through Young & Rubicam, should be firmed up by week's end.

B-M's ABC-TV Splurge

Bristol-Myers has bought into three ABC-TV shows. Outfit has taken a minute a week in both "O.S.S.," in its new Tuesday time slot, and in the Sunday "Scotland Yard." John Daly's nightly news strip also gets two one-minute participations a week, one on Monday, the other Friday.

B-M's "O.S.S." participation begins Jan. 7, when the show moves to Tuesdays from its present unsponsored Thursday position. "Yard" buy starts Jan. 5 and Daly gets his B-M twice-weekly spots beginning Feb. 3.

According to the network, it has been making participation sales in its unsold or partially sold shows—such as the above-mentioned and "Sugarfoot"—by offering to deliver a certain number of homes per 1,000 on the latest Nielsens. Web says this is not a cost-per-1,000 guarantee, that there is no make-up time for these participators if the Nielsens ulitimately fluctuate from the present cost-per return. The Whitehall sales in partially sold network time were made the same way.

Meantime, the alternate-week Tuesday hour, "Sugarfoot," by getting several participations to eat up the time not taken by regular sponsor American Chicle, has only 19 one-minute participations available from now through next fall. Web sez the show's Nielsens are delivering up a $3.20 cost-per-1,000.

Fineshriber

Continued from page 22

gram sales opportunities, since the country operates two networks, one in Flemish and one in French. Latter requires a French dub, but the Flemish network uses English prints with superimposed titles.

Holland has about 200,000 sets, and the growth pattern is slow, but Denmark has 100,000 sets and four stations with three more under construction. Sweden has 60,000 sets serviced by four stations, and in these two countries, English prints are used with home-made automatic superimposition devices.

Screen Gems has an advantage in some of its feature film sales, since many of the old Columbia features were dubbed for theatrical purposes, and SG is still able to sell the original dubbed version for tv use. In some cases, the pix also have titled versions in Scandinavian, and here too the sale is made easier. However, SG has only made about 100 features available for release to tv in Europe because of the increasing value of the market, and has made only short term and one- and two-run deals on the 50 it has actually sold so as not to dissipate their future value.

As an indication of the manner in which European television is growing, Fineshriber reported a 600% jump in Screen Gems sales in England and on the Continent, and while so drastic a hike hasn't come from all other areas of the world, it's still an indication of the way the foreign field is growing.

As to coproduction deals abroad, Fineshriber said there would be a minimum of two during the coming year, set up in a manner similar to "Ivanhoe," which is due to preem next week on all three commercial outlets in England, Associated-Rediffusion in London, Granada-TV in Manchester and ABC-TV in Birmingham. "Ivanhoe," fully owned by Screen Gems but being produced in England by Sydney Box and British crews, qualifies as a "quota" picture and is not counted into the 14% quota on American product prevalent on the commercial outlets in England.

CLOONEY AND FORD LEAD PACK!

TOP-RATED AMONG PERSONALITIES WITH ½ HOUR SHOWS

HIS		HERS	
1. TENNESSEE ERNIE FORD	35.4*	1. ROSEMARY CLOONEY	26.9**
2. PAT BOONE	23.6	2. POLLY BERGEN	17.8
3. FRANK SINATRA	13.4	3. GISELE MacKENZIE	16.5
4. GUY MITCHELL	10.0	4. PATRICE MUNSEL	9.0

BASED ON NIELSEN REPORT
2 weeks ending Nov. 23, 1957

*THE FORD SHOW
Thursdays 9:30 P.M. NBC-TV
Sponsored by Ford Motor Co.

**THE LUX SHOW
Thursdays 10:00 P.M. NBC-TV
Spnsored by Lever Bros.

Radio-TV Production Centres

Continued from page 20

ings to keep their children from listening . . . On competitive bids at a $14,600 price the Minnesota High School League awarded WTCN-TV the exclusive privilege of televising its 1958 state high school basketball championship tournament here next month . . . WDGY scooped the newspapers on a prominent St. Paul educator's sensational charge that the school administration in his city lacked its teachers' confidence . . . Redwood TV Improvement Corp. has been granted FCC permits to erect three new translator stations at Redwood Falls, Minn., to pick up and rebroadcast Twin Cities' commercial stations WTCN-TV and KMGM-TV and educational station KTCA-TV programs. It's believed to be the first time a tv translator station ever has been authorized to rebroadcast an educational station's programs.

IN CLEVELAND .

Dick Reynolds named KYW disker succeeding **Dick Drury** while **Pete Myers** takes over Reynolds spot on WJW . . . **Joe Mayer** left WAKR to become WDOK's shellac spieler replacing morning man **Ronnie Barrett** . . . **Warren Guthrie,** WJW-TV newsman, named on American Hearst Assn. tv advisory committee . . . **Pete French,** KYW-TV newscaster, added to station's travelling road show . . . **Norman Wain** appointed WDOK program manager . . . WGAR has banned staffers from television shows on grounds video credits don't reflect on their audeo efforts . . . **Tom Field** exiting news berth at WRCV for WEWS 11 p.m. cross-the-board stint replacing **John B. Hughes.** Field had left KWY for the Philly spot . . . **Bill Lemmon,** ex-WJW-exec, back from Florida radio stint to realign Muzak . . . **Joe Mulvihill** slated for radio berth when new AM operation starts in suburban Parma.

IN SAN FRANCISCO . . .

Bartell Broadcasters reported to have the inside track on buying McCaw-Keating's **KYA,** for a cool $1¼ million . . KSAY thinking about moving away from its r-and-b format, aimed specifically at Frisco area's Negro population, to a format appealing to a broader audience . . . KPEN-FM, Atherton, moving to a 24-hour operation . . . **Rex Murphy,** of KLX, Oakland, got the bounce . . . **John Harvey,** of KGO, no longer a staff man, just freelancing . . . KCBS salesman **George Arnold** named manager of sales development for CBS Radio Spot Sales—he'll move to New York . . . Chronicle's **Terry O'Flaherty,** currently on the Bob Hope junket to the Orient, named one of the judges of the Sylvania TV Awards . . . Copies of three of KPIX's "Adventures in Print" going to the Library of Congress.

IN PORTLAND, ORE . .

Disk jockey **Bruce Vanderhoof** and radio station KGW came to the parting of the ways. He picked up his pinkslip on the way out. He continues at KGW-TV though . . . **William Moyes** ankled the program directors job at KGW-TV to put his feet under a desk at an ad agency outfit . . . KPTV's "High Time" is getting so big it may get ogled by network . . . **John H. Eichhorn,** manager of KGW-TV, received an ABC network award for "Mystery Sounds" and "Around The Clock" promotions . . . **James H. Burr,** winner of a Pall Mall award, leaves newspaper biz to take over job as director of news and special events at KGW radio . . . KGW-TV demonstrated its new Ampex tape recorder last week to the press and to the public . . . Blitz-Weinhard Brewery's "Story of the Beer Glass" animated commercial was selected tops at Hollywood Screen Cartoonists 5th annual film festival.

TV Followup Comment

Continued from page 31

ing amount of territory, carefully carving out five characters with a sure hand. Ralph Levy, who both produced and directed, keeps these characters moving in well-conceived fashion.

For a while it's not too easy to picture golden-voiced Kathryn Grayson as a full-blooded Cheyenne Indian, but a meaningful performance changes all that. Scott Brady, as a trader, comes up with a performance as fine as he's ever given. And Raymond Burr, Vincent Price and Jack Lord are well cast, each boosting the story upward.

Brady and Burr portray the Bent brothers, two thoughtful men who are building a successful fur trading business in the Southwest 100 years ago. When Vincent Price arrives as competition, threatening with violence those traders who sell to the Bents, Brady takes drastic measures by asking to marry Lone Woman (Miss Grayson), thus making him a blood brother and, obviously, a built-in partner in a beaver fur trading agreement with the tribes. Brother Burr will have none of this nonsense, figuring mixing of the races isn't particularly fit for a gentleman. But with a squaw as beautiful as Miss Grayson, Brady really falls in love with her, so the wedding is on.

Price, sneaky critter that he is, tells the tribal chief of Brady's real reason for marriage, and the trading agreement is off, thus bolstering Price's position in the lucrative market of beaver skins.

While Brady is off scouting the pueblos for a few scattered furs, one of Price's buddies (Jack Lord), drops in on Lone Woman to have a bit of fun. But she shows him so much kindness, he merely sits and talks to her all night. Meanwhile, back in the village, Price has murdered an enemy of Lords, and the Mexican government accuses Lord. His only defense is that he spent the night with the beautiful Indian woman but he won't say so, feeling it would do her dishonor. She, however, comes to his defenses in court and is backed up by Burr who watched them talking all night and finally realizes the truly fine woman she is. Price is accosted by Burr; Price wounds Burr; and Brady kills Price. A happy ending, if ever there was one.

Technical credits, especially Fleet Southcott's camera work in southern Arizona, are excellent.

Ron.

U. S. Steel

Continued from page 19

multiple first, the web feels that by allowing commercials plugging television, it is inviting a tuneout by its own listening audience and away from its sponsored programs; second, acceptance of such an order would antagonize those of its affiliates which do not own tv stations; third, acceptance would open the door to similar commercials plugging shows on NBC or ABC, with the network no longer having recourse to turn down such business.

Similar situation occurred locally in New York a year ago, when WCBS Radio, the CBS flagship, turned down an order from its sister flagship, WCBS-TV, plugging the station's then-new backlog of Metro and Warner Bros. features being premiered on the "Late Show" and "Early Show." The WCBS refusal of the business—which came in the face of acceptances by some indie stations in New York—was based on the premise that it would open the door to rival tv'ers as well. Subsequently, however, WCBS and WCBS-TV worked out a deal to trade promotional announcements, thereby circumventing the problem of opening the door to business from rival stations.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL 7-5800

ABC Radio's 7-Day $1,500,000 Take

American Broadcasting Network last week had the best concentration of radio biz in several months. Eight new advertisers on the network brought in sales (after agency commission) of $1,500,000 in the seven-day period.

Most of the fresh coin went into the longtime powerhouse, Don McNeill's "Breakfast Club," but some of it seeped over into the new ABN live programs, Herb (Oscar) Anderson and Jim Backus. The two buys in Backus were the comedian's first ABN coin, and Jim Reeves tallied his first sale as well.

In addition to the new $1,500,000, the network grossed another $2,500,000 in the past month, a good portion of it in renewals on shows that are not embodied in the hourlong live strips instituted by prexy Robert Eastman last fall.

The eight new sponsors are American Cyanamid beginning Feb. 6 on McNeill; Hudson Vitamin on Anderson as of Jan. 9; Knox Gelatine with McNeill and Backus on Jan. 27; Lever, McNeill, Anderson, Backus and Jim Reeves on Jan. 6; C. H. Musselman, McNeill, Feb. 18; Olson Rug, McNeill, Jan. 21; Chas. Pfizer, McNeill, Jan. 13, and Philco, McNeill, Jan. 20. Like Philco, some of these accounts rode with McNeill previously.

WATV

Continued from page 20

that this system will spend over $1,500,000,000 in the current school year alone. It further notes that 37% of the entire 1957 state budget, $596,000,000, was appropriated to the Department of Education which is under the control of the Regents.

"This," says the brief, "is the nature of the body which WATV intimates has neither the money nor the capacity to go forward with its plans."

In reply to questions regarding the Board's failure to move on its upstate UHF permits, the Regents take WATV and NTA to task for being unaware that the state's plans for an educational network center upon basic programming facilities in the New York City area. When it becomes apparent that it was not feasible to proceed in New York City," the brief asserts, "the Board of Regents never requested appropriations to activate the stations in the smaller communities which would be dependent on New York City as its principal program source.

Since the FCC could not set aside an unused VHF channel for education in New York in the 1952 allocations because all seven V's were occupied, can it do so now? The Board answers that the Commission has set a precedent for doing so in its deintermixture actions and points to the withdrawal of a VHF channel from commercial use in Evansville, Ind., and the substitution of another V for a UHF channel for education.

The Regents also observe that for the first time since the New York City allocations there is "an existing licensee who has given an unequivocal indication of an intention to abandon television operation," providing opportunity to correct the discrimination against education "without imposing on any existing licensee" and without materially affecting the competitive pattern of commercial tv in the New York area.

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Cal Nat

Continued from page 23

months ago. JWT prepared for its accounts a study called "Interurbia," which pointed out that there are 14 interurbias all told, interurbias being the interconnection of a series of large cities. The implication (which Pat Weaver has been banking on also for his live Program Service 15-city network) is that a national bankroller can get a majority of the same audience he buys on a regular network hookup by picking key cities. JWT said, in effect, that a good example of interurbia exists along the east coast, and that the spreading of big cities like greater Boston and greater New York make Maine to Florida virtually a 600-mile-long city. Syndicators are, consequently, out to turn major bluechippers into large regional bankrollers, who can pick and choose fewer key tv markets and with greater flexibility than they can on the webs. JWT also said that there are 12 times as many per square mile in these 14 interurbias than anywhere else in the nation.

Katz, the national spot reppery, bolstered the same point, but more directly in favor of syndicators versus networks. A late study by Katz showed that by buying syndicated shows and placing them on either the NBC or CBS affiliates, depending on which has lower rates (something the advertiser cannot do when he buys a network) bankrollers can save as much as $728,000 in time over a spread of 26 half-hours.

Then, too, there is evidence, which the syndicators have martialled, to indicate that there is little, if any, difference in the quality of network and syndicated telefilm. VARIETY recently carried a survey on this, and CNP itself tried to make capital of this contention by going a step beyond network vidfilm and pointing out that in many respects there is virtually no difference in the quality of its telefilm production from that of filmed theatricals.

Cost of syndicated product is still lower, for some reason, than network telefilm costs. Despite reports to the contrary, the average syndicated half-hour cost is somewhere around $31,000 per seg, while web costs generally run $9,000 or $10,000 higher.

Ides of March

Continued from page 19

upcoming six-month period — the period in which all the major network sponsors will be allocating their tv budgets for next season. Sarnoff has been devoting considerable time to researching the picture first-hand; isn't particularly elated at the prospects. Not that he envisions any critical turn of events or a need to cry "pauper," but he's nonetheless convinced that, if '57-'58 went through the agonies of a late-buying period and some sponsorless segments, next season will probably be worse.

Perhaps the key to '58-'59, says Sarnoff, will be the auto companies, since it's the automotives that have set the pace on tv budgeting in recent seasons. How the '58 models sell will have a considerable bearing on a total economic picture. If the Buicks, the Fords, the Pontiacs, the Plymouths, the Chevrolets, etc., are obliged to ride through a recessive climate, Sarnoff frankly acknowledges that tv —even in the face of its No. 1 status among all media—will have no alternative but to grin and bear it.

N.Y. TV Center

Continued from page 19

tax abatement. They do it in housing here, and the city would be getting other benefits indirectly to more than compensate for the abatement."

He said that by building over railroad tracks on the west side instead of in the heart of Manhattan as the previous plans have proposed it will not offer a "relocation problem of either people or businesses. There is no business there now, nothing, only air and a railroad from which the investors can lease the land."

He said that the centre would be about 4,000,000 square feet in size, costing $10 per square foot to build, and could house the facilities of ABC-TV, NBC-TV and CBS-TV. It would also eliminate the need for slow and hyper-costly trucking from the widely spread production plants now extant in New York. Moreover, Battista said, the new centre would "induce new hotels to build nearby."

He said that the plan to build the centre "on air rights" required first the attention of Wagner, since neither the Mayor or the industry's entrepreneurs have come up with a solid move so far. By letting tv escape, Battista said, "the city is losing several million dollars a year in sales taxes and business losses more than $100,000,000 a year as a result."

The reason why Battista feels the proposal will work this time when it failed to see the light of day so often before, apart from "lacking a definite plan until now," is because the Lincoln Square project is an "imminent reality for the first time."

Lincoln Square project, incidentally, is only a few blocks distant from Battista's proposed tv centre. One block south of the site is a large tract, where the N. Y. Times is building a new plant.

Battista explained that not only is transportation on Manhattan's fringes but that the Mayor can institute a massive parking lot plan near the tv centre as a further inducement. More details go before the top city officers in two days.

Brandel

Continued from page 21

missed the one opportunity for a "killing" with his name attached."

There may be some solace for Brandel in the fact that the WGAE, noting how Brandel was thrown for a loss in this particular instance, went to work. Two weeks after the Kraft display, Evelyn F. Burkey, the guild's executive director, put in a request to Kraft and its agency "that all material written by any writing participant on the program be provided to us for the purpose of a credit arbitration as provided for in the July 18, 1957 amendment to the live television minimum basic agreement."

On Dec. 6, after a study, the guild wrote the Thompson agency: "In connection with your television program, the following writing credits have been approved by the Credits Arbitration Committee: 'Written by George Harmon Coxe. Adapted especially for Kraft Television Theatre by Marc Brandel. Since this program was initially broadcast on Nov. 6, 1957, we understand that this decision will be made effective as to all subsequent broadcasts'."

But Brandel's name did get around like a crazy snowball thereafter—meaning right up to here. Between about the third week in February and latter part of March, this will be his track record:

"So Deadly My Love," on CBS-TV's "Climax;" "Tide of Corruption," on same network's "Studio One" under Gordon Duff's Hollywood-based production banner; and a return to the Kraft lists with "A Man of Authority." And only last week, Brandel got the nod to write the pilot script for a projected NBC telefilm series called "Diagnosis of Murder." Brandel's opus for the pilot is titled "Black Widow."

SAG Vs. AFTRA

Continued from page 22

50 without the additional actors and models on the petition to SAG's front office, he stated, "We have been very unhappy with what SAG has been able to secure in payments." He said SAG does not understand the problems with commercials as much as AFTRA, since teleblurbs are handled in much the same way as old radio blurbs.

He said that since SAG is "star oriented" and based in Hollywood, "the rank and file of SAG have been getting short shrift." SAG told us that the kind of compensation we asked on national spot commercials would not get by and they would not ask it of employers. That's a dandy note."

He added that there are 300 to 400 New York performers who are on the whole unhappy with their SAG lot.

Mutual Hops on FM Band(wagon) In Ambitious Nat'l Relay Project

In an effort to improve the quality of transmission to non-metropolitan areas, Mutual has embarked on a two-year plan to utilize FM bands to link affiliates of MBS.

As part of the plan, MBS is seeking its full complement of seven FM stations. Net already has filed an application with the Federal Communications Commission for an FM license in San Francisco, and has joined the Jim Hartford group in Los Angeles which has a construction permit for an FM station there.

Heart of the plan is to replace, transmission over Class C lines of American Telephone and Telegraph Co., held to be inferior for today's broadcasting purposes, with FM relay stations throughout the country. Project envisions the utilization of some 80 FM stations for relay purposes.

The plan, subject of experimentation by other radio nets, and utilized on a regional basis by smaller webs, marks the first time for a national net to embark on such a program.

At the present time, AT&T services major metropolitan areas with Class A lines, capable of handling frequencies up to 5,000 cycles. Feeding out of metropolitan areas, AT&T has Class C lines, capable of handling transmissions up to only 3,500 cycles, held to be inadequate by MBS, which has about 40% of its 450 affiliates along these C lines.

In order to bypass the C line service, Mutual will tiein with FM stations, utilizing multiplex sideband transmission for feeds between the FM outlet and MBS affiliates. Mutual prez Paul Roberts estimates that the cost of required conversion equipment to AM affiliates will be about $200 per station. Roberts said that MBS would pay a fee to the FM relaying station, as well as offering affiliation contracts to FM stations.

The project, if successful, will allow Mutual to expand its AM network to 600 stations, Roberts stated. He maintained that currently it's uneconomical for Mutual to link up with many small indie stations because of line costs. Because of the cost factor, the net recently had to turn down 23 applications for AM affiliations, Roberts maintained. Overall though, there won't be much saving in line charges, with the net paying the bulk of its line bill for Class A line services.

MBS has been conducting tests in New York State the past two months on the practicality of the plan, utilizing the five-station rural FM network. It's hoped to get the project launched in New York State first by May, 1958, and then gradually spread the FM sideband feed setup to other sections of the country.

Network Research

Continued from page 19

though that's a prime network period. Same analysis kept its frame of reference in average rating figures, but suddenly switched base on the half-hour wins to talk in terms of share of audience—and it was only coincidental that in share terms, it was tied with its key rival but in average ratings, it was behind.

Unhappy part of the entire mess is that by and large, in a loose and general sense, the claims have a basis in fact. But in going overboard on specifics in order to prove leadership that doesn't necessarily exist, the researchers are defeating their own purposes. It's a case of crying "Wolf" a few times too often.

Winchell

Continued from page 21

ABC-TV's Friday-10 slot, but without Winchell. Revlon was mulling a new half-hour for the time as co-sponsor along with Tums. (Winchell was going to go Thursday at 9:30.) But the Tums deal didn't come through. Revlon then reverted to the originally planned 8:30 anchorage, keeping Winchell.

Evidently wanting to hold open the 8:30 period for Mennen and Campbell, bankrollers of "Colt," ABC-TV went into a meeting with Martin Revson of Revlon yesterday, to offer the sponsor Thursday night at 9:30 in the time presently held by the unsponsored "O.S.S.," but in the face of "Playhouse 90"-Tennessee Ernie competition, Revlon nixed the offer.

None of the new ABC proposals, according to Revlon, would mean having to give up Winchell.

Kemp & Pearson

Continued from page 21

expenditure will be eliminated. Network feels that extension of the single Griffin troupe is a lot less costly than running both shows. Price on the Pearson weekender was much lower than the weekday strips, since much of his talent was amateur and he utilized Buddy Weed's house orch. Gordon Auchincloss, Pearson producer, is leaving the web, but there is a possibility that Coughlin will stay and add a new show for ABN. Ultimately, web hopes to replace Pearson's Saturday showcase.

When it came time to decide to kill Kemp's strip, web was confronted with several show plans for 8 to 9 p.m. that didn't jibe with the live music format instituted this fall by prexy Robert Eastman, but by extending Griffin the web has been able to stick by and large to the original concept.

Weyburn, Sask.—Radio station CFSL, Weyburn, has gone on a 24-hour schedule with newscasts every hour. The station has only been on the air four months.

Atlanta—Louis O. Hertz Jr., has been named promotion manager for WAGA-TV. Formerly he was on the animation staff of UPA on the Coast, producers of "Mr. Magoo" cartoons. Prior to his Air Force stint, he was associated with WABT, Birmingham, as art director.

THEY LOVE ME IN ATLANTA

21.7
WSB-TV, ARB
Sat., Nov. 9th
11:15 P.M.
MGM-TV

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MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat King Cole (Capitol): "BACK IN MY ARMS" (Weiss & Barry†) is a lovely ballad tailormade for Nat Cole, who should get back in the hit stride with this one. "ANGEL SMILE" (Winneton†) is a neat rhythm ballad also with strong chances.

Patti Page (Mercury): "BRING US TOGETHER" (Marks†), a bright ballad with a cute lyric, is delivered in fresh style by Patti Page. Could go all the way. "BELONGING TO SOMEONE" (Lear*) is a classy ballad due to get a share of spins.

David Rose Orch (MGM): "SWINGING SHEPHERD BLUES" (Benell†), a catching tune cut previously by the Johnny Pate combo for King, gets another attractive ride by the David Rose orch, which plays downs the usual fiddle gloss for a simple flute solo. "ROCK FIDDLE" (Rose*) is an okay fiddle instrumental with a rocking beat.

The Platters (Mercury): "HELPLESS" (A.M.C.*) is a standard-cut rock 'n' roll ballad that gets a similarly grooved slice by this combo. "INDIFF'RENT" (A.M.C.*) is a fair entry in the same idiom.

Bill Carlisle (RCA Victor): "TINY SPACE MAN" (Danby†), a cute piece of material cut by Wes Bryan for United Artists, gets a winning ride in this country version. "HOW WILL I KNOW?" (United*) is another okay piece of material in the same melodic groove.

Buddy Holly (Decca): "LOVE ME" (Cedarwood†), a simple-minded tune, is delivered by this singer almost in caricature of the rockabilly style. "YOU ARE MY ONE DESIRE" (Copar†) is so-so ballad in a slow tempo not suited to this singer's pipes.

Tina Robin (Coral): "BELIEVE ME" (Nor-Va-Jak†), a big ballad, is belted in wide-open style by this strong-voiced songstress. "EVERYDAY" (Pear†) is a attractive rocking item also effectively projected by Tina Robin.

Sal Mineo (Epic): "CUTTIN' IN" (Salmin†), an okay juve-pegged number, is rocked in clipped rhythm style by Sal Mineo for good commercial impact. "LITTLE PIGEON" (Nash†) is another contemporary-styled tune with a cute idea.

Yvonne DeCarlo (Imperial): "THAT'S LOVE" (Sheldon†), a rock 'n' roll tune, doesn't sound too convincing in this talk-sing version by Yvonne DeCarlo. "THE SECRET OF LOVE" (Travis†) is a big ballad projected in fair style.

Joe Williams (Roulette): "WHAT'S NEW" (Witmark*), a fine torch standard, is delivered effectively by Joe Williams, vocalist with the Count Basie band. "GEE BABY, AIN'T I GOOD TO YOU" (Capitol*) is a solid blues number delivered by Williams and the Basie orch.

The Fortunes (Decca): "TARNISHED ANGEL" (Northern*), title song of the Universal pic, is a solid contemporary ballad balted in okay rock 'n' roll style by this combo. "WHO CARES" (Fairway-Malabar†) is another slow-tempoed item with a more routine idea.

Joni James (MGM): "DANSERO" (B&F†), a lilting ballad with an above-par lyric, is delivered in relaxed, pleasing style by this songstress. "LOVE WORKS MIRACLES" (Grand*) has fair impact.

Steve Rossi (Robin): "I'M GONNA HATE MYSELF" (*), a neat ballad crooned in savvy style by Steve Rossi, gets this Coast label off to a promising bow. "POINCIANA" (Marks†) the oldie, is also handled very effectively by this singer.

Bernie Nee (Columbia): "MEDAL OF HONOR "(Shapiro-Bernstein*), a cute idea with a catching tune, is delivered with a good beat by Bernie Nee. "LEND ME YOUR COMB" (Daniels*) is a teenage-slanted item done up in rockabilly fashion.

Barry DeVorzon (RCA Victor): "Barbara Jean" (Devorzon†), a teenage-pegged tune, is handled in easy vocal for pleasing results. "BABY DOLL" (DeVorzon) is routine rock 'n' roll stuff.

Count Basie Orch (Roulette): "THE KID FROM RED BANK" (Hefti*) is served up in a colorful, fast-tempoed instrumental by the Count Basie orch. "LI'L DARLIN'" (Hefti*) changes pace with a soft ballad quietly and effectively handled by the Basie crew.

Art Lund (Brunswick): "LAGUNA MOON" (Planetary*) is a pleasing novelty tune vocalled in fair style by Art Lund. "ROUGH TOUGH CREAM PUFF" (Reis†) is a cute rhythm number with some chances.

The Gateway Singers (Decca): "ROVING GAMBLER" (Champion†), a folk saga, gets an authentic-sounding slice by this vocal ensemble. "THIS LITTLE LIGHT OF MINE" (Champion†) is a swinging revivalist-type number.

Larry Sonn Orch & Chorus (Coral): "CHA CHA CHA FOR GIA" (Northern*), a neat latin-styled entry, is handled with a light beat by this orch and chorus. Good change-of-pace material. "MADRID" (Peer†) is less commercial material.

Ray Charles Singers (MGM): "YOU'RE MY GIRL" (Styne & Cahn*), fine ballad that the current teenager crop can understand, is delivered in perfect taste by this polished ensemble. "LET IT SNOW, LET IT SNOW, LET IT SNOW" (Cahn*) is another first-rate slice with a seasonal peg.

Buddy Knox (Roulette): "WHENEVER I'M LONELY" (Patricia†) is a catching item sold with a clear, country-styled delivery. "SWINGIN' DADDY" (Patricia†) is routine rockabilly material.

Mindy Carson (Columbia): "HIDDEN IN MY HEART" (Sunbeam†),

(Continued on page 43)

Best Bets

NAT KING COLE (*Capitol*)	**BACK IN MY ARMS** *Angel*
PATTI PAGE (*Mercury*)	**BRING US TOGETHER** *Belong To Someone*
DAVID ROSE ORCH (*MGM*)	**SWINGING SHEPHERD BLUES** *Rock Fiddle*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Album Reviews

Monique Van Vooren: "Mink In Hi-Fi" (RCA Victor): The Belgian-born chanteuse bows smartly on wax with this sophisticated, international songalog. Miss Van Vooren impresses with her deep-throated pipes and sure control on the familiar standard, the torchy "My Man" done in French and English, a spicy calypso, "My Man Is Good," several French tunes, and a varied assortment of fresh songs in English. Skitch Henderson's orch backs up in first-rate style.

"Bill Frawley Sings The Old Ones" (Dot): Bill Frawley, the vet film and tv player, recalls his days as a vaude trouper in this medley of oldies. Frawley, though not exactly a polished vocalist, sings within his limitations and projects with a pleasing nostalgic flavor. He strikes a responsive chord on such tunes as "If You Were The Only Girl In The World," "Carolina In The Morning," "Pretty Baby," "For Me and My Gal" and other perennial faves. Able support is furnished by the Jack Halloran Singers and the Perry Botkin orch.

Lionel Hampton: "Hallelujah Hamp" (Verve). Playing with a small combo, Lionel Hampton in this set displays skill and taste that have made him the standout exponent of the vibes in jazz. Although more recently associated with a more frantic type of music, Hampton here is at his best on the ballads. He is standout on "Tenderly" and "A Foggy Day," and also bats out several uptempo numbers such as "Hamp's Boogie Woogie," "Indiana" and "Allelujah,' with powerful drive. He gets a chance to unwind on this platter, taking about 10 minutes for the "Tenderly" rendition.

Sy Oliver Orch: "Jimmie Lunceford in Hi-Fi" (Decca). The Jimmie Lunceford band, one of top organizations during the heyday of the swing era in the late 1930s, is saluted in this set by Sy Oliver, who was responsible for most of the arrangements in the old Lunceford book. Using several musicians from the Lunceford crew, Oliver's band delivers with a smooth, swinging beat, which may lack some of the steam of the original but has a vitality of its own. Collection includes "Four or Five Times," "By The River Sainte Marie," "Ain't She Sweet," "Dream of You." Oliver's vocal solos on several numbers are among this set's top highlights.

Dan Dailey: "Mr. Musical Comedy" (Tops). This is a tough billing even for this versatile performer to live up to, particularly on wax where Dan Dailey's overall talent can't be showcased. The vocals in this set are uneven, Dailey doing best with material tunes like "One For The Road" and "I Still See Elisa."

"Love Songs of Lebanon" (Folkways). With the political focus increasingly on the Middle East, this package of Arabic music becomes less remote. This interesting collection of exotic folk songs is sung and played by the Sawaya chorus, a family of Arabic descent living in Canada.

Paul Bley Quartet: "Solemn Meditation" (GNP). This youthful jazz combo delivers some subtle and swinging music in the modern groove. Group, comprised of piano,

(Continued on page 42)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(A. Williams)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	DANNY & JUNIORS (ABC-Par) At the Hop	1	2	..	8	2	1	..	..	5	3	1	1	..	1	3	5	4	3	7	..	7	122
2	1	PAT BOONE (Dot) April Love	2	..	1	3	3	..	..	1	9	..	..	3	9	..	4	8	5	..	3	1	10	92
3	8	JIMMIE RODGERS (Roulette) Kisses Sweeter Than Wine	5	5	..	5	6	4	7	..	..	..	..	4	7	..	2	..	8	4	2	..	5	79
4	3	BUDDY HOLLY (Coral) Peggy Sue	..	..	..	4	9	..	4	..	..	1	..	..	..	2	5	..	3	1	10	3	8	71
5	4	FRANK SINATRA (Capitol) All the Way	8	..	3	..	7	..	1	2	..	..	..	..	..	6	6	1	..	9	6	2	..	70
6A	9	SAM COOKE (Keen) You Send Me	3	..	7	2	1	..	2	..	4	..	..	..	..	..	10	..	9	5	..	..	..	56
6B	5	JERRY LEE LEWIS (Sun) Great Balls of Fire	4	..	8	..	4	..	..	5	2	..	..	..	..	..	7	..	2	..	5	..	6	56
8	6	BILL JUSTIS (Phillips) Raunchy	6	..	5	1	..	..	5	..	..	2	..	5	..	..	1	..	..	..	..	..	..	52
9	15	BOBBY HELMS (Decca) Jingle Bell Rock	..	1	..	..	8	..	..	8	..	..	2	..	3	..	..	3	..	..	..	..	1	51
10	7	ERNIE FREEMAN (Imperial) Raunchy	..	..	..	..	5	..	..	..	1	..	..	..	..	..	..	..	..	2	1	4	4	49
11	11	ELVIS PRESLEY (Victor) Jailhouse Rock	..	..	..	6	..	5	9	6	..	..	4	..	..	..	..	6	..	..	..	5	..	36
12	17	JOHNNY MATHIS (Columbia) Chances Are	10	..	..	..	..	7	..	..	..	9	9	7	1	..	..	4	..	..	..	7	..	34
13	12	BOBBY HELMS (Decca) My Special Angel	7	..	10	..	..	..	6	..	..	..	7	2	..	7	..	..	..	..	..	6	..	32
14	13	G. HAMILTON IV (ABC-Par) Why Don't They Understand	..	3	..	..	..	2	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	23
15	16	WILL GLAHE (London) Liechtensteiner Polka	..	9	..	..	..	..	..	..	7	..	..	..	2	10	..	7	..	..	..	10	..	21
16	..	HOLLYWOOD FLAMES (Ebb) Buzz Buzz Buzz	..	4	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	19
17	..	RICKY NELSON (Imperial) Stood Up	..	..	..	..	..	..	..	..	3	..	..	..	10	..	..	..	..	..	..	..	2	18
18	..	ROGER WILLIAMS (Kapp) Till	..	..	..	..	..	8	..	..	..	..	..	8	4	8	..	..	..	..	..	..	..	16
19A	14	AMES BROS. (Victor) Melodie D'Amour	..	..	4	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	12
19B	10	RAYS (Cameo) Silhouettes	..	..	..	7	..	..	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	12
19C	20	LARRY WILLIAMS (Specialty) Bony Moronie	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	6	..	..	..	12
22A	..	SAM COOKE (Keen) I'll Come Running Back to You	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	11
22B	25	RICKY NELSON (Imperial) Be Bop Baby	..	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	11
24	..	JOHNNY MATHIS (Columbia) Wild Is the Wind	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25		RICKY NELSON (Imperial) Waiting in School		7											..		..		6		..	..	..	9

100% Return Privilege Extended To Sets by RCA, Also for Jan. Bow

Following through on its recently announced move to give a 100% return privilege on all single releases, RCA Victor has extended the same guarantee to all new album releases. The Victor policy is similar to the one Capitol Records has had in effect for some time.

Under the new Victor setup, bowing with the January release, the company will try to predetermine the sales requirements during the first 60 days of a specific package's release. The total will then be allocated among distributors. At the end of 180 days, the distributors will be allowed to return any of the albums in their stock. This privilege will undoubtedly be extended by the distrib to the dealers in his area.

Victor, at the same time, is continuing its policy of 100% return privileges for dealers on about 320 bestselling albums from the catalog, as well as merchandise on the Camden, Vik, Children's Blue Bird labels and tapes.

As with the singles, move is deigned to get maximum dealer display and support in view of the fact that the retail stores can now order new Victor merchandise across-the-board without any danger of getting stuck with dead inventory.

Reserve Decision In Suit Of Songwriters Vs. Vallee And Storyville Records

N. Y. Federal Court Judge Edward J. Dimock reserved decision last week in the suit brought against Rudy Vallee and Storyville Records by two songwriters, Joseph Allan McCarthy and Austen Croom-Johnson, for alleged infringement. Suit involved an album of tunes cut by Storyville under the title of "Rudy Vallee's Drinking Songs."

The plaintiffs, who copyrighted the six songs through their own firm, Musicana Corp., claimed they had never given consent to either Vallee or Storyville for use in the album. While Vallee testified that he thought that authorization had been received from the writers, George Wein, head of Storyville Records, stated that he withdrew the LP from circulation as soon as he received notice of the alleged infringement.

Tunes involved are "The Man of Distinction," "The Man At The End of the Bar," "Don't Swat A Barfly," "Me Father's Drinking Cup," "Bartender" and "That Old Brass Rail." The plaintiffs claim that 50,000 disks were manufactured and that a profit of over $35,000 was made on the release. They asked for an injunction, accounting of the profits and damages.

Croom-Johnson, incidentally, is a British writer longtime resident in the U. S., McCarthy while is an ASCAP member, son of Joe McCarthy (and Fred Fisher).

New International Series For Seeco's Pkge. Slant

Seeco Records, N. Y. label operated by Sidney Siegal who has been chiefly active in the Latin-American market, has formed a new line, the International Series, aimed at the pop U. S. package market. Initial release in the new series comprises 27 albums, including some Latin-flavored sets as well as disks cut by Skitch Henderson, Hildegarde and others.

Seeco is launching a disk jockey promotion for the new line via singles which have been culled from each of the 27 albums and dressed up with special sleeves.

Del-Fi New Label

Newest indie to enter the disk field is Del-Fi Records, headquartering on the Coast. Firm is headed by Foster Hagman and Bob Keene.

First release out of Del-Fi is by pianist Henri Rose. Diskery is now lining up other artists for a singles and an LP push.

Distribs' Pkge. Earful

In putting the 100% return privilege on albums into operation (see separate story), Victor is creating a revolving distributor manager panel consisting of disk managers from four or five sections of the country. They will meet once a month in New York for a preview listening session of the new album releases. Over the year, disk managers representing all of the 50 distribs will have served on the panel.

Serving in an advisory capacity on the panel will be reps of Victor's artists & repertoire department, advertising and promotion, sales, planning and marketing. The panel will determine the albums' sales expectancy during the first 60 days.

Berkeley Campus Commissions New Works for Fest

San Francisco, Dec. 30.

Six new works have been commissioned for the biggest music festival in Frisco area history which will be held April 15 to May 23, 1958, on the U. of California campus at Berkeley and will include 17, and possibly more, certs, plus a number of lectures.

Festival purpose is to dedicate the university's new May T. Morrison Music Building, the 750-seat Alfred Hertz Memorial Auditorium, the Edmond O'Neill Memorial organ and the Ansley Salz collection of string instruments, all calculated to make the university's music department one of the world's finest.

Works commissioned for the festival are:

(1) A ballet by Sir Arthur Bliss;

(2) Quintets by Ernest Bloch and Roger Sessions;

(3) Choral works by Randall

(Continued on page 42)

MGM's LP-EP Spree

MGM Records is launching its 1958 drive with the release of eight LP's and three extended play packages. Three of the LP's will introduce newcomers to the label, Guy Luypaerts, Carl Eugster and Savino.

Others in the first-of-the-year output are Peter Todd orch, Gary Allen orch, Robert Ashley, Dick Hyman and a set by the late Hank Williams.

UA in With 1st Sheet—3 Tunes

United Artists, which kicked off its disk label with a couple of releases early in December, now has formally launched its publishing operation with the printing of sheet music on three songs. Initial publication was made by Unart Music, a Broadcast Music Inc. affiliate. The pic company also has an ASCAP firm under the United Artists Music tag.

Initial sheet publications are "Legend of the Lost," "Declaration of Love" and "Lonesome Love." The three songs were among the first sides to be issued on the UA disk label with singers Joe Valino and Wes Bryan. Walter Kane is selling agent for the Unart sheet music.

OTHER DISKERIES EYE JAP VICTOR PRICE CUT

Tokyo, Dec. 30.

A 20% slash in disk prices was effected by the Victor Record Co. of Japan in its LP and EP releases, with Japanese affiliates of Capitol, Columbia, Coral, Decca, Epic, London, Mercury, MGM and others expected to follow.

Price of a Victor 12-inch classical LP, for example, dipped to 1,900 yen ($5.27), from 2,300 yen. Cost of 10-inch classics dropped to 1,500 yen ($4.16), from 1,900 yen, and 45's were cut in proportion, as were pop and jazz sellers.

With reduced cost in three-speed players, a record boom is expected here over the holidays.

Sam Musicant upped to general business manager post of Tommy Valando's publishing firms, Laurel and Valando.

See Majority of 400 TV Stations Falling in Line on 4-Yr. ASCAP Pact

The American Society of Composers, Authors & Publishers is sewing up its new four-year deal with the television industry this week following acceptance of the terms by the independent tv outlets. In response to a telegram from the office of former Judge Simon H. Rifkind, repping the all-industry television committee, a substantial majority of the 250 stations participating in the committee okayed the new licensing pact.

After getting acceptance from the stations repped by the committee, Rifkind's office wired 150 tv stations outside of the committee for their acceptance of the terms. In offering to extend the current pact for another four years, ASCAP insisted that an overwhelming majority of the tv outlets go along with the proposition. It's expected that the answers from the 150 stations due this week will okay the general terms of the pact.

The new pact is identical in all respects with the four-year paper running out Dec. 31. Under its terms, ASCAP will get 2.05% of the gross from the independent stations and 2.5% from the video networks, less certain deductions.

Since the end of the war, ASCAP's revenue from television has risen from negligible amount to around $10,000,000. Television is now the chief source of ASCAP's gross, with radio a close runnerup. ASCAP's spectacular rise in distributions over the past decade have, in fact, been due to the emergence of television while, at

(Continued on page 42)

Attention Petrillo

Honolulu, Dec. 30.

Musicians' occupational hazards extend into the Armed Forces, it seems. Pearl Harbor Navy Band was at dockside the other day giving musical fanfare for the arrival of a submarine. A mooring line thrown from the boat conked one of the musicians on the head.

Troubles aside, Pacific fleet headquarters band has amassed some kind of record this year. It's made 300 public appearance since January.

'Six-Five Special' Plugger's Dream To Brit. Brillites

By BARRY BARNETT

London, Dec. 30.

Impact created by the state tv web's weekly teenage entertainment offering, "Six-Five Special," has made the show one of the most coveted airings in local Tin Pan Alley.

Songpluggers, with few enough really big programs on which to work, are falling over themselves to get an airing on this show, which is rapidly building itself a hefty reputation as No. 1 outlet for new songs.

"Six-Five Special," in a 55-minute Saturday slot at the time which its title implies, is now classed as the No. 3 on the pluggers' lists of important programs, but is rapidly easing itself into a position to move up a notch.

Currently, the league topper is the BBC's sound radio Sunday lunchtime disk program, "Two-Way Family Favorites," which operates between London and Cologne for service personnel stationed abroad and their families at home. The show runs non-stop for 75-minutes, with alternate disks featured by deejays in Britain and Germany. Tin Pan Alley awards this airing top honors and full points

(Continued on page 38)

CBS-TV's 'See It Now' On Marian Anderson An RCA Victor Pkge.

RCA Victor has picked up the rights to the CBS-TV Monday night (30) "See It Now" show titled "The Lady From Philadelphia." The Ed Murrow-Fred Friendly production is a documentary about a 40,000-mile concert tour made by Marian Anderson, a Victor artist, through seven countries in Southeast Asia on behalf of ANTA and the State Dept.

Victor is releasing the package this week. Deal was set for Victor via Alan Kayes, manager of Red Seal artists & repertoire, and Friendly. Kayes helped plan Miss Anderson's tour itinerary with her manager, Sol Hurok.

Another "See It Now" soundtrack, based on a similar tour made by Louis Armstrong and his combo, was released recently, but by Columbia Records.

Wexler Shoots for Kids In Low-Price Moon Label

Elliot Wexler, veteran disk distributor, has now entered the manufacturing end of the business with a new low-priced label, Moon Records, which will retail at $1.49. Wexler kicked off his new company last week with a release of 10 sets, all slanted for the kiddie market, with repertory consisting of Mother Goose rhymes, play songs, fairy tales, etc. Wexler plans to follow up his initial release with LP's designed for the general market.

Wexler, who was among the first to enter the rackjobbing field servicing chain stores, is now lining up distribution for his disks among the supermarkets and other syndicate stores, which have been spotlighting the low-priced disks as traffic builders.

Mills' Brit. Shakeup

London, Dec. 30.

Changes in the top brass of the London h.q. of Mills Music are due to take effect at the New Year. Freddie Poser, formerly professional manager of B. F. Wood Music, has been named to a similar post with Mills, succeeding Mark Pasquin.

Gemma Farmer takes over the educational department from Barbara Hayes. Miss Farmer will also be organizing secretary of the Canford Summer School of Music, which will be held Aug. 10-24.

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Les Brown, in Far East, Bemoans Dip in Big Orchs, Blames AFM 'Rule'

By DAVE JAMPEL

Tokyo, Dec. 30.

Bandleader Les Brown termed the state of the big-band business as "precarious" and proceeded to voice opinions on the ills of a situation, contrasting the 30 or 40 top bands of the past with today's half a dozen.

Here in the Far East touring with the Bob Hope Show and Jayne Mansfield during the Christmas holiday season for U. S. serviceman and NBC-TV, Brown indicated that the musicians' union itself was stifling band progress.

He said: "The union has a rule that any angel that puts up money and backs a band can only draw 5% of the profits. In the late 1930's all the bands had backers who were drawing 50%. Now the union doesn't allow enough money for backers. If that were eliminated, we'd get more financial support."

Brown also took to task the record companies and the disk jockeys for their wavering interest in bands.

"Record companies haven't been supporting and building bands as in the past," he noted. "They are going with the trend of singers and rock and roll and forgetting it was the bands that built them. It's the same with the disk jockeys. If not for the dance band there wouldn't be the disk jockey today. They show themselves as being ungrateful by not playing any more bands than they do. Of course, I realize that the stations control them to an extent, but they should play more bands."

Television also came into focus as having hurt the band business indirectly by, for example, having caused a situation on Broadway where the big film houses no longer have regular stageshows, once a lucrative watering place for the big band.

Directly, Brown pointed to tv as not using bands. He said, "They tried a few and all flopped except Lawrence Welk. I don't think the presentation was right. They tried to make variety shows out of bands. Tommy Dorsey got to play one number on his own show."

Lower Cost Of Combos

"In the old days," Brown continued, "there were about 30 or 40 top flight bands. Now we're lucky if there are five and they are mostly the old names. The musicians and showmanship aren't as good as they used to be. Guys can't offer to pay topflight musicians. The rise of the combo? It's economics—small combo, smaller payroll. And the musicians have no big bands to go to."

Brown noted that he finds the best loot these days at college dates and Army clubs, as opposed to ballrooms. He said that his band goes on a 24-day tour in February with only three ballroom dates scheduled.

"The college dances are still the best revenue," he stated. "Most bands are lucky if they get any work between Monday and Thursday. Weekends are not too bad. It works in reverse. Because of the situation, there are not very good bands, no new ones. They are not looking for new sounds, identifica-

(Continued on page 43)

WALDORF DISKS AT LOW $1.49 A THROW

Waldorf Music Hall Records is moving into a lower low-price field with the launching of the $1.49 Colortone label. For the past four years Waldorf had been merchandising solely in the $1.98 bracket.

The new line bows this week with 20 packages featuring such titles as "A Tribute to Eddy Duchin," "A Tribute to the Dorseys," "Themes From Hollywood," "Hollywood Music Hits" and a "Romantic Echoes of Hawaii," "Paris," "Italy," series.

Lutz to Seeco-Dawn

Abbott Lutz has taken over as sales manager for Seeco and Dawn Records. Lutz's ~~initial~~ target will be expansion of the distributorship from 28 to 35 outlets.

Before joining Seeco-Dawn, Lutz had been sales manager at Urania Records and merchandise manager of Columbia's LP record club.

British Disk Bestsellers

London, Dec. 24.

Mary's Boy Child (RCA)	Belafonte
Making Eyes (Capitol)	Adams & Otis
Wake Up Susie (London)	Everly Bros.
I Love You Baby (Columbia)	Anka
My Special Angel (HMV)	Vaughan
Be My Girl (Parlophone)	Dale
All The Way (Capitol)	Sinatra
Reet Petite (Vogue-Coral)	Wilson
Let's Have Ball (Decca)	Atwell
Alone (Pye-Nixa)	Clark

Diahann Carroll's Album Of Spirituals in France

Paris, Dec. 30.

Diahann Carroll, U. S. songstress who clicked in her European debut at the Olympia Theatre here, is cashing in with a disk followup via the Paris office of RCA Victor, which assigned her to cut an album of spirituals for release in France.

A tape of the Paris session has been sent to the N. Y. Victor office for a possible U. S. release.

One Thi
Alan Freed
knows for sure is that
Rock 'N' Roll Is
Boffo B.O.

one of the many Editorial Features
in the
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URANIA'S SIEG BART IN A EUROPEAN O.O.

Sieg Bart, Urania Records prexy, is currently in Europe to supervise recording sessions with the London Philharmonic. He also plans to cut new sides in Paris and Vienna.

While in Europe, Bart expects to expand label's distribution outlets in France, German and England. Meantime, in the U. S., Urania has named H. W. Daily of Houston and Big State Distributing Co. of Dallas to handle its line in the southwest. Both distribs are kicking off the line with a push on diskery's pop packages, "Music for Playboys to Play By" and "Seven Winds" both by Mahlon Merrick's orch.

British Pluggers Dream

Continued from page 37

out of a possible 100 as a weighty influence over public pop music taste.

Runner-up show is Associated TeleVision's zany late Sunday night networker, "The Jack Jackson Show," a 30-minute lineup of the latest disks, mimed in the majority of cases by the recording artists. This program gets a British Brill Bldg. rating of 70.

"Six-Five Special" almost makes it a dead heat for second place with a supple rating of around 68. Reason for the show's popularity —it regularly attracts an average audience of 6,250,000, the BBC claims—is its natural, easygoing formula and its hip approach to teenage likes.

Youngsters take part in this BBC-TV airing and are invited to the studio where they dance to some of the current hit combos, then settle back to listen to top recording personalities putting over their latest waxings. Typical lineup for the program was the most recent airing last Saturday (21). Apart from featuring the resident host and hostess, Pete Murray, himself a deejay, and Josephine Douglas, who started out by producing the show in its infant days several months back, it boasted the bands of Ken Mackintosh, Chris Barber, and Don Lang & His Frantic Five, which has appeared on the program since its early days, along with artists like Dennis Lotis, Michael Holliday and rock 'n' rollers Terry Dene and Jim Dale.

The program has caught on to such an extent that it is to be made into a feature picture with vocalists Dickie Valentine and Russ Hamilton, along with skiffler Lonnie Donegan. It's reported that artists, after appearing on the show, jump the gun on offers and ask for another appearance. It's also rumored that Russ Tamblyn, here for work on George Pal's "tom thumb," has a yen to make a "Six-Five" appearance after catching one airing on the program.

Show's a natch for pluggers, with the sales of disks in Britain way up at its highest point ever in the history of the record industry, because the people that made it so are the teenagers who are out on a big spending spree.

ABC-Par Execs to Gab With Distribs on Coast

Following its eastern distributor meet in New York Jan. 10, the ABC-Paramount brass will wing to the Coast for a gathering of its western distribs. In the trek will be prexy Sam Clark, national sales topper Larry Newton and album veepee Harry Levine.

Joining the trio on the Coast will be Irwin Garr, diskery's national deejay promoter. He'll kick off the L. A. to N. Y. promotion trek after the meet.

The Coast confab will follow the same lines of procedure as the Gotham meet, with the brass laying out plans and policies for 1958.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drugs)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Minneapolis—(Dayton's Dept. Store	Indianapolis—(Ayres)	Cleveland—(Highbee's Dept. Store)	Portland—Hunter Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**AROUND THE WORLD** (Decca) Soundtrack (DC 9046)	3	..	7	3	2	3	7	5	1	2	2	..	2	9	1	1	4	..	2	1	2	141
2	1	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	2	..	5	1	1	7	6	..	..	..	..	10	4	4	2	2	2	5	1	9	3	112
3	5	**PAL JOEY** (Capitol) Soundtrack (W 192)	5	3	1	..	3	1	5	3	3	3	..	..	..	..	3	7	6	7	..	3	..	101
4	3	**RICKY NELSON** (Imperial) Ricky (Imp 9048)	4	6	..	2	..	5	1	..	..	4	7	..	..	5	5	3	3	4	..	..	9	85
5	4	**JOHNNY MATHIS** (Columbia) Warm (CL 1978)	7	2	2	..	..	8	4	..	6	..	..	3	10	..	..	4	10	3	6	2	6	81
6	7	**ELVIS PRESLEY** (Victor) Christmas Album (Elc 1037)	1	..	..	9	..	4	..	1	..	7	..	..	..	..	..	..	1	9	5	..	4	58
7	6	**BING CROSBY** (Decca) Merry Christmas (8128)	..	..	..	..		6	3	..	..	1	1	..	..	..	7	9	..	..	3	..	..	47
8	8	**FRANK SINATRA** (Capitol) Where Are You (W 855)		7	..	..	..		8	4	2	..	..	..	..	..	8	5	..	..	4	4	..	46
9	9	**PAT BOONE** (Dot) Pat's Great Hits (DCP 307)	9	..	..	..	..	..	2	2	..	..	9	..	..	10	4	..	..	..	9	..	..	32
10A	21	**JANE MORGAN** (Kapp) Fascination (KXL 1066)	..	8	..	..	..	..	10	..	5	..	..	2	..	..	9	..	..	2	..	..	..	30
10B	13	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	..	9	7	6	5	..	3	..	..	..	..	..	10	..	7	30
12	25	**NAT KING COLE** (Capitol) Love Is the Thing (W 823)	10	..	..	..	..	..	..	6	4	8	..	..	..	..	..	..	8	..	..	6	..	24
13		**NAT KING COLE** (Capitol) One of Those Things (W 903)	..	5	..	6	7	..	..	7	..	..	..	..	..	..	..	..	7	..	..	..	..	23
14	10	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	..	..	..	..	9	..	..	..	..	8	6	..	..	..	..	..	1	20
15A	17	**GOGI GRANT** (Victor) Helen Morgan Story (OLC 1030)	..	1	..	..	..	9	..	..	..	5	..	..		..	..	..	..	..	..	10	..	19
15B	..	**FRANK SINATRA** (Capitol) A Jolly Christmas	..	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	19
17	14	**MANTOVANI** (London) Christmas Carols (913)			..		..	..	..	..	8	10	8	4	..	..	..	..	..	..	7	..	..	18
18	20	**KING & I** (Capitol) Soundtrack (T 740)	..	..	10	5	..	..	..	..	..	..	6	..	..	7	..	10	..	..	..	..	..	17
19	15	**JIMMIE RODGERS** (Roulette) Jimmie Rodgers (25020)	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	5	10	..	..	10	15
20	12	**JOHNNY MATHIS** (Columbia) Wonderful, Wonderful (CL 1028)	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	8	..	..	13
21A	..	**FRANK SINATRA** (Capitol) Swinging Affair (W 803)	..	..	6	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	5	..	12
21B	..	**HARRY BELAFONTE** (Victor) Sings the Caribbean (LPM 1050)	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	12
23A	..	**KATHY LEE** (Commentary) Couch and Consultation	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	11
23B	18	**TENNESSEE ERNIE** (Capitol) Hymns (T 756)	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	..	11
25		**MARTIN DENNY** (Liberty) Exotica (LRP 3034)											..	..				..		6	..	1	8	8

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**PAT BOONE** (Dot)	April Love*
2	4	**DANNY & JUNIORS** (ABC-Par)	Come Running Back To You† At The Hop†
3	3	**SAM COOKE** (Keen)	You Send Me†
4	2	**FRANK SINATRA** (Capitol)	All The Way*
5	9	**JIMMIE RODGERS** (Roulette)	Kisses Sweeter Than Wine†
6		**BOBBY HELMS** (Decca)	My Special Angel† Jingle Bell Rock*
7	10	**JERRY LEE LEWIS** (Sun)	Great Balls of Fire†
8	5	**BUDDY HOLLY** (Coral)	Peggy Sue†
9	8	**BILL JUSTIS** (Phillips)	Raunchy†
10	7	**ERNIE FREEMAN** (Imperial)	Raunchy†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*APRIL LOVE—"April Love"-F	Feist
2	3	*ALL THE WAY—"Joker Is Wild"-F	Maraville
3	2	†RAUNCHY	Hill & Range
4	7	†KISSES SWEETER THAN WINE	Folkways
5	6	†AT THE HOP	S-Sealark
6	4	†YOU SEND ME	Higuera
7		†GREAT BALLS OF FIRE	BRS
8	5	†PEGGY SUE	Nor-Va-Jac
9	10	*LIECHTENSTEINER POLKA	Burlington
10		*CHANCES ARE	Korwin

(*ASCAP †BMI F-Films)

Inside Stuff—Music

A hip Japanese girl who hit Boston two years ago on a scholarship to Berklee School of Music, unknown and unheralded, has piled up a big list of credits while still a student and with two more years to go. Toshiko Akiyoshi, Tokyo jazz pianist who studies musical composition by day and often does her homework in George Wein's Storyville jazz spot in Boston at night, has been named one of the "Ten Young Women of the Year" by Mademoiselle mag. She is one of the Merit Award winners, honored for signal achievement during the past year.

Norman Granz has just released an album, "Toshiko at Newport," covering her jazz 88'ing at Newport Jazz Festival last summer, and a second package is skedded in another month. Storyville label has just released her second album for them, "Toshiko, Her Trio, Her Quintet." She has appeared at New York's Hickory House, is said to have been the first jazz artist to compose swing for strings, and has been inked to appear on the CBS-TV "Seven Lively Arts" show. She has also just been elected to membership as a writer in ASCAP.

It may be that Chicago tastes incline more to classical music than to pops. At least that's deduced by a recent Chicago Sun-Times editorial from statistics unearthed by the Music Council of Metropolitan Chicago. According to the figures, there are more than 200 major performing musical groups in the city—including orchestras, bands and choruses, but not church choirs—and the average membership of each is 80. These groups perform to about 1,200,000 each year, an audience which presumably represents the core of music lovers patronizing operas, symphony concerts and recitals. Music Council figures show the longhairs spend about $20,000,000 per year in Chi, with more than half the figure going for musical instruments.

Dario Soria, who exited this week as head of Angel Records, found in closing down his N.Y. office an almost complete collection of Cetra-Soria Records, the company he had founded and sold to Capitol before setting up the Angel label here. Soria has donated the Cetra catalog to the Donnell Library Center in Manhattan which has an extensive lending library of recorded music. Like the Cetra company, Angel Records also has wound up with Capitol via a reorganization move made by the parent company of both labels, Electric & Musical Industries (EMI) of England.

Will Morrissey, veteran showman who died on the Coast two weeks ago, had been a member of ASCAP since 1948. In keeping with the Society's tradition, ASCAP picked up the tab for Morrissey's funeral in Los Angeles. Details were handled for ASCAP by L. Wolfe Gilbert, chairman of the Society's Coast committee and a board member.

Alex Sherman of Ottawa is managing a new midtown self-service record shop in Montreal. He has six record bars in Ottawa, after starting one 12 years ago, and was one of the group who brought Elvis Presley to the Canadian capital last spring.

The Swiss Movement Is Toward Pop Menus With Spanish-Italian Sauce

Zurich, Dec. 30.

Pop tunes with an Italian or Spanish flavor seem just what the Swiss public craves for. Many disks with an Italo or Latin beat have outgrossed American-style pop hits here in recent years, notably "Vaya Con Dios" (Les Paul-Mary Ford), "That's Amore" (Dean Martin), "Botcha Me" (Rosemary Clooney), "Granada" and "Breeze" and I" (both Caterina Valente) and, above all, "Arrivederci Roma."

Latest example is the Louis Prima recording of "Buona Sera" (Capitol) which has crashed the local disk market almost overnight and figures now among the top sellers in this country. Other fast-selling U.S. items at the moment, as revealed by a recent survey of the top Swiss diskery, Musikvertrieb A.G., owned by Maurice Rosengarten, are: Nat King Cole's "When I Fall in Love," Frank Sinatra's "All the Way" from his as-yet-unreleased-here Paramount pic "The Joker Is Wild", and Peggy Lee's "Baby, Baby, Wait for Me," thrush's first recording for Capitol, to which she was recently reunited after an absence of several years.

Curious angle about the Nat Cole number is that it was never released as a single or EP, but is included in a 33 1/3 album, "Love Is the Thing," now in heavy demand merely due to that tune. Also in the top category of U.S. pop singers here is Pat Boone, released here on the London label, whose "I'll Be Home," "Don't Forbid Me" and "Love Letters in the Sand" are rising steadily.

Jerry Lee Lewis Forms Pubbery With Oscar Davis

Nashville, Dec. 30.

Jerry Lee Lewis, rock 'n' roll singer who has rocketed with his Sun Records' diskings of "A Whole Lot of Shakin' Going On" and "Great Balls of Fire," has set up a Jerry Lee Lewis Enterprises company to handle music publishing and merchandising activity. Oscar Davis, personal manager of Lewis, will be prexy of the company, while Jim Denny, head of his own artists bureau here, will be v. p. and treasurer.

The music company will be a subsidiary of Cedarwood Music, a country & western firm headquartering here.

Beethoven's Nine RCA's First BOM & 100,000 1st Run

RCA Victor, which is kicking off its disk club operation in January in cooperation with the Book-of-the-Month Club, offering the nine Beethoven symphonies, conducted by Arturo Toscanini, as the introductory premium to members. Disk set, originally issued as a limited edition, is a $28 value at the current Victor price, but will be worth $35 when Victor's prices go up from $3.98 to $4.98 starting Feb. 1, Victor is running off 100,000 copies of the set to meet the anticipated club demand.

Under the club setup, the seven-platter LP package will be made available to club subscribers for $3.98. Members in turn agree to buy from the club six other Victor Red Seal Records within 12 months. The six additional records, which can be chosen from at least 50 that will be made available within the year, will sell at the regular list price of $4.98 plus a nominal mailing and handling charge.

Victor and BOM officials are notifying prospective members that the Beethoven package offer is subject to change after the 100.000 run is exhausted on or after March 15. The disk premium is similar in value to the premiums made by the BOM to new book subscribers, who are offered expensive dictionaries, encyclopedias, history sets, etc.

While BOM will conduct a campaign for disk club members direct to the consumer, Victor is concentrating on the disk dealer and already has started to circulate material to retailers for the club promotion. As with the Columbia Records LP disk club, Victor is giving a 20% cut to retailers on all purchases made through the club by subscribers signed up by the dealer.

Batonist Carlos Molina Sues Kapp Label Re Tapes

Latino orch leader Carlos Molina has filed suit in N. Y. Federal Court against Kapp Records, claiming that the diskery has released albums from his tapes without consent. He's looking for an injunction, damages sustained and an accounting.

The suit alleges that his property rights in the tapes are being endangered and impaired by the manufacture by the defendant. Suit also charges that the defendant has wrongfully appropriated plaintiff's rights as owner of the tape on which the plaintiff has recorded his performances. During the last two years, the complaint alleges, the defendant has been in unfair competition.

Formalize Big Three's Int'l Setup As Affiliated Music Publishers Ltd.

The Big Three's (Robbins. Feist & Miller) international publishing operation was formally set up in London last week.

The global firm will be known as Affiliated Music Publishers Ltd. and will include these affiliated companies: The Robbins Group (Robbins Music Corp. Ltd., Leo Feist Ltd.), Feldman Group (B. Feldman Co. Ltd., Herman Darewski, Dix Ltd., British & Continental Music Agencies Ltd., Editions Feldman), the Francis, Day & Hunter Group (Francis Day & Hunter Ltd., Publications Francis Day and various Continental subsidiaries).

The shareholders of Affiliated Music Publishers are Robbins Music Corp. of New York and the Day family of London.

The Robbins group of companies will continue to handle British rights for the American repertories of Robbins, Feist & Miller and local world copyrights. The Feldman - Francis, D & H group will continue its representation of foreign rights for American publishers and world copyrights of foreign composers. At the present time, the Feldman catalog includes foreign representation of compositions from the catalogs of companies comprising Music Publishers Holding Corp. (the Warner Bros. firms). Other publishers represented by the Feldman-Francis, D&H group include Shapiro-Bernstein, Bourne, and Mills, among others.

Autonomy on Rights

Despite its shareholding interest in Affiliated, the Big Three American companies will continue to exercise autonomous discretion in assigning rights to its repertoire to foreign publishers. Rights for the French territory will continue with Editions France Melodie, a company which the Big Three owns completely. In Italy, Germany and Sweden, the respective foreign rights will be handled as heretofore by Edizionn Curci, Sidemton Verlag and Reuter & Reuter. In other countries, as well, representation will be continued as before, for the most part, or changed to suit the purposes of the Big Three catalogs. Paddy Crookshank is the Big Three's European rep headquartering in London. The general manager of the Robbins group in London is Alan Holmes; Ben Nesbitt is general manager of the Feldman group; for Francis, D&H, Fred Day heads the operation, with Ray Thackery as general manager in London and Jack Denton in Paris, for Feldman-Francis, D&H.

Formation of Affiliated was the culmination of a year-long negotiation between Mickey Scopp, general manager of the Big Three, and Fred Day. Julian T. Abeles represented the legal interest of the Big Three. The London attorneys for the Big Three was Joyson-Hicks & Co., while Linklater & Paines represented Francis, Day & Hunter.

JAZZ BUFFS' ALL-NITER BRIT.'S JAN. 17 BOFFO

London, Dec. 30.

An all-night, eight and a half hour jazz session is being organized by Jazzshows Ltd., at Royal Albert Hall, Jan. 17. This will be the second occasion on which the outfit has sponsored a sleepless night for thousands of fans at this venue. Last year it attracted 3,500 ticket buyers and it's expected to do a repeat performance next year.

George Webb, w.k. here as a traditional pianist, who now has an interest in Jazzshows, says that traditional jazz has established itself well enough here to more than support such a venture. Among bands taking part will be those of Humphrey Lyttelton, Chris Barber and Ken Colyer. In all, eight outfits will be playing through the night, along with other artists from the British jazz scene.

Webb told VARIETY that it was hoped an added attraction would be the appearance of a U.S. performer at the Carnival, which kicks off at 10:30 p.m. and runs through to 7 a.m. Tickets range from $3.50 to $42 for a box.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH									MIDWEST									FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Lonny Starr—WNEW—New York	Bill Sheridan—WICH—Norwich	Eddie Gallagher—WTOP—Washington	Alan Dary—WBZ—Boston	Lad Carleton—WKOX—Framingham	Monte Lang—WESO—Southbridge	John Woods—WAAB—Worcester	Ed Gray—WKNE—Keene	Ray Harris—WKBR—Manchester	Bob Wells—WEBR—Buffalo	Joe Deane—WBBF—Rochester	Jack Murphy—WTLB—Utica-Rome	Bud Brees—WPEN—Philadelphia	Chuck Dougherty—WQAM—Miami	Jim Carlen—WPIN—St. Petersburg	Jim Harriott—WFLA—Tampa	Paul Drew—WBST—Atlanta	Dick Pike—WNOP—Newport, Ky.	Gary Owens—WNOE—New Orleans	Jim Martin—WIST—Charlotte	John Wrisley—WIS—Columbia	Ray Schreiner—WRNL—Richmond	Carmin Anthony—WJJD—Chicago	Tom Brennan—KGBI—Wichita	Larry Collins—WBCK—Battle Creek	Bill Bennett—WDGY—M'pls-St. Paul	Sandy Jackson—KOWH—Omaha-Co'l Bl'fs	Mark Olds—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	John Michaels—WOKY—Milwaukee	Dick Gilbert—KPOK—Scottsdale	Jack Shefrin—KMAP—Bakersfield	Bill Daniels—KFWB—Hollywood	Johnny Magnus—KGFJ—Los Angeles	Geil Bogos—KSLR—Oceanside	John Harvey—KGO—San Francisco	Bob Holmes—KSJO—San Jose	Don Porter—KXL—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	1	10	Pat Boone	Dot	*April Love	3	1	2	4		2	8		10			3	1	9	1	10	9		1	3			6	4	2		3		3		4	6	7		2	5			8	2	171
2	2	14	Sam Cooke	Keen	†You Send Me	1	3	1	3		3		9	9		5	7	2	1						2		2		2	5		6			7			4			1	2	2	10	1	165
3	4	12	Frank Sinatra	Capitol	*All the Way	5	4	8	2		1			7	10		1	6	2	2	1	6		8		2	7		9	4		5		1	6		10	9			6		6		5	153
4	3	8	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	2	2	4	6		6		10			7		3			5	7			5	3		4	6	3		8		2	10		1	6	1			7		6	4	146
5	9	4	Four Lads	Columbia	*Put Light in Window		6				4	1			2		6	7		4	8				8										2	1	4		9		7		5			91
6	15	6	Ernie Freeman	Imperial	†Raunchy	4																	4	2	1	1			3	1								1			4		7	1		85
7	8	7	Buddy Holly	Coral	†Peggy Sue	4							5		8		10		4			4	2					2	1		8							2						5		77
8	11	7	Bill Justis	Phillips	†Raunchy			9	5			3	4	6	4		4		3			3						5			9	1															76
9	6	4	Danny & Juniors	ABC-Par	†At the Hop	10		10					1	2	3				10			1			9			1			2	7	8												9		70
10	5	5	George Hamilton	ABC-Par	†Why Don't They Und'rst'd		5				7			5	7		8						1		10		1	9			3																54
11	18	8	Will Glahe	London	*Liechtensteiner Polka								2					5		6	3					9					7	2					9				9	10				52
12A	16	12	Elvis Presley	Victor	†Jailhouse Rock		8											7						4				7	7									8			2	8		4		44
12B	7	4	Jerry Lee Lewis	Sund	†Great Balls of Fire							5	6	3				6			8				7		7	5	10									10			10					44
14	10	4	Johnny Nash	ABC-Par	*A Very Special Love	7				2				1			5	10																						8				1			43
15A	23	16	Johnny Mathis	Columbia	*Chances Are		7	5													5	2											8													6			3	41
15B	19	3	Bobby Helms	Decca	*Jingle Bell Rock					1		2			1	6																																	41
17	42	3	Crickets	Brunswick	†Oh Boy							7															4		8			4								3						3		37
18	30	12	Margie Rayburn	Liberty	†I'm Available													4				5				5						9					5			10	8				6	36
19A	26	5	Johnny Mathis	Columbia	*No Love					5	5				6													6								8		3			9						35
19B	24	3	Billy Vaughn	Dot	†Sail Along Silvery Moon					7		4	3											5											6							6							35
19C	42	15	Bobby Helms	Decca	†My Special Angel															5						5				3	8	9															1				35
22A	33	3	McGuire Sisters	Coral	†Sugartime	6																					7		8						2			3			10							30
22B	13	12	Rays	Cameo	†Silhouettes			3												8													6		10						5				4				30
24	..	9	Thurston Harris	Alladin	†Little Bitty Pretty One																				3	9									4												3				25
25	22	8	Jerry Vale	Columbia	*Pretend Don't See Her	9			10		8				3																												4					8	24
26A	17	6	Eydie Gorme	ABC-Par	†Love Me Forever				7																														1										4			21
26B	41	4	Johnny Mathis	Columbia	*Wild Is the Wind												2																				6					5						10	21
28A	38	15	Ames Bros.	Victor	†Melodie D'Amour			7													8				7																		5		9				19
28B	..	11	Perry Como	Victor	*Ivy Rose											2																																					19
30	27	8	Teresa Brewer	Coral	†You Send Me																3	6																			7									17
31	..	12	Perry Como	Victor	†Just Born																10				4																			3						16
32A	..	1	Diamonds	Mercury	†The Stroll					6		10																					10													3			15
32B	32	6	Janice Harper	Prep	*That's Why I Was Born																																	9	9	8					3					15
34A	12	8	Marty Robbins	Columbia	*Story of My Life		9										9						10																10			3							14
34B	35	4	Sonny James	Capitol	*Uh Huh Mm										5									8															6										14
36	..	1	Danny Davis	Cabot	†Object of My Affections											1																															8			13
37	14	13	Roger Williams	Kapp	*Till		10		8																													3												12
38	..	3	Rusty Draper	Mercury	†Buzz Buzz Buzz							6																													5										11
39A	37	20	Jane Morgan	Kapp	*Fascination			6																													8													8
39B	..	13	Patti Page	Mercury	*I'll Remember Today											9		9																															7	8
39C	28	4	Debbie Reynolds	Coral	*A Very Special Love																								5						9														8
42	..	1	Gogi Grant	Victor	†Johnny's Dream										9																													7						6
43A	..	1	Edmundo Ros	London	*Colonel Bogey	8				9																																								5
43B	..	1	Sam Cooke	Keen	†For Sentimental Reasons						9							8																															5
43C	21	16	Johnny Mathis	Columbia	*Twelfth of Never							9				8																																		5

ights Reserved)

RCA VICTOR STARTS THE NEW YEAR WITH A GREAT

BIG COMO-TION

Perry starts another record run with **CATCH A FALLING STAR**

c/w **MAGIC MOMENTS** WITH MITCHELL AYRES ORCHESTRA AND THE RAY CHARLES SINGERS. ARRANGEMENTS BY JOE REISMAN

47/20—7128

Watch for these NBC-TV network shows in color and black-and-white...THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, TIC TAC DOUGH...all sponsored by... RCA VICTOR

RADIO CORPORATION OF AMERICA

ASCAP

Continued from page 37

the same time, radio continued to hold its own as a source of coin. In addition to radio and tv, ASCAP also earns coin from its licensing fees on night clubs, restaurants using wired service music, ballrooms, etc. With its take from foreign performance societies now around $2,000,000 annually, ASCAP's gross will be around $25,000,000 this year.

ASCAP's deal with the tv industry succeeded in overcoming the obstacle presented by the antitrust suit brought by 33 ASCAP songsmiths against the major networks and Broadcast Music Inc. At the outset of the negotiations, the tv industry stated that it was difficult, if not impossible, to bargain with ASCAP while the suit was hanging over the heads. The ASCAP negotiators, headed by the Society's general counsel, Herman Finkelstein, and Oscar Hammerstein 2d, insisted that ASCAP, as such, had nothing to do with the suit, even though some of its members were plaintiffs in the action. This point of view ultimately prevailed.

Berkeley

Continued from page 37

Thompson and William Overton Smith;

(4) A new, eighth symphony by Darius Milhaud.

Compositions by 10 other modern composers will also be performed, most for the first time. The 10 are Charles Cushing, William Denny, Albert Elkus, Arnold Elston, Andrew Imbrie, Edward Lawton, Joaquin Nin-Culmell, Seymour Shifrin, Henry Leland Clarke and Jerome Rosen.

Among organizations scheduled to participate in the festival are the San Francisco Symphony, the San Francisco Ballet, the Stanford U. Orchestra, the Mills College Chorus and all of the University of California's own ensembles, including the Griller String Quartet.

Stracke & Hamilton's D-I-Y Folker School

Chicago, Dec. 30.

Folksingers Win Stracke and Frank Hamilton are heading an operation tagged Old Town School of Folk Music, with the idea of putting the art on a do-it-yourself basis. School premiered this month with an enrollment of about 50.

Stracke had been a longtime fixture on WBKB here with a tv moppet show, "Uncle Win's Farm," and earlier this year recorded a folk album for Bally. Hamilton plays on a number of folk instruments but princi ally the five-string banjo. Both had had engagements this year at the Gate of Horn, Chi's folk music nitery.

a wonderful
seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN
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VARIETY 10 Best Sellers on Coin Machines

1. YOU SEND ME (10)	Sam Cooke ... Keen Teresa Brewer ... Coral
2. RAUNCHY (6)	Bill Justis ... Phillips Billy Vaughan ... Dot Ernie Freeman ... Imperial
3. APRIL LOVE (8)	Pat Boone ... Dot
4. GREAT BALLS OF FIRE (3)	Jerry Lee Lewis ... Sun
5. ALL THE WAY (2)	Frank Sinatra ... Capitol
6. KISSES SWEETER THAN WINE (6)	Jimmie Rodgers ... Roulette
7. SILHOUETTES (10)	Rays ... Cameo Steve Gibson ... ABC-Par
8. PEGGY SUE (3)	Buddy Holly ... Coral
9. LIECHENSTEINER POLKA (1)	Will Glahe ... London
10. JAILHOUSE ROCK (12)	Elvis Presley ... Victor

Second Group

MY SPECIAL ANGEL	Bobby Helms ... Decca Sonny Land Trio ... Prep
SUGARTIME	McGuire Sisters ... Coral
WHY DON'T THEY UNDERSTAND	George Hamilton ... ABC-Par
AT THE HOP	Danny & Juniors ... ABC-Par
PUT LIGHT IN WINDOW	4 Lads ... Columbia
LITTLE BITTY PRETTY ONE	Thurston Harris ... Aladdin
STOOD UP	Rickey Nelson ... Imperial
I'M AVAILABLE	Margie Rayburn ... Liberty
THE STROLL	Diamonds ... Mercury
TILL	Roger Williams ... Kapp

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers—based on reports obtained from leading stores in 12 cities and showing comparative sales rating, for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*All the Way (Maraville)	4	1	3	2	2	2	3	1	5	4	3	2	100
2	1	*April Love (Feist)	1	2	1	8	..	1	6	4	1	3	1	9	84
3	4	*Around the World (Young)	3	5	9	3	1	..	4	2	3	1	2	..	77
4	3	*Fascination (Southern)	5	4	4	6	3	3	5	3	..	2	..	5	70
5	5	*Liechtensteiner Polka (Burl.)	6	..	6	..	4	9	1	..	7	..	9	1	45
6	6	*Chances Are (Korwin)	..	8	5	1	5	..	..	6	..	8	6	..	38
7	7	*Tammy (Northern)	8	..	..	4	7	6	..	..	2	5	..	..	34
8	8	*Till (Chappell)	..	..	3	2	..	..	5	7	9	..	..	..	29
9	11	†Kisses Sweeter (Folkways)	2	..	..		8	..	..	5	..	..	8	4	28
10	10	†Silhouettes (Regent)	..	..	..	..	..	7	10	8	8	6	7	..	20
11	9	†Melodie D'Amour (Rayven)	..	6	..	10	9	10	..	..	4	9	..	10	19
12	14	†Special Angel (Merge)	..	..	8	..	..	4	..	10	..	..	4	..	18
13	15	†Raunchy (H & R)	..	..	..	..	..	2	..	..	..	..	..	3	17
14		†I'm Available	..	..	..	..	6	..	9	..	..	..	5	..	13
15	13	*Ivy Rose (Roncom)		10		9		8		7	10				11

Album Reviews

Continued from page 36

vibes, drums and bass, is akin to the Modern Jazz Quartet both in its makeup and its experimental approach to jazz chamber music.

Eddy Arnold: "My Darling, My Darling" (RCA Victor). Amidst the raucous sounds of so many current pop singers, there's more and more to be said for the honest, unpretentious style of Eddy Arnold. In this set, Arnold unreels a more sophisticated program of standards than is usually associated with country-bred singers, and he lends the oldies a fresh quality. Songalog includes such oldies as "Paradise," "Hands Across The Table," "You're My Everything," "Two Sleepy People" and the title song. Charlie Grean backs up expertly.

Jack Halloran Singers: "Songs for An Old Fashioned Girl" (Dot). This combo dishes up a highly attractive repertory with some warm harmonizing. Covering a wide variety of old material, the quartet sings such numbers as "I'll Take You Home Again, Kathleen," "Juanita," "Camptown Races," "All Through The Night," "Twilight On The Trail" and "I Wonder What's Become of Sally."

LONGHAIR DISKS

Dukas: "The Sorcerer's Apprentice" (Columbia). The popular Dukas work, and familiar pieces by Liszt, Strauss and Weinberger, are performed in glistening style by the N.Y. Philharmonic under Dimitri Mitropoulos.

Mozart: "Symphonie Concertante"; Benjamin: "Romantic Fantasy" (RCA Victor). These diverse works by Mozart and the contemporary, Arthur Benjamin, are played with strength and brilliance by Jascha Heifetz, on violin, and William Primrose, on viola, with Izler Solomon conducting the orchestra.

"Four Favorites" (Decca). Consisting of "Finlandia," "Les Preludes," "Afternoon of A Faun" and "Bolero," this disk presents solid, these symphonic warhorses in excellently-recorded performances by the Berlin Philharmonic and the RIAS Symphony.

Chopin: Ballades and Impromptus (Capitol). Pianist Agi Jambor performs these lovely Chopin pieces with thoughtful, untemperamental musicianship.

Bach: Klavier-Ubung (Part 3) (Unicorn). These Bach works for organ and choir are executed in superlative style by organist Andre Marchal and the M.I.T. chorus conducted by Klaus Liepman. It is the first in a series of organ works played by Marchal.

Carl Orff: Carmina Burana (Vanguard). Striking stage work by the German modernist Carl Orff is competently performed by the Hartford Symphony under Fritz Mahler with Sylvia Stahlman, soprano, and John Ferrante, tenor, as soloists. *Herm.*

Del Vikings group will make a guest appearance on WRGB-TV, Schenectady, N. Y., Friday (3). Stewart Air Force Band, from Newburgh, will show at the same time.

Disks' Record '58

Continued from page 1

field only four or five years ago. The gross of the various disk clubs is a closely guarded trade secret, but biz for Columbia's club was strong enough to pull RCA Victor into a similar operation with the Book-of-the-Month club. One trade exec estimated that where a good sale of a longhair record through conventional outlets would be around 25,000 copies, the clubs can move over 100,000 copies of a specific LP.

Like the selling through the supermarkets, the disk clubs have already shown that they don't hurt sales in the regular disk retail outlets. On the contrary, persistent club promotions in the national mags are stirring greater attention to disks in general and are bringing customers into the stores for additional merchandise.

Pricewise, the industry is now facing two directions at once. While Victor, Capitol and some smaller labels are going back to a $4.98 price on longhair disks, there is, at the same time, a tremendous push in the direction of low-priced LP's. RCA's Camden line, Columbia's Harmony label and several independent labels such as Tops, Halo, Design, etc., have been building strongly in the $1.49 to $1.98 LP field via the rackjobbers. Tremendous expansion is expected in this direction during the coming year.

During 1958, the industry will mark the 10th year of the introduction of the LP by Columbia Records, a development that cued, along with the subsequent 45 rpm disks introduced by RCA, the "vinylite age of the disk industry." At this point, the disk industry appears on the threshold of a new era—the "stereophonic age"—which may provide the same stimulus as did the introduction of the slow speeds.

While stereo-disks, which already have passed out of the laboratory stage via Western and London Records demonstrations, are not slated to become a significant consumer item during 1958, stereo tapes have been shaping up as good sales items, even though limited by the high tabs to a comparatively limited market of high-fidelity fans. Virtually every major company is now in the stereo-tape market together with almost 100 indie companies. Greater merchandising accent is due to be placed on tape during 1958 in line with the increasing number of tape recorders going into the home.

From the 20th Century-Fox Film
"APRIL LOVE"
April Love
LEO FEIST, INC.

LATEST RELEASE
#9880
PAUL ANKA
SINGS
YOU ARE
MY DESTINY

Franz Waxman's
beautiful theme from the
Warner Bros. production
"Sayonara"
'KATSUMI
LOVE THEME'
Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London
M. WITMARK & SONS

On The Upbeat

New York

Jennie Smith, RCA Victor thrush, recuperating at Polyclinic Hospital after minor surgery . . **Irving Fields Trio** cutting two sides for Mark Records. The Fields combo opens at the Balmoral Hotel, Miami Beach, Jan. 21 . . . A "Name That Tune" game has been adapted for disks by **Harry Salter** and will be marketed by **Milton Bradley** . . . **David O. Alber** spending a few weeks in Miami Beach on his flackery affairs . . . **The Four Voices** on a deejay trek for their current Columbia waxing of "Dancing With My Shadow" . **Teddi King** set for a brace of guest shots on Howard Miller's tv show out of Chicago . . . **Al Martino** prepping a nitery act in Hollywood.

George Avakian, Columbia's pop album topper, begins work on a limited basis this week. He's been bedded with mononucleosis and hepatitis for nearly three months . . **Art Mooney** up from Florida to play a week at the Arcadia Ballroom beginning New Year's Eve . . . **Connie Francis** playing a weekend date (Jan. 3-4) at the Lampliter, Valley Stream, L.I.

Al Hibbler takes his own revue into the Howard Theatre, Washington, Jan. 3 . . . **Trudy Richards** begins a two-weeker at Eddys', Kansas City, Jan. 10 . . . **Kirk Stuart** joined **Della Reese** as pianist-accompanist.

London

Paul Ana dickering a return visit to Britain early in the New Year . Deejay **Wilfred Thomas** begins a new BBC radio record show series entitled, "Date With A Disk," New Year's Eve . . . **Dave Brubeck Quartet** will open its British tour with concert at Royal Festival Hall Feb. 8. Quartet's scheduled to arrive here Feb. 7 . . . Songstress **Ann Shelton** will be guest star with the new **Cyril Stapleton Show Band** in its opening show of a new series on BBC-TV Jan. 9 . . . British disk sales in October totalled 7,900,000.

Chicago

Carl Sands orch set for Brown Suburban Hotel for four frames, Jan. 6, then to Muehlebach, K.C., for seven weeks, Feb. 14, before returning to Shamrock-Hilton, Dallas, April 10, for 12 weeks . . . **Gerry Mulligan** Trio pacted for Chi's Blue Note Feb. 19 for two weeks . . . **Dorothy Donegan Trio** inked for Embers, Ft. Wayne, for two frames, Jan. 6.

Pittsburgh

James Moody orch into Crawford Grill for a run . . . **Benny Benack** band again signed for annual Auto Show at Hunt Armory week of Jan. 19 . . . **Marilee Miller** replaced **Peter Carew** in Gold Key Room at Dore's . . . **Herman Middleman** combo tagged for New Year's Eve party at Variety Club . . . **Johnny Puleo & Harmonica Rascals** return to the Holiday House Feb. 24 . . . **Ernie Neff**, organist, into Tally Ho indef. . . . **Eddie Koch**, former Pittsburgh musician-arranger, who has been living on the west coast, is with **Jerry Fielding** for **Betty Hutton** engagement at Sahara in Las Vegas. **Fielding** (Feldman) is also an ex-Pittsburger . . . **Sam Zollinger**, local musician, has his wife, dancer **Vicki Page**, with him now; she has joined the line at the New Nixon . . **Tony Little Trio** had its option picked up at Carlton House's Town & County Lounge.

Philadelphia

For its Feb. roster the Red Hill Inn in Jersey has lined up **Maynard Ferguson** (3-5), **J. J. Johnson** (9-11), **Sarah Vaughan** (14-19), **Modern Jazz Quartet** (24-26) . . . **Della Reese** into the Celebrity Room for a week (Jan. 8-14) . . **Skipper Dawes**, WFIL producer, with **Eddie Fisher** in early days, rejoined staff of his former prodigy . . . **Vicki Silvers**, local housewife who cleffed "Learnin' the Blues," has latest tune, "Show Me Love," on Vik label last week . . . **Buddy Morrow** plays New Year's Eve at Sunnybrook Ballroom . . . **Bill Godfrey**, the Antoine of the **Lawrence Welk** show, opened at Club Internationale.

Kansas City

Ken Harris orch has had its option lifted and will stay in Terrace Grill of Hotel Muehlebach through Feb. 13 . . . **Billy Albert & Ardrey Sisters** will make for New York and the Elegante, opening Jan. 8, following their Jan. 2 closing in Terrace Grill . . . **Marty Allen & Mitch DeWood** after being set by GAC for the Statler Hilton, Dallas, opening last week (26), play the Copacabana, N.Y., Jan. 9 . . . **Rhythmettes** (ex-PCA) shifted recently to the Brunswick label for their platter work . . . Hotel Muehlebach probably will shift opening days for its Terrace Grill to Monday some time in January . . . **Stylemasters Quartet** to open at Park Lane, Denver, today (Wed.) for three weeks, and then head for the Coast and recording sessions on their new Capitol contract.

Jocks, Jukes, Disks

Continued from page 36

from the upcoming legit musical, "The Body Beautiful," is a pleasant ballad handled nicely by this songstress. "JUST MY LUCK" (Sunbeam†), from the same show, is a rhythm tune with some tricky twists that mar its pop appeal.

The Collins Kids (Columbia): "HOY HOY" (Progressive†) is a bright rocking tune belted in the current style by this duo with driving guitars in the background. "MAMA WORRIES" (Tannen†) is a slow rocking item with a very moral lyric that goes "my mama taught me what to do when a fellow gets too close to you."

Don Anthony (AMP): "IT'S TIME TO WALTZ AGAIN" (Wemar†) is an okay waltz ballad crooned in fair style by this tenor. "ONLY GOD KNOWS" (Bre-Hot†) is a wordy religioso with little impact.

Mr. Who (Jet): "MARIE" (Berlin*), the oldie, is handled, or rather manhandled, in this vocal by an anonymous singer. "EASY TO LOVE" (Chappell*) gets a slightly better vocal.

Jimmy Dee (Tin Pan Alley): "MY BROKEN HEART" (Juke Box Alley*) is an okay tearful ballad vocalled in wide-open schmaltz style by Jimmy Dee. "IT'S ONLY YOU, I LOVE" (Juke Box Alley*), a Latin-flavored entry, is not in Dee's groove.

The Silhouettes (Ember): "GET A JOB" (Bagby-Wildcat†) is a rocking item with a lot of noisy syllables thrown in. It goes nowhere. "I AM LONELY" (Bagby†) is an okay slow ballad for the rock 'n' roll idiom.

*ASCAP. †BMI.

EXTENDED PLAY SETS

Hildegarde (Blue Army). In this religioso package, Hildegarde effectively delivers the popular "OUR LADY OF FATIMA," with a recitative for peace in the world; "REGINA MUNDI," another popular-styled hymn; "HYMN TO OUR LADY OF FATIMA," and "BLUE ARMY MARCH," dedicated to the Catholic organization to which the proceeds of this disk are going.

"Project Moon" (Orbit). Hitching onto the sputnik interest, this disk is a deadpan dramatization of a successful launching of a rocket to the moon. Disk is replete with all sorts of rocket engine noises and musical effects simulating out-of-this-world sounds. Science-oriented juves would find this interesting.

Les Brown Sounds Off

Continued from page 38

tion. I feel that they have gotten away from dance music. They forget that you can't play too slow or too fast. It must be medium tempos."

Calling Another DOLA Meet

Brown, who is president of the Dance Orchestra Leaders of America, an organizational attempt to pull the band business up by its ears, sadly reflected that the body never got off the ground. He reported that at a meeting called in New York just before Tommy Dorsey died, only five reps appeared when at least 100 were expected. Musing on the apparent apathy by those who holler the loudest, Brown said, "Dorsey had a secretary call them up and tell them about the meeting. Maybe they weren't well-enoughed briefed. Maybe they didn't think it was important."

He said he will call another meeting of DOLA in January in California in a last-ditch hope to revive the group. But Brown was not too optimistic. He noted the problems of a meeting by saying, "Bandleaders sprawl all over the country. If we call a meeting in Chicago, the leader playing in Atlanta or New York can't get off."

On a positive note, Brown interjected, "There have been cycles before and bands will come up again. All we need is one big hit, like Goodman in the '30s, and one will help the other. If bands were as good as before, the public would be coming out."

Scripter

Louis Derman

has an amusing piece on

Plotting The Situation Comedy

a bright Editorial Feature in the

52d Anniversary Number of

VARIETY

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Sensational!
THE STORY OF MY LIFE
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Ron Goodwin on Capitol
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SWINGING SHEPHERD BLUES
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ANOTHER MOONEY MONEY MAKER
ART MOONEY AND HIS ORCHESTRA
THE RIVER KWAI MARCH (COLONEL BOGEY)
(From the Columbia Release "The Bridge on the River Kwai")
and BULLFIGHT
K 12590

AGVA's N.Y. Wing Raises Eyebrows Over Union's 'Slanted' Wording In Board Poll OK'ing $20,000 Payout

Recent settlement of the Dick Jones matter by the American Guild of Variety Artists is being protested by a group within the union on the ground that the presentation of the basis for the $20,000 settlement by the national board was not properly laid out in a mail poll of the board. Jones, former AGVA eastern regional director won a libel award in the N. Y. Federal Court recently.

Protests are being made on the basis of later letters sent out by Jackie Bright, national administrative secretary of the union, and Harold Berg, its national counsel. In a Dec. 18 note sent to the national board ,the letter from Berg points out that there were two typographical errors involved. Berg wrote: "I believe that your attention should be directed to typographical errors in my Dec. 11 letter. The second paragraph states, 'This case is not set for trial.' It should have read: 'This case is now set for trial.' (Editor's note: VARIETY was aware of the typo and made the correction in its version printed in the Dec. 18 issue).

"Also the first paragraph on Page 2 should have read: 'In accepting this settlement, we dispose of once and for all of the judgment insofar as it affects AGVA's national administrative secretary, Jackie Bright'."

The original version sent out in the Dec. 11 stated: "In accepting this settlement we would dispose once and for all of the judgment insofar as it affects AGVA, and the present injunction case responsibility against AGVA and its national board members and employees."

Wording of Letter

The "insurgents" point to a possibility that many of the national board members would not have voted affirmatively for the settlement had they known that AGVA itself was not involved, and that it was only paying off the settlement for Bright in this issue. A cause of action is being studied and fireworks may start at local meetings. The New York branch, for example, is to meet Jan. 8 at the Great Northern Hotel, and the matter is likely to become a hot issue at that time.

As a matter of fact, at a recent meeting of the N. Y. branch exec board a motion was passed asking Bright and Berg to meet with the board. A motion stated, "The Committee has voted unanimously that your appearance is imperative to clarify a disturbing situation that has arisen regarding Dick Jones and myself. According to an article in VARIETY of Dec. 18, 1957, where it is contemplated that AGVA money be used to settle this case, we urge, if this be a fact, that no such payment be made prior to the membership meeting of Jan. 8, 1958, and at the same time, the entire membership of AGVA be properly advised and consulted." However, payment was made before the resolution was passed.

Whether any action can be brought up is problematical since the present administration now considers the Jones incident closed. Settlement with the former eastern regional director was made on the basis of $5,000 for the libel

(Continued on page 46)

OLD ROMANIAN DATES TED LEWIS, LAROSA

The Old Romanian is getting in on the name bookings. The Broadway spot, following the interim run of Lillian Hayes and Sid Gould & Ralph Young, has signed Ted Lewis for four weeks starting Jan. 15. It also put in a bid for the prom trade with the inking of Julius LaRosa who comes in May 21.

On the Ted Lewis bill will be Eddie Chester, the original shadow from 1925 to 1930. Kathy Basic and Beverly Marshall are the others so far lined up for the Lewis show.

Come to the Casbah

Boston, Dec. 30.

Valli's, new nitery in back of the Shubert Theatre, formerly the old Rio Casino, went on a middle eastern kick in entirely new format this week with new billing as "Algiers Room," featuring Oriental terpers, tooters and pipers.

The 200-seater led off with Zehra, Eva Melaya and Badia, terpers; Eleni Barkapoulou, singer; Phil Solomon, Arabic violinist; Tony Abedahad, outi; Axiotic Kehayis, bouzouki; Kostas Kamanis, Tony Towa, Artie Barsamian orch; and Blue Notes in lounge.

The spot which opened with Italian cuisine is now on the shishkebab and kokoretsi circuit.

'All K.C. Show Biz' In 35th Hosp Show

Kansas City, Dec. 30.

Show biz came up with its 35th straight benefit for patients at the Leeds Sanatorium with a roundup of the cream of talent in this area at the time. Started by friends of Jack Copelman, a patient at Leeds after he was gassed in action in France, the affair is now an annual event with gifts for the entire list of patients and with show business making it a peak entertainment of the year.

This year's roster of talent included the Coquettes Trio, Herb Sheldon, the Rhythmettes, Allen & DeWood, Ruwe, Louis & Sunshine, Bill Albert & Ardrey Sisters, Rosalie Bell, Bill Yearout, Happy Bruno, June Hart, Ronnie Norman Duo, Bumps Love Trio, Larry Cummings Duo, Pete & Repeat.

Each patient received $10 in cash, plus candy and fruit, and five tv sets were presented to various persons. Sparking the event are Morry Sol, Brick Wechsler and Landon Laird, columnist of the Kansas City Star, with talent lined up by Joe Page, AGVA rep, and Don Roberts, AFTRA rep.

ST. PAUL SETS NAMES FOR STATE CENTENNIAL

St. Paul, Dec. 30.

St. Paul's annual Winter Carnival festival, Jan. 24-Feb. 2, helping to usher in this state's Centennial Year celebration, has lined up television and radio personalities and one film notable. It's expected there'll be additions to the present list.

Already booked for appearances in the various events are Michael Ansara ("Broken Arrow's" Cochise), George Gobel, Fran Allison, Jim Backus, Richard Simmons ("Sergeant Preston of the Yukon") and Marilyn Van Derbur ("Miss America" of 1957).

Jack Bailey and his entire NBC-TV network cast will originate their "Queen for a Day" show in the St. Paul Auditorium for five of the Carnival's 10 days.

Hub's Blinstrub's to Take A Chance on the Satchmo

Boston, Dec. 30.

Stanley Blinstrub sets a precedent with his booking of Louis Armstrong for a week stand opening Jan. 13 at the South Boston 1,700-seater.

It's the first time Blinstrub's has booked a jazz attraction. The Hub nitery op is w.k. for his name booking policy, and in the past has had such names as Hildegarde, Tony Marti , Eartha Kitt, Harry Belafonte, Frank Parker, Jack Carter.

Carillon Pacts Youngman

Henny Youngman will play the new Hotel Carillon in Miami Beach for a week starting Jan. 17.

Comedian is also booked into the Shamrock, Houston for a March engagement.

High Cost of Celery

Providence, Dec. 30.

When Tubby Boots, the 351-pound comic, asked Gino Morroco, boniface of the El Morroco Supper Club here, for a raise on his third return date, week of Dec. 16-21, owner countered with proposal to feed him instead.

Boots took the offer, and after the second night, the nitery owner said, "Forget the food, you can have the raise." Boots' gargantuan appetite appalled the owner, especially when he polished off three steaks at one sitting.

Buttons' LQ Eve For Ailing Berle

Red Buttons replaces the ailing Milton Berle for New Year's Eve at the Latin Quarter, N. Y. It'll mark Buttons' first Broadway cafe stand in some years. Berle was forced on the sidelines by a torn ligament sustained Dec. 22 while clowning with the Dunhills, a dance team on the bill with him. Myron Cohen substituted the first night, Henny Youngman did two nights and Jack Wakefield continues until Buttons comes in.

LQ manager Eddie Risman had gone down to Florida to attend the season's premiere of the Miami Beach edition of the LQ, and was forced to return prior to the preem to line up substitute talent. Under ordinary circumstances, when there was no name marqueed, the subs could have been booked by long distance, but with Berle having been advertised, top available talent had to be found.

New show with Happy Jesters, Marilyn Ross and others comes in Thursday (2).

Georgia to Get Bill Blessing Mixed Drinks In the Damp Counties

Atlanta, Dec. 30.

Rep. M. M. (Muggsy) Smith of Atlanta said that a bill would be introduced in the Georgia General Assembly making it legal to serve mixed drinks in wet counties. Assembly convenes in January. Fulton County legislator said he doubted if he personally will offer the measure, but predicted it would be introduced.

It is understood the bill would make the serving of mixed drinks in wet counties a local option affair. Georgia Court of Appeals in November outlawed mixed drink sales. An appeal to the Georgia Supreme Court has been filed in the case.

Meanwhile, Henry Bowden, Atlanta associate city attorney, has ruled that selling mixed drinks under any guise is illegal. Hotels and restaurants in Atlanta long have offered mixed beverages under a ruling by the State Revenue Dep't on the alcoholic content of drinks and by authority of city-issued wine pouring licenses.

Atlanta Convention Bureau recently declared city would lose half of its annual income from conventions— now about $23,000,000—if mixed drinks can't be offered to visiting firemen and delegates.

However, it is almost certain that a legislative proposal on the mixed drinks situation will set off a real hassle. Dry forces naturally will be opposed to any legislating on the subject and possibly will turn it into a new move to dry up the state.

Claire & Tony Conway
again nostalgically recall
American Circuses: Groggy But Game
another Editorial Feature
in the
52d Anniversary Number
of
VARIETY
OUT NEXT WEEK

Mass. to Invoke New Safety Rules For Riding Devices; $50 Annual Fee

Boston, Dec. 30.

Riding device safety laws are being sought in Massachusetts with an annual fee of $50. The state department of public safety stepped into the picture after concern on lack of public controls regarding safety of roller coasters, Ferris wheels, parachute jumps, whips and other devices. The department seeks legislation to require state licenses for amusement parks and amusement rides.

The department said it received a legislative mandate to make a thorough survey of safety conditions in the ride field and recommend necessary legislation to provide greater safety. Under the departments recommended program, permanent amusement parks, beach resorts, recreation centers and other such areas would be required to obtain an annual state license at $50 each. The fee would apply to carnivals, circuses, amusement parks and recreation centers as well as kiddieland parks with rides, it was indicated.

Affidavit Required

Each application for the license would have to be accompanied by an affidavit of safety for each amusement ride or device by structural or mechanical engineer registered under state law. In addition, evidence of compliance with state insurance laws would be required.

The report on conditions in the amusement ride field said: "Each year these amusement rides become more complicated and unusual and provide more thrills than the year before. Some of them appear so dangerous that the customers hesitate to ride them; some amusement rides remain unused for hours before a patron acquires enough courage to ride them."

The department said that records of "one large insurance company covering a majority of the permanent parks and beaches, for a period of two to five years, show 202 reported accidents, no fatalities. Most of the accidents were minor and caused by attendants' carelessness and patrons' faults. In the past few months there have been several bad accidents and one fatality; one bad accident on a swing and one on a Ferris wheel.

Certificate of Inspection

Under the proposed program, no municipality could issue a local permit authorizing the use, assembly, or construction of an amusement ride unless the ride owner presented a certificate of inspection issued by the district inspector of the state department of public safety or a license issued by the state commissioner of public safety.

Investigation of the ride field came after a fatal accident at the Eastern States Exposition in Springfield last September. The recommended program would affect resort beach spots here including Revere, Salisbury, Paragon Park at Nantasket, Norumbega Park, and others, as well as fairs.

The report and recommendations are expected to come up for discussion at the meeting of the Massachusetts Agricultural Fairs Assn. Jan. 20-21 at Hotel Bradford, Boston, when fairmen from the 22 fairs skedded in the state in 1958 will assemble.

Blackpool Bookings

Blackpool, Eng., Dec. 30.

Reg Varney, English comedian, is pacted for the 1958 summer show staged by Bernard Delfont on North Pier here, opening in May.

Margo Henderson, Scot impressionist, and husband-partner Sam Kemp, leading musical act, are also set for a Blackpool summer show. Leading acts in the town will include Lonnie Donegan, Al Read, Eve Boswell, David Whitfield, Ken Dodd, Josef Locke, Don Lang, Des O'Connor. Shirley Bassey is also likely.

David Nixon, English tv magician, and the King Bros., song-and-music trio, are others mentioned as possible starters for the U. K. "Las Vegas."

Vancouver's New Macambo Nitery

Vancouver, Dec. 30.

Newest on the nitery beat here is the Macambo, a 375-seater located downtown just west of the Vancouver Sun Bldg.

Boniface is W. "Mac" McGonigal, w.k. Canadian west coast hypnotherapist. Spot has been refurbished in African decor and bistro opened last week (23) with tv singers Eleanor Collins and Pat Morgan plus a terpline (resident) staged by Jack Card. Ray Lowdon quartet provides backing.

McGonigal plans frequent act changes and will feature "blues" nights, "jazz," "schmaltz" nights, etc., a regular weekly basis. Cuisine undecided but will be limited to four items.

JIMMY ROGERS' SRO WK. IN NATIVE NORTHWEST

Portland, Ore., Dec. 30.

Jimmy Rogers returned to his native northwest last week as a "known" act and broke records at Tod McCloskys Frontier Room in Vancouver, Wash. (across the river). Nearby Camas, Wash., is his hometown, and singer played many of the spots in the area as an unknown.

McClosky had his 225-seater SRO a week in advance for two performances nightly during the six-day stint, with a line outside. Showcase has a no cover, no minimum policy, but the boniface tacked up a $1 cover charge for this money-maker. Songstress Loray White was also on the bill, along with Bob McNeil's Ambassadors who played for the show and dancing.

Injured Girl Wins $1,375 In Rare Skate-Rink Suit

Boston, Dec. 30.

In the first case of its kind here, the Supreme Judicial Court of Massachusetts ruled Thursday (26) that a North Dartmouth roller skating rink must pay $1,375 to a 16-year-old girl who was injured when the lacing snapped on one of her rented shoe skates.

The girl received a twisted ankle and broken wrist March 28, 1953, when the shoelace broke and she fell. The court upheld the verdict of a Fall River jury which found against Louis D. Prince, Thomas F. Collins and Max Zand, owners of Lincoln Park Recreation Center, in a suit brought by the girl, Lorraine Ducas.

The Supreme Court decision, written by Justice Edward A. Counhan Jr., said: ". . . the attendant should have observed the condition of the shoelaces when he handed them to the plaintiff; that it was apparent that the laces had become so weakened by age and wear to be defective."

No merit was found by the court in the rink owners' contention that the customer assumed the risk of injury. She testified in lower court that the laces were knotted in several places and one broke while she was putting on the shoes prior to the accident.

AGVA DOES NOT LEI AN EGG IN HONOLULU

Honolulu, Dec. 30.

Organizational drive by the American Guild of Variety Artists here has been almost 100% successful, union's Coast director, Irvin P. Mazzei, declared before hopping back to the mainland for the holidays. Mazzei will return here next month to finalize contracts.

The Follies Theatre and eight of the 16 top clubs have already signed minimum basic agreements with AGVA. Spots are Swing Club, HubbaHubba, Ginza, Pearl City Tavern, Oasis, LeRoy's, The Cloud and Gimbasha. Top hotels are expected to follow suit shortly.

Mazzei said that more than 200 dancers and singers, comprising approximately 90% of the talent on the islands, have joined AGVA.

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My deepest gratitude to BOB SHAPIRO, HARRY LEVINE *and my great cast of* STARS!

Alan Freed

N.Y. AGVA Raises Eyebrows

Continued from page 44

action in which Jones was awarded $20,000 against Bright by a jury, and the other $15,000 in payment of a pending damage claim he had against AGVA for wrongful dismissal. The union and members of the national board had been dismissed as defendants in the libel action.

Bright Raps 'Variety'

Bright in his letter to members of the national board thanked them for their affirmative vote and then went into a tirade against VARIETY. "I call your attention to this week's VARIETY, if you haven't read it already, particularly as to the misleading statements and I quote: '$2,500 was paid for Gus Van.' $2,500 was never paid for Gus Van. I believe that the actual net amount for that trial was $500. Secondly, that the administrator and his wife had to curtail a junket for the opening of the Havana Riviera Hotel because of the urgency of an emergency meeting of the national executive committee meeting to resolve the Jones matter. This is a vicious, unsupported, unsubstantiated distortion of the truth. In fact, it is a deliberate lie. My wife and I had been invited to attend the opening of this hotel some months ago. As a matter of fact, three or four weeks before the meeting of the national executive committee took place, I had informed the manager of the hotel by written mail that I could not attend ,and thanked them for the invitation. I had even discussed going to Havana with Georgie Price, our president, and told him at that time that I didn't think it was necessary to waste a day or so in flying down and back to see another opening. The true reason why I could not have gone, in any event, was, as some of you may know, that my baby was operated on both his eyes, and therefore I could not under any circumstances have gone. It is quite apparent, if you read the VARIETY story, that the communications that were sent to you by counsel and myself were printed verbatim, word for word. Apparently this information could only come from a member of the national board or the national executive committee.

'Distortion of Truth,' He Sez

"It is also quite apparent from reading the article that they are distorting the truth further when they say that this was done in the utmost secrecy and hush-hush manner. If you will read the letters that were sent you with this referendum, nowhere can you find that you are to keep this an absolute secret. But the mere fact that you are a national board member should dictate that any and all correspondence that is sent to you from AGVA's office is a confidence unless it is in the form of a report to be read to your individual branch memberships. Further than that, the national board passed a resolution that no one shall give out a press release without it being properly channeled through the administrative offices and approved by counsel. Apparently the VARIETY reporter is not interested in knowing what the true facts are, but rather is willing to print a one-sided story without verification from AGVA."

From the wording of the letter, Bright doesn't know the exact amount himself since he states, "I *believe* that the actual net amount was $500." In addition to the amount paid out, there were counsel fees and reportedly payment to an investigative agency to look into the background of George Ross, who had sued Van for assault.

The passenger list of those participating in the Havana Riviera junket, issued to reporters on board the chartered National Airlines plane while en route to Havana, reflects all but the last-minute changes in the flight's personnel. Line number four of the passenger list states: "Bright, Jack and Shirley—AGVA (Union Representative)."

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Circus Review

Le Grand Cirque '58

Paris, Dec. 25.

Hubert De Malafosse presents the Krone Circus of West Germany, in two parts, with Frieda Sembach Elephants, Erika & Adio, Cristel Sembach Horses, Gilbert Houcke Tigers, Pierre Alizes (3), Ernest Montego, Wilano, Kosmar, Ariola (6), Danner & Colleano, Rudi Llata (8), Hansels (5), Maurice Houcke Haute Ecole, Dorothy Seals, Ballet Gerard (24). At Palais Des Sports; $2.50 top.

Every year this indoor sports arena hosts a circus for the holidays. Usually making one up from various existing outfits, this year it has imported the Krone Circus from West Germany. It fills the bill but indicates that this old staple aspect of show biz seems to be fading. Paris has the all-year Cirque D'Hiver and Cirque Medrano, but even they have been adulterated by spec and music hall. This one also bears these marks via dancing girls, but has enough unique acts, movement and menagerie to make for a fine entry, and it should do holiday biz, though biz was so-so at show caught.

Two rings and a stage are utilized. After the usual overture come the cowboys and Indians. Cristel Sembach puts her horses through their well detailed prancing and timing and a recalcitrant mule makes for laughs while Bimbo and his clowns (3) try to tame it. Ballet Gerard (24), a group of girls, dress up each segment with atmospheric terp of acceptable standard as they swarm over the stage and the rings.

Dorothy Seals do their svelte balancing for their pieces of fish and Frieda Sembach Elephants go through a well paced group of dances and balancing. Hansels (5) come on for rapid, darting bareback acrobatics with Miss Sembach coming back for good interludes with one horse in a terp routine and four in a haute ecole session.

Puzztai (7) are a scintillating Magyar teeterboard group with the men bounding into shoulder stands on a group already three-high and keeping this moving for one of the top acts of its type extant. Erika & Adio do a balletic interlude on the backs of two circling horses for mitts, while Maurice Houcke ends the first part in an all-out show of the horses, midget and big, plus the dancing girls, as all, including the horses, waltz.

Gilbert Houcke handles his seven tigers like kittens as he slaps, cajoles them and works them sans whip to end high by driving out one angry, snarling cat with only his knife. This looks like one of the top subjugation numbers. Houcke is dressed in only a tiger skin.

Danner & Colleano, in monkey skins, up for some fine acro stints on trapezes after highjinks in the audience. Maurice Houcke then puts camels through a drill surrounding a placid hippopotamus. Pierre Alizes (3) work the flying trapeze in a smooth, smart group of catches and arabesques for explosive mitts. Rudi Llata (8) are Hispano clowns with risible bits which end in a swirl of Spanish flamenco as their wives join in for the finale. Wilano & Kosmar do tight wire stints at opposite ends of the big hall, executing somersaults and balancing of top quality.

Arriola do a fast trampoline number with bounding accuracy and Ernest Montego is a dynamic juggler who mounts a unicycle for dextrous juggling with all free extremities. Show ends in fireworks and the usual parade. *Mosk.*

Scot Vaude Vs. TV

Continued from page 2

in appeal and content, with the summer revue, "Five-Past Eight," operated by Stewart Cruikshank, of Howard H. Wyndham, notching up new records at the plushy Alhambra Theatre here, and also doing nicely at the King's, Edinburgh. Dick Hurran, London freelance, scored as megger of the long-running Glasgow show, changing its programs every third week. Smalltime resident vaude also maintains its following with No. 2 comedians like Lex McLean, Johnny Victory, Johnnie Beattie, etc.

Clancy LQ Banquet Mgr.

Daniel J. Clancy has been retained by the Latin Quarter, N. Y., as banquet manager to succeed Al Mack.

Mack, ailing and unable to work, is in the Hospital for Joint Diseases.

Inside Stuff—Vaude

Four Coins from Canonsburg, Pa., Perry Como's hometown, are practically a brother act now. Jack James, 18-year-old younger brother of Mike and George James, two of the original members of the foursome, has replaced George Mantellis, who was recently drafted into the Army. Latter retains his fourth interest in the turn and pays Jack James a salary until Mantellis gets out of the service and rejoins the foursome. Fourth member of the Coins is Jimmy Gregorakis. Coins started in Pittsburgh several years ago, getting their big break as grand prize winners via tv on the old "Wilkens Amateur Hour." They were known as the Four Keys then, however.

A lot of anecdota about the backstage occurences at New York's Radio City Music Hall is related in the Jan. 11 issue of the Satevespost. Joe Alex Morris writes about the plight of the staff when three temperamental elephants refused to go on until bathed, and how stagehand suddenly became an actor when a juggler fell ill and he replaced the ailing manipulator. The article describes the facilities of the house which go to make it one of the most versatile stageshow spots anywhere.

Up in Boston, bookers are having a rough time over conflict of names of two locally-based performers, one a tap and baton novelty act, the other, a singer, and both named Valerie Carr. Both femmes assumed the same monicker, unbeknownst to each other, they contend, and neither is going to give in and take another name.

Saranac Lake

Saranac Lake, Dec. 30.

It was a gala Christmas Eve. Santa Claus "in person" made his annual appearance here and gave the patients the thrill of their lives. There were gifts aplenty that kept Santa busy for a long time passing same out to the gang, and Hank Hearn did a very good job of it. Every patient's room was decorated with a small Christmas tree that carried a pack of cheerfulness. The board of directors of the Variety Clubs-Will Rogers Fund saw to it that every patient received an appropriate gift. Herbert Gladney of the 20th-Fox Chicago office, chairman of the entertainment committee, aided by Elsie Schreyer, Helen Van Note and Joe Shambaugh, rate a carnation for their work in making this such a swell affair.

A letter to the editor of the Adirondack Daily Enterprise from Jennifer Ricky and Penny Harvey: "Thanks to all the nice people who made the skating rink at the William Morris Memorial Park. We little children just love having a rink of our own."

William (IATSE) Groff of Lancaster (Pa.) Projectionists Local 682, registered for the general rest and o.o. period.

The Santa's jukebox drive for the needy children of the actors' colony is an annual event held by Johnny Garwood of radio station WNBZ in conjunction with the Saranac Lake Police Force. Most every needy kid of this colony gets what he wants for Christmas—a wonderful gesture started seven years ago by Ray Turner, WNBZ announcer at that time.

Victor Kenyon, president of the local Chamber of Commerce, announced that this season Paul Harvey, newscaster of the American Broadcasting Network, will be crowned king of the coming Winter Ice Carnival, Feb. 7-9. During his stay in Saranac Lake he will broadcast his daily news comments from WNBZ.

An early Santa Claus, Joseph Vaughey, Denver author, shot down our chimney with first Christmas gift of the season. It's a yearly event with him to bestow these gifts.

While George V. Martin, author of "Bells of St. Mary," which starred Bing Crosby, and "Our Vines Have Tender Grapes," starring Edward Robinson, was recuperating at the general hospital, he made Page 1 of the Daily Adirondack Enterprise which kudosed him for "Mark It With A Stone," to appear in Esquire magazine and probably will be produced as a play. George is back at the Will Rogers putting the finishing touches to his new venture.

Lee Klimick, formerly with Republic Pictures but now a part-time worker in the main office of the Will Rogers Hospital, is skedded for a minor operation.

It took six weeks for our superintendent of nurses, Ruth Norman, to lick the Asiatic flu. A salute to Ann Heuler, who replaced her in handling the pills and things for the ailing gang here.

Write to those who are ill.

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Vaude, Cafe Dates

New York

The **Haggets** go into the Elegante, Brooklyn, Jan. 25 . . . Because of illness **Jane Froman** cancelled out of the Eden Roc, Miami Beach, on date skedded to start Jan. 5 . . . **June Valli** to the Ankara, Pittsburgh, March 21. **Paul Benson** plays that spot Jan. 20 . . . **Bill Tabbert** inked for the Queen Elizabeth, Montreal, June 30 for three weeks on a deal set by **Jimmy Grady.**

Kansas City

Pat Wilson hies to New York, after finishing her present stint at Eddys', and warbles a couple of days on the **Arlene Francis** teleshow mid-January. Then hurries back to Houston to open at the Crescendo Jan. 15 . . . **Pepper Davis & Tony Reese** due back at Eddys' for the third time, opening Jan. 10 . . . **Gene Austin** heads for Las Vegas and holes up for a spell for some songwriting, after his present engagement at Eddys'. Austin is grooming himself for a trip abroad, and has a deal pending for a drama with music on BBC from London in February. His new singer, **Tommy Dean,** will accompany him abroad.

Dallas

Allen & DeWood, in the Statler-Hilton's Empire Room, to give way to **Kirby Stone Four** on Jan. 9 . . . **Ray Anthony** and **Euel Box** bands into new Municipal Aud. (31) for New Year's party sponsored by Dallas Jaycees . . . **Georgie Jessel** set to toastmaster Southwestern Men's Apparel Club banquet Jan. 6 . . . **Don Cherry** opens Jan. 2 in Adolphus Hotel's Century Room. **Liberace** follows, Jan. 18-29, with **Sonny Howard** inked for Jan. 30-Feb. 12 and **Tito Guizar** dated for Feb. 13-26 . . . **Joaquin Garay** into private King's Club for two frames . . . **Jon & Sondra Steele** now playing annual holiday session at Cipango Club . . . Bachelors Club brought back **Bobby Batson & Lieux Dressler** for another run . . . Singing pianist **Mal Fitch** now at Club Marquis . . . **Jean Shannon & Brooks Bros.** set for Jan. 11-12 at Greater Dallas Club . . . **Johnny Aladdin,** also exotics **Wendy Knight, Peggy Steele** and **Toni Mohr,** due Jan. 6-19 at midtown Colony Club, with **Terri (Cupcake) O'Mason** and **Dick Broderick** succeeding Jan. 20 for six frames . . . Theatre Lounge brought in comedian **Jack High** and exotic dancer **Janie Revlon** to abet the bill of three other strippers . . . **Leo Ross,** 88'er, into Pastory's Cafe for a stay.

Atlanta

Preparing for gala New Year's Eve business, Atlanta dine & dancers have booked sock talent to carry them through holidays . . . Henry Grady Hotel's Paradise Room is leading with **Harvey Boys,** backed up by **Phil Lawrence & Mitzi,** terping duo, **Gene Silla,** European novelty act, and **Four Larks** . . . Atlanta Biltmore Hotel will have two rooms going full blast, with singer **Freddie Martell** in Empire Room and **Ray Eberle** band playing for dancing in Exhibition Hall in special Eve frolic spotlighting thrush **Paula George** . . . Manager **Danny Demetry** will hold open house at Zebra Lounge in Howell House lobby . . . Accordionist **Graham Jackson** will stroll and entertain customers at Luau, Polynesian-American eatery on Peachtree St. . . . **George Petras, Ann Arlington** and the Pigalley cast will celebrate New Year French-style in Leb's downtown rendezvous . . . **Mark Dinning** will emcee holiday show at Imperial Hotel's Domino Lounge, with spotlight on **Marta Dane,** exotic dancer, plus singing of **Dick Broderick** . . . **Yvette Duval** one of the newcomers on show at Club Peachtree on bill with **Tamara** and **Joey Atlee** . . . **Diane Sinclair** heads revue at Clovis Club, featuring comic **Sammy Sweet** . . . **Jim Scott Duo** is holding in Dogwood Lounge.

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Brit. Blackpool's $21,000,000 Fix-Up

Blackpool, Eng., Dec. 30.

An ambitious plan for redeveloping the heart of Blackpool, leading north-of-England show biz resort, has been outlined. It will include the famous Golden Mile, promenade of sideshows and carnivals.

In present form, the $21,000,000 scheme would take 15 years to complete.

Scheme would embrace two-tier promenades and three new multistory buildings, Auto parking buildings are also planned.

Upper deck of a two-tier promenade at seafront would provide room for thousands of extra deck chairs, to be used by summer visitors.

Plan will be considered by local council early in 1958.

Blackpool draws millions of tourists each summer, and boasts over a dozen live revues, with top show biz talent from U.K. and America.

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Settle Tommy Steele Mgt.

London, Dec. 30.

Legal conflict between impresario Harold Fielding and Larry Parnes and John Kennedy, managers of Britain's top rockster, Tommy Steele, over the acceptances of future bookings, has been settled.

A statement outlining the settlement said that under a revised agreement, Fielding had been granted promotional and sole booking rights for a number of years, and his agency, in conjunction with Parnes and Kennedy will now negotiate overseas visits for Steele to South Africa and other countries. It was the South African booking which led to the action.

N.Y. Cafes Having A 'Picnic' at Eve

Organizations are supplying the major amount of business coming in for New Year's Eve. Broadway niteries readied to hang out the SRO sign on Monday (30) and anticipate sellouts by the end of the business day or early the next day. The major reason why bonifaces refused to claim sellouts on Monday was that many reservations hadn't been shored up by advance payment of the minimum. However, most of the organizational coin had been collected, and prosperous business was anticipated.

Although most hotels anticipated sellouts by the Eve deadline, space was going slowly in some situations. The Waldorf-Astoria, however, has the Starlight Roof sold out for a party by RCA Victor dealers. Pearl Bailey will appear in three rooms—the Starlight, the Empire Room, where a $30 minimum plus tax prevails, and the Norse Grill, with a $22.50 bottom. On Monday there were still some reservations open in the other rooms. The inn's Sert Room has a private dinner dance. The Persian Room of the Plaza at $27.50 was sold out last week.

For some years now, nitery owners have felt that the money to be derived from New Year's Eve could be topped by a good Saturday night. On the Eve, they point out, there's only one show, while two and three good houses can be expected on a good weekend night.

Toronto's Big Top

Toronto, Dec. 30.

Topping Toronto's niteries, it will cost New Year's Eve partygoers $50 a couple, plus bar bills, to hear Harry Richman for one night at Le Caberet. The tab is $40 a couple, plus drinks, at the Royal York Hotel for Nelson Eddy. Bars at all spots close at 1 a.m. Lord Simcoe Hotel, with no floorshow, has a charge of $35 for dining and dancing only.

Yanked out of the King Edward Hotel, on last-minute orders of the Ontario Liquor Control Board that its regulations forbid a performer under 21 to appear where drinks are sold, was Mary Francis, 17, recent winner of an Arthur Godfrey "Talent Scout" show and daughter of Magistrate Frank Ebbs.

London Cafe Eyes TV Tie To Share Pay on U.S. Acts

London, Dec. 30.

A new pattern for talent booking in niteries, in which cafes and tv would share the financial load, may be established in the New Year. Harry Morris, boss of the Colony restaurant, is leaving for his annual talent prowl next month with the objective of finding artists who can be used on video as well as in his cafe.

The move was motivated by a bid by both tv and the Colony to ease the financial strain in bringing performers over from America for short stints. Normally, a tv network can offer an artist only two or three dates and transportation and other charges don't always justify the costs involved. Morris' idea is to share the costs with a tv network and use the acts as cafe attractions on a sharing basis with tv.

Leslie A. MacDonnell, who runs his own talent management agency, will probably be accompanying Harry Morris on the trip.

U.S. Court Awards BAA 15G Vs. Hirst In Philly; Phillips Poised for Action

The Burlesque Artists Assn. last week was awarded $15,000 by a jury in the U.S. District Court in Philadelphia, against the Hirst burlesque circuit. BAA had sued the theatre operators for $20,000 alleging breach of contract during the period from 1951-53 when a pact between both parties was in effect. Suit had started Dec. 3 and continued to the night of Dec. 24 when the jury completed deliberations.

The victory in the U.S. court now paves the way for Thomas Phillips, who had been executive secretary of the BAA since its inception, and who was let out by the Associated Actors and Artistes of America, which awarded the jurisdiction to the American Guild of Variety Artists, to seek court action on a return of his stewardship of that outfit. With the decision that the BAA is a valid union, Phillips plans further litigation.

In the Philadelphia test, attorneys for Phillips alleged that, since the BAA contract with Hirst there was a provision that the circuit was to see to it that all performers it employed would be members in good standing of the union, Hirst's failure to live up to that clause caused the BAA a loss in dues and membership.

Representing BAA in the action was the law firm of Schnader, Harris, Seagal & Lewis, while Blanc, Balder, Steinbruch & Steinberg represented the Hirst interests.

Berger, Ross & Steinman New Management Co.

A new personal management firm, Berger, Ross & Steinman, has been formed with N.Y. headoffices.

Toppers comprise Sam Berger, formerly with the Hit Parade Management office Kal Ross, a former disk jockey, and Harry Steinman, onetime operator of the Latin Casino, Philadelphia, and Sugar Hill, N.Y.

185G Rock 'n' Roll

Continued from page 1

strike hit New York, as has been threatened for New Year's Day, it's expected that the last five days will be considerably slimmer for the house. However, Freed is expected to walk off with one record week.

Freed always plays either the Broadway or Brooklyn Paramount during holidays when maximum gross can be obtained. He once played the N. Y. Par during a Washington's Birthday period, but that take was considerably below expectations since there weren't enough school holidays.

At one point the line stretched from the Par, located at Broadway and 43d St., down to Eighth Ave., around to 42d St. and back to Broadway, and reached across the street on the way to Sixth Ave.

O'seas for 'Cindy & Me'

Comedian-author Joey Adams and his wife Cindy, start Friday (3) to Europe on a flight which will hit London, Paris, Rome and the French Riviera.

Trip is to set up a showplane they will head for Air France and booked by the Tausig Travel Agency, which starts out April 12.

Mpls. Auto Show Books Georgia Gibbs, Dagmar

Minneapolis, Dec. 30.

Stage lineup for this city's third annual Auto Show in the Auditorium, Jan. 3-12, will comprise Georgia Gibbs, Dagmar, singer Jim Eddy, slackwire artist Dieter Tasso and the Topnotchers, comedy instrumental trio.

Produced by Max Winter's Minneapolis Attractions Inc., the show is sponsored by the Minneapolis Automobile Dealers Assn. There also was a St. Paul Auto Show for the first time early this month.

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Drew Pearson Lets 'Variety' in On Michael O'Shea's GI 'Sahara Safari'

By DREW PEARSON

Tripoli, Libya, Dec. 24.

Each year producer - director Michael Sean O'Shea tags our annual 90-minute volunteer musical packages with a title geared for local consumption by servicemen stationed at overseas military bases played yearly during the pre-Xmas season. For this year's trek to North Africa, "Sahara Safari" was a fitting label but GI audiences out front were quick to accept my re-christening the unit "The S.O.B. Follies of 1958," proving as in former years that the pewholders, from brass to non-coms, are a pretty hep crowd. They dig that Harry S. Truman-Drew Pearson bit as solidly as they do rock 'n' roll and any references to the newer crop of tv personalities and video commercials.

After break-in performances at Lajes (Azores) and Port Lyautey (Morocco), the entire troupe was given a warm welcome by the Base Commander, M/General Richard J. O'Keefe, here at Wheelus Air Base.

Sahara Safari
(TRIPOLI, LIBYA)

Drew Pearson's presentation of a musical revue produced and directed by Michael Sean O'Shea. Stars Clara Cedrone & Damian Mitchell; features Joy Hodges, Barney Ross, Siri, Burt Bacharach, Dorothy Dennis, Hartford Agency Models (5), 4 Jumping Jacks; costumes, Tina Leser, Violetta Giovagnoni, Dacee, Peiser, Elgee Bove. At Wheelus Air Force Base Theatre, Dce. 17, '57; invitational audiences.

The variety turn got off to a flying start at the local base theatre with the musical combo, the Four Jumping Jacks (members of USAF Band, Bolling Field, Wash., D. C.) rendering a pace-setter version of "Up The Lazy River," followed by "Sweet Georgia Brown" and a Latin-tempoed rendition of "I Could Have Danced All Night." The handsome quartet, sporting charcoal brown civvies, remained onstage to back the rest of the show under the musical direction of Burt Bacharach, composer-accompanist whose impressive current disk rep as a tunesmith enhanced this "direct from Broadway" all-pro cast.

Utilizing drums (Bill Walbridge), vibraharp (Frank Dwinnell), accordion (Dino Pozzobon) and piano-guitar (Steve Johnson), these full-sounding cats got solid mitting with their socko arrangements and strong rhythm base. Walbridge deserted the drums for the vocal on "Sweet Georgia Brown" and had to beg off to repeated salvos. The personable foursome, who plan to continue as a combo upon their discharge from the USAF, should have it made in the not too distant future.

Joy Hodges, pert and pretty, whose legit-film-video background preceded her first appearance as femcee-singer, earned wolf-whistles and plenty of audience attention as she opened big with "Happy to Make Your Acquaintance" (a fave from "Most Happy Fella'") and segued into "Just in Time." Gowned in a white strapless sequin-studded bouffant creation, she fairly floated on and off stage looking for all the world like a Xmas tree decoration. Having belted out her first two numbers to plenty of palm-whacking, she whammed over her hostessing chores to no less effect. At every turn she was a charmer and her obvious sincerity and pleasure in being on tap to entertain the boys registered with every GI.

Barney Ross, former world's welterweight and lightweight champ, whose autobiog, "No Man Stands Alone," has been moving in the nation's bookstalls, came on to strong applause. After a three-minute warmup about his pugilistic background (with lots of questions and answers tossed back and forth across the footlights), Ross explained the purpose of his being a member of "Sahara Safari" was to unveil the USAF's newest secret weapon. This served as intro to statuesque Siri, the 6'-3" glamazon who has earned a rep in legit-tv-cafe circuits. Billed by Ross as "Miss Misguided Missle of 1958," Siri flipped the house with an electrifying entrance garbed in a silver sprayed space suit. Skin-tight and hardly designed and executed for strolling on this or any other planet, the sputnik-inspired costume drew deafening applause from the orb-popping spectators.

Following some topical, local-interest patter devised by O'Shea, Ross and Siri updated the lyrics of "I Can't Give You Anything But Love, Baby" and socked across the former fighting champ as a master at throwaway gags and animation. Whenever the lyric was lost, Ross recouped with sight laughs and ad libs that would have been a credit to a Milton Berle. Beyond just standing there looking like a sleek, well-stacked space rocket, the platinum-tressed Siri worked hard at every gag and proved her mettle as a comedienne. This all-in-one Monroe-Mansfield chick is slick in the timing department, too. For their wrap-up, Ross and Siri did a cha-cha-cha that belies description. They romped off to a thunderous ovation and could have encored repeatedly.

The beautiful Hartford Agency Models (Mae Conley, Ginny Gaylor, Louise Manning, Hope Ryden, Joanne Smith) opened with a military march parading oversized Air Force fatigue shirts and hats. They performed a close-order drill a la the Music Hall's Rockettes, with Ross handling the GI marching orders backed by the Four Jumping Jacks and the melodic Air Force Marching Song. Each model, a dazzler, was introed individually and called upon to identify her hometown. Audience members and models alike represented Brooklyn, L. A. and Miami and the expected wolfcalls were ear-splitting. For their second turn, the Hartford babes went overboard on eye-appeal while staging a Tina Leser fashion show of 1958 swimsuits. Miss Hodges handled the commentary on these by-the-beautiful-sea outfits and did it tongue-in-cheek. If anyone was listening, femcee Hodges was throwing away lines that were gems for impromtu gabbing.

At the halfway mark, Burt Bacharach (of Famous Music) took over at the mike and accompanied himself on the piano while singing a medley of his own compositions which garnered the rapt attention of the military aisle-sitters. He floored the happy GI's with his Jerry Lewis tune, "Sad Sack," gave them "Story of My Life" (Mary Robbins' current click) and finished up with a boffola rendition of his "Winter Warm" (Gale Storm's Dot platter). He begged off with his latest, "Magic Moments" (Perry Como). Could have stayed on all night. Following the Hartford dolls in those Tina Leser ensembles wasn't an easy spot to fill, but this talented youngster held the spectators all the way.

In the next-to-closing spot, Dorothy Dennis (Mrs. Alfred A. Strelsin), former legit-cafe singer, has a rousing opener with "Get Happy" which she sold with bounce and energy. Garbed in a Violetta Giovagnoni sheath of shimmering pale blue satin, this brunette stunner palmed her audience with "'Deed I Do." Stylish and loaded with class, Miss Dennis inspired tempestuous salvos from the outset that to shouts for "more!" For an encore she duetted with Miss Hodges on the rock 'n'-roll "I'm Walkin'," which they warbled to hefty on-beat response from out front. Tossing in some r&r leggery didn't slow up matters, either. They flashed offstage in a blaze of glory leaving the jumping GI's in an uproar.

Clara Cedrone & Damian Mitchell, who played the Labrador-Newfoundland-Greenland circuit circuit two years in a row with this correspondent, opened big, as usual, with a swiftly-paced "Side By Side" patter-song. When the airmen were through rolling in the aisles and back in their seats, the duo hammered away at the GI's once more and whether it was an updated "Begat" or their sure fire "Mother" bit, these youngsters were the unquestioned stars of the show. Their popularity was further insured by insistent demands for encores. The hard-working team had to fill the requests since there was no way of continuing the show without giving the out-fronters more of the same. Their rock 'n' roller, show without giving the out-fronters more of the same. Their rock 'n' roller, "Li'l Darlin'" was a gasser, and to prove how hep the lonely GI's stationed at this mammoth North African air base are on tv names and shows, Mitchell's takeoffs on Ed Sullivan, Elvis Presley, Wyatt Earp, "Maverick" and "Have Gun, Will Travel" were bigleague right down the line. Miss Cedrone's satirical impressions of Ingrid Bergman, Betty Furness and an Italian commercial commentator were standouts, easily recognized and hysterically received. For their closer, they chirped their signoff, "We Love You." In a sentence, they were merely sensational and deserved having the show built around them.

Back to open the finale were the Hartford Models in elegant gowns topped off with glamour furs by Peiser. These haut conture dolls wrapped it up with the entire cast onstage singing a reprise of "Happy To Make Your Acquaintance" and finishing with "Merry Christmas, Happy New Year to all."

In the role of presenter of the package, Pearson continued to prove to be gawky and ill at ease when surrounded by show business guys and dolls. In his opener, when greeting the audience and apprising them of what was to follow, he pretty much held his own, it was when he took an active part in the stage procedings that his hefty know-how on the lecture platform seemed to desert him. As a "single," he managed fairly well, even to the point of extracting an occasional yock from his listeners.

The man who rates special mention and thanks for the success of these shows is Michael Sean O'Shea, former publicity chief of the American Theatre Wing, who casts, rehearses and directs the volunteer units in New York before going overseas. His show biz savvy is apparent and from the reception accorded each playdate, the ex-GI knows what military audiences want and expect. O'Shea eschews ever appearing during a performance, preferring to remain backstage rather than taking an on-stage bow. This VARIETY salute will serve as an acknowledgement of his major contributions to the shows given at every American air base, except one, from the Azores to Tripoli during the 10-day, 10,000 air mile junket.

(Editor's note: In addition to the "Sahara Safari" unit, Pearson's pre-Xmas tour of American air bases in North Africa included a series of games by Abe Saperstein's Harlem Globetrotters and the U.S. All Stars basketball teams. Philadelphia's Dave Zinkoff handled the announcing chores, with John Fox as referee. Benny Schirtzinger, 22-year-old world champion batonist, did his specialty with flaming batons before and during halves. According to Pearson, Harlem's Chico Burrell was a "show-stopper" with his comedy antics while Wayne U.'s George Brown brought each group of spectators to their feet cheering loud for his long shots. As with the personnel concerned with the variety unit, "Sahara Safari," the Globetrotters and U.S. All Stars went along on the tour without renumeration. Transportation, accommodations and all meals were provided by the U.S. Air Force in exchange for the talents and services rendered.)

Paramount, N. Y.

Alan Freed, Sam "The Man Taylor Orch, Fats Domino & Orch, Jerry Lee Lewis, Everly Bros., Buddy Holly, Crickets, Rays, Danny & Juniors, Paul Anka, Lee Andrews & The Hearts, Shepherd Sisters, Little Joe, The Dubs, Thurston Harris, The Teenagers, Jo Ann Campbell, Twin Tones, Terry Noland; "It's Great to be Young" (Indie), reviewed in VARIETY *June 13, '56.*

A periodic madness descends alternately upon Broadway and Brooklyn during the holiday seasons. Alan Freed and a troupe of rock 'n' rollers and hillbillies, more correctly called rockabillies during this cycle, descend upon the Paramount, either in Brooklyn or New York, and succeed in populating the theatre with warm bodies, mainly in the juve category.

Rock 'n' roll still shows its strength for the very young. The juves all but create riots in and out of the house, and probably wouldn't stop at that but for the tremendous number of uniformed police.

The new show as displayed at the Broadway house shows little difference in any respect from previous editions. The acts sound and look alike and the audience behavior is about the same as well. At show caught, it was difficult to distinguish either acts or numbers. With the kids bobbing up and screeching continually, neither sound nor sight was permitted in any quarter of the house. Perhaps the kids came here for an admission as high as $2.50 to hear themselves perform. After all, they do sing along with all the performers. The more histrionic of them scream, some organize groups that sway to and fro and nearly all of them rhythmically clap their hands and stomp their feet.

For all practical purposes, the kids outnumber and outshout those onstage. Too many couldn't be heard sufficiently to judge their calibre, but the tenor of the audience was evident at all times.

However, there are some standouts, such as Jerry Lee Lewis, a wild one, who kicks, shouts and does everyhting to entice attention. The kids get into a frenzy. Another top performer is Fats Domino who, at the piano, sometimes provides a sense of logic to the proceedings. Jo Ann Campbell is also a bright light, infusing some charm into the proceedings.

Then there are the Everly Bros., with two guitars, who hope to be performers some day. Buddy Holly, the Crickets, thg Rays, Danny & The Juniors, the Teen Agers, Paul Anka, Lee Andrews & The Hearts (they tried to be sad with a rendition of "Teardrops"), Shepherd Sisters, Little Joe, the Dubs, Thurston Harris, the Teenagers (sans Frankie Lymon), the Twin Tones, Terry Noland and the orchestra headed by Sam "The Man" Taylor, and so on, and so on. Soon—nobody can tell the difference—the sounds come out very even and in a few exceptions, the audience reaction is the same.

Jose.

New Acts

CHARLIE APPLEWHITE
Songs
30 Mins.
Adolphus Hotel, Dallas

Young Charlie Applewhite, native Fort Worthian who got his show biz start here as a singing waiter in 1952-53—and plugs that point— is debuting his new nitery act. He's skedded for followup dates after his Army release in March. Currently he's using furlough time to fill a fortnight booking in the Century Room.

His GI stint, where he's been doing radio for Special Services, has served him well. He's no longer the wide-eyed, naive boy who got his break from Milton Berle and was showcased on the latter's tv shows. Now he's confident, has an easy, poised manner that adds to show savvy, so he'll be ready and waiting come discharge time. He has nifty material to weave around his songs and his piping has never been better.

Opening to a packed Century Room, singer was off fast, belting "Almost Like Being in Love" for hefty response. Between tunes he says, "Sounds corny, but it's the truth," and it is. He deftly details his local singing waiter stint, his New York door-to-door agentry, and his Berle break. Dramatic patter is broken by sock vocals. "You'll Never Walk Alone" scores, and he builds with "Without a Song," sans backgrounding until halfway through.

Roaming ringside with a hand-mike, youngster nabs rapport with w.k. tunes, "I Love Paris," "There's a Small Hotel" and rates yocks with special, topical lyrics to "Will You Still Be Mine?" to rib localites. Reprises his Decca waxing of "Ebbtide" and tries to get off with "Lady Is a Tramp," but has to return for a begoff "White Christmas." When he's permanently in mufti, Applewhite is a sure bet as a nitery headliner. *Bark.*

JUDY BRUCE
Songs
13 Mins.
Hotel Von Steuben, Wiesbaden

A slender young redhead from London, Judy Bruce packs a wallop with her first night club stint here. She's a well dressed and very pretty singer who looks like "the lass with a delicate air" and sings with lots more punch. Her versatile voice and top stage presence reveal her pro background (she sang in "Damn Yankees" in London). She does some standard pop numbers; her British accent is hardly a drawback with the heavy American audience here.

But she's really sensational in offbeat material such as a Persian swing number called "Climb Up My Garden Wall," and in an appealing cockney-accented "Me and My Dog Are Lost In the Fog." She's a newcomer who looks like she's headed for the bigtime.

Haze.

GASTOR PARKER JR. & EDDIE
Comedy, Juggling, Songs
14 Mins.
Hotel Von Steuben, Wiesbaden

Mobile-faced young Gaston Parker Jr. is one of the most unusual and versatile comics to come along in a long time. The funny Frenchman with the cleverly planned word mistakes starts with a juggling routine reminiscent of "the world's worst juggler" done by Fred Allen. Then he swings out on a guitar, beating in on the reverse side like a bongo while singing some fast French ditties and yodeling.

Routine ends with comedy piano playing. Accompanying part of the business is a plump little brunet French girl yclept Eddie who sings operatic arias offkey to his broken-down piano stylings. Only drawback of the whole act is a forced pratfall finish which isn't as successful as the other stuff. Act would be a natural for tv in the States. *Haze.*

THREE DEUCES
Songs
14 Mins.
Hotel Von Steuben, Wiesbaden

Three Deuces are a trio of good-looking young Canadians who are now appearing in night clubs in Europe, headlining the current show at this American Air Force hotel in Germany. Group has recorded for Coral, and this is their first nitery stint here. While they can do the soft and sweet numbers with beautifully blending voices, their act is a little slow-paced when they encounter such numbers as "Love Is a Many-Splendored Thing" and "Old Man River." When they switch to rock and roll, however, with such jumping tunes as "Stop You're Rocking the Boat," "When the Saints Go Marching In" and a splendid, fast spiritual called "Rain Rain Rain," they stop the show.

The boys are well tuxedoed and a most attractive trio without any of the forced, unpleasant mannerisms and striving for effects that such groups occasionally have. Act shows poise and practice.

Haz

LUCERITO TENA
Flamenco
10 Mins.
El Chico, N.Y.

Flamenco dancer Lucerito Tena shows a great feel for this Iberian art. Her footwork is sound and colorful, she shows a respect for the traditions of the dance, and displays a great vitality in pounding out the wild and uninhibited dances handed down by generations of Spanish gypsies.

The senorita is dressed in colorful Spanish garb. She uses some of the traditional frame work of the various terps, but also shows an ability to improvise and do takeoffs on accepted patterns. In the specialized situations where Castillian choreography is needed, Miss Tena is a natural. She will have concert capabilities when her full potential is realized. *Jose.*

LES CINQ PERES
Songs, Comedy
20 Mins.
Deauville, Miami Beach

This group is a Parisian import that makes a lot of funny noises, but end-effect wears off quickly as the quintet of mugging males rearrange groupings while working out what can loosely be classed as lampoons in song. What they are trying to project is lost, chiefly because the language barrier. The avante garde air of it all, complete to one member with overlong mustachios, is the only truly comic effect achieved. Their "harmonics" and satirization of group singing—if that is what they are trying to convey— is not made for a pop night spot audience.

Perhaps in the intimeries that cater to the cultists it may go but, as of this viewing, not for the commercial rooms. *Lary.*

'Military Pride'

Continued from page 1

the Italian army in Greece. Producer Levy already is on record as saying he didn't expect the picture to be shown in Italy.

The subject of the war, particularly the last war, is a ticklish one for Hollywood since—inevitably—the question of distribution of credits arises. Each nation jealously guards its military traditions and takes pride in its accomplishments. Since audiences are primarily interested in identifying with their own army, the accent inevitably is on the nationalistic side.

Thus, Britain laughed and complained when Errol Flynn captured Burma in one film, and it complained again when, in "The Dam Busters," as shown in the States, some Flying Fortresses were cut in on the Coast.

A Frenchman who saw "Paths of Glory" last week thought it was "too strong." He felt that many Frenchmen would object, particularly since the film was made by Americans and concerns itself solely with an incident within the French Army.

Waldorf-Astoria, N. Y.

Guylaine Guy, Dornan Bros., Emil Coleman and Bela Babai's Orchs; $3-$4 cover.

For the Christmas holiday stanza, between Harry Belafonte's closing and Pearl Bailey's opening on New Year's Eve, the Empire Room presented Guylaine Guy and the Dornan Bros.

Miss Guy is a pert, extremely attractive, pixie-like French chanteuse who managed to impress despite the rudeness of pre-holiday celebrants on opening night. She has the typical husky voice of Gallic chirpers, but avoids the stereotype with a fresh, bouncy quality that is appealing. Her repertoire follows the pattern of her singing countrywomen and includes "Ca C'est Formidable," which Miss Guy has recorded for Victor, "Le Ciel," "Un Gamin de Paris" and a Gallic version of "Tammy." She is particulary effective with a 1920s jazz tune in which she is backed by a banjo. "Encore," in a beguine tempo, and "La Mer" are also scorers for the petite French import.

The Dornan Bros.—Charles and Leo—are familiar entries in the posh saloons. While their material may seem corny, it has the ability to hold and entertain the customers. Charles, who carries the brunt om the act, has an Edward Everret Horton quality and establishes a rapport with the clientele quickly. He tosses off gags, speaks to ringsiders, dances around the room, and joins his brother in a number of songs.

Most surprising aspect of the act is the ease with which the Dornans can induce customers to the floor for audience participation stuff. They have the paying customers shaking maracas and beating away on toy drums. On the floor, they place wigs and hats on the victims and manipulate them as if they were puppets. Act garners beaucoup laughs and mitting.

Emil Coleman's crew provides its usualy hep backing and alternates with Bela Babai's outfit for the dancing pleasure of the customers. *Holl.*

Flamingo, Las Vegas

Las Vegas, Dec. 27.

Judy Garland, Bobby Van, Don Kirk, Flamingoettes (13), Jack Cathcart's Orch (21); choreography, Jean Devlyn; special material, Roger Eden, Jack Cathcart; Miss Garland's wardrobe, Helen Rose; produced by Sid Luft; $3 minimum.

Judy Garland returns to the Flamingo Room for a two-framer, this time without the dancing boys to back her. The emphasis is on song, and what terping she does is with Bobby Van, who is a fine teammate. Miss Garland's preem audience found her in excellent voice and with a pleasing air of informality—she capped off the turn by bringing 12-year-old daughter Liza onstage for a couple of numbers.

Initiating with a belting "I Feel A Song Coming On," star neatly segues into a "My Fair Lady" medley, then revives the special material she did as an opening number at the Palace in 1951. Other numbers include "When You Wore A Tulip," "How About Me?" and the inevitable "Over The Rainbow." With Van she does "You're Just In Love," and the tramp-terp-chirp, "A Couple of Swells."

On his own, Van clicks from the beginning with a special "Hello To Vegas" song & dance, and displays lofty prowess as a hoofer throughout his act. He gives VARIETY a free plug by pulling a copy out of his pocket and telling about the time he was reviewed under "New Acts"—then repeats the skit which got him his first notice. Keeping VARIETY in the act, he goes back 50 years for an impresh of an act being reviewed at that time: George M. Cohan. Van is fresh and fast, serving as an ideal balance for Miss Garland.

The Flamingoettes are involved in an especially effective production number entitled "Night and Day," with clever choreography by Jean Devlyn and gorgeous costumes by Dave Berman. Don Kirk sings the title song with gusto. Jack Cathcart and the orch deserve a special accolade for the musical backing. *Duke.*

Rimbo's 365 Club, S. F.

San Francisco, Dec. 26.

Mary Meade French, Skeets Minton, Double-Daters (4), Dorothy Dorben Dancers (10), Allan Cole, Al Wallace Orch (9); $1-$1.50 cover.

Mary Meade French is a tall, well-stacked honey blond, who parlays a lot of professional savvy and natural charm into a very well-received act. She has a good singing voice, smartly fashioned special material and a nice change of pace in songs.

She opens with "You Do Something to Me," swings into a takeoff on shampoo commercials as a number of top pops composers would write it, runs through "My Ideal" and some special lyrics for "Little Gal Looking for Someone to Love" and her own version of "Thanks for the Memory," and winds up with a chanteuse bit, "Autumn Leaves" ,and "Pigalle." Customers are strong for her 17-minute act.

Skeets Minton, using half a dozen dummies, relies on his uncanny mimicry of singers for his ventriloquial act. Unfortunately, this doesn't come off very well because most of the gags between songs are ancient. Example: "I drove up to Reno Sunday night and all the losers were coming at me four-abreast on a two-lane highway." This, and similar Las Vegas-type gags should be permanently retired. They are so jaded by repetition that they don't even raise a titter any more, especially when used by a low-pressure comic, such as Minton, at a dinner show.

Heldover Double-Daters, two guys and two gals, sing and dance "This Is it" and "The Old Soft Shoe" pleasantly, and emcee Allan Cole and the Dorothy Dorben line turn in their usual excellent show. Al Wallace orch is tops. Hour-long show is set for three weeks. *Stef.*

Eddys', K. C.

Kansas City, Dec. 26.

Gene Austin (with Tommy Dean), Pat Wilson, Tony DiPardo Orch (8); $1-$1.50 cover.

Crooning songwriter Gene Austin heads the bill at the Eddy Restaurant for a 15-day stand, his first engagement in this plush spot and a switch for him since he played the Hotel Muehlebach up the street about a year ago. An unusual booking also has songstress Pat Wilson on the bill, and young Tommy Dean works with Austin, although he is unbilled.

The result is a crisp, sparkling show, possibly a bit overlong at an hour, but certainly approved by the customers. Austin is an unusually strong night club entry, sitting at the spinet and reeling off a couple of dozen songs with which he has been associated as writer or plugger, including his top hits, "My Blue Heaven," "Melancholy Baby," "How Come You Do Me Like You Do," and the newer "Tinkle Song" and "Too Late." What apparently please the customers is his ooooh-woooo song style, as well as the numbers themselves, for they give rapt attention throughout.

Midway he brings on young Tommy Dean as a singing "find" (and a distant relative), and the youngster pours out a trio of songs in fine style with his own guitar work in support. Goodlooking boy with a distinctive voice (showing the Austin influence, to be sure), he's in the mold of today's young pop singers.

In the opening spot, Miss Wilson has a bit of a problem pacing her turn when trimmed to 20 minutes, but works in an effective selection of songs all specially styled for her and brightly delivered. She has an unusually good thing in a cha-cha arrangement of "Fascinatin' Rhythm," makes a dramatic bit of "Limehouse Blues" and surrounds them with hit paraders and standards. *Quin.*

Le Vouvray, N. Y.

Elmer Gordon, Michael Sandeval & Jimmy Parker; no cover or minimum.

New York's eastside, now dotted with a myriad of small rooms, is showing an increasing amount of concern for entertainment. The area inherits a natural lunch business from the flood of new office buildings up and under construction. However, once the subways take this flow of citizens out of the section, the upper eastside once again becomes a quiet and pleasant place.

Larry Wonderling, a vet in eastside operations and who periodically turns the dining room into a cafe operation, has this time changed his format with a series of musical turns. His major bits are the pianistics of Elmer Gordon and the piano-fiddle team of Michael Sandeval & Jimmy Parker. Gordon plays a flashy set of ivories. He has a hard-hitting approach, uses a lot of imaginative figurations that entice attention. His pianistics take in a wide gamut, from pops to classics to musicals.

Sandeval & Parker give the spot a romantic setting. Parker strolls with the violin, evoking moments of Magyar madness as well as the easy and pleasant items adaptable from the Viennese as well as the pops. The duo gives the spot a lot of color. *Jose.*

Latin Quarter, M. B'ch

Miami Beach, Dec. 27.

Donn Arden production of "Holiday For Love," with Sue Carson, Bernard Bros., Queti Clavijo, Bob DeVoye Trio, Rudy Cardenas, Gina Gerardi, Martha Errolle, John Juliano, Gene Varrone, Tony Mack, Ray Kyle; staged by Arden; original music and lyrics, Pony Sherrill, Phil Moody; costumes, Freddie Wittop; musical direction, Walter Nye.

With ex-partner Lou Walters gone to his own spot up-beach, E. M. Loew has brought in Donn Arden as producer for his refurbished Palm Island landmark, and obviously, he's handed him a handsome budget for initial staging under the new regime. Arden has come through in great style. His production is an opulent, glittering affair that sustains pace and imagination in group concepts throughout the 90-odd minutes it takes up the ceiling-mirrored new stage installed. The solo acts around which the whole is framed are all worked in smoothly, and on their own average out as show-stoppers to heighten overall impact on the audience. Impression is left that this is probably the best show seen in this room in several seasons.

The Bob DeVoye Trio initiate the show-stops with their fast, modern-adagio routines; Sue Carson whams with special material tailored to her "wide-eyed innocent" approach to the sly lyric and the broad, incisive lampoons of top singers styles, notably Lena Horne and Pearl Bailey; and the third of the topliner three; the Bernard Bros., are back after a couple of years to again big-hit with pantobiz to nutty recording mixups that befit their flair for burlesquing their platter subjects. The heavy mitting is on a continuous rise.

Credit Arden's artful stagings for building the click aura via his colorful groupings and clever concepts in the basic book. It's an international grabbag to allow for addition of set-pieces and backgrounds, integral parts of the production. Tiny Gina Gerardi provides the soubret role with verve and excitement; Martha Errolle is a handsome soprano who lends grace to her numbers, notably in the "La Scala Time" operatic insert with tenor Gene Varrone. Rudy Cardenas and his fast and furious ball-and-hat tricks end sock novelty; Queti Clavijo raises tabler cheers with her expert flamenco stomps worked out on a tiny drum as stage.

The line and showgals are all lookers who handle assignments in assured, effective manner. Arden's choreography is fluid and as noted, imaginative and original in the patterning. He makes excellent use of the male contingent, both in vocal and dance stuff, to stamp the revue as one of the best in town and a strong lure for attracting the patronage to the Island location from the hotel-row mainstem. Walter Nye rates a special nod for his batoning, a chore made the more difficult by use of a scrim to separate the orch from the production up front. The principals remain until mid-January, when Milton Berle and company arrive for a six-week stay. *Lary.*

Blue Angel, N. Y.

Tom Lehrer, Felicia Sanders, Dorothy Loudon, Elaine May & Mike Nichols, Jimmy Lyon Trio, Bart Howard; $6 minimum.

The school holidays fill a gap left by Christmas shopping or pre-New Year's Eve doldrums in instances where proper attractions have been set. In the case of the Herbert Jacoby-Max Gordon operation, fact that Tom Lehrer is on the bill has brought in the collegians in highly profitable swarms. Lehrer came to note with disking of an album of tunes that should be faves of the Jukes family. When he sings about the tender joys of poisoning pigeons in the park, or the stirring revival-type tune guaranteeing that with present nuclear weapons "We'll All Go Together," or sings an ode to commercialism of the Christmas holidays, he strikes a responsive note in the youngsters and elders as well. No doubt some of the cerebrals of the academic set feel the same way he does about the world the adults set up for them, and they find joy in the fact that least somebody can make light of it.

Lehrer's humor is acerbic, based on topics very much in the news and founded upon realism. He's an annual in this spot around this time of year, and a virtual guarantee that the Blue Angel will fill up. His stature as a performer has increased during his periodic visits here.

The rest of the bill is equally sprightly. Holdovers Elaine May & Mike Nichols continue to firm up their hold on Blue Angel audiences, but it still seems like a specialized and precious kind of humor whose spark of life would be destroyed if purveyed before mass audiences on the slum side of Park Ave.

Others have been here previously. Felicia Sanders can sing sensitively or can essay a comedy number with excellent results. Dorothy Loudon can also extract the maximum humor out of a song and her singing essays on southern cooking and other assorted subjects make for an entertaining semester. The backing by the Jimmy Lyon Trio and lull music by Bart Howard are other plus factors in this hospice. *Jose.*

Beverly Hills, Newport

Newport, Ky., Dec. 27.

Jack E. Leonard, Trio Shmeed, Tippy & Cobina, Donn Arden Dancers (10) with Clay Mondey, Ronny Meren, Ellie Sta'tin; Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

A merry variety blend is concocted for Greater Cincinnati cafe society during the holiday fortnighter by John Croft, impresario of northern Kentucky's ace casino. Jack E. Leonard, portly, needling punster, and the Tippy & Cobina monkeyshines whip up gales of laughter and the Swiss Shmeeds supply a delightful musical novelty. The highly talented Donn Arden ensemble, with Clay Mondey as new singing emcee, tops off two production routines with a candlelight number for Noel trim.

This is Leonard's second visit with "New Thin Fat Man" billing and high-speed delivery. Barbs at patrons and management and blue-plate stag spicing wind through his half-hour yockcycle.

Manuel & Marita Viera's monks, Tippy & Cobina, are up to their old tricks with toggery changes, bike riding, roller skating, piano pounding, organ playing and imitations of Durante, Liberace, et al. With them this trip is a chimp, Toto, who is heavy on name takeoffs.

The Shmeeds, chic blonde Claire and her brothers Willie and Werner, win favor in an 18-minute session of Alps singing, yodeling and piano and clarinet capers with dixieland and cha-cha beats. Show opening Jan. 3 has Patti Moore & Ben Lessy, and Eddie Peabody. *Koll.*

Hotel Radisson, Mpls.

Minneapolis, Dec. 28.

Jana Mason, Don McGrane Orch (8); $2.50-$3.50 minimum.

Songstress Jana Mason, who clicked when she recently had her chance at uppercrust bistro showcasing as 11th-hour replacement for the ailing Marie McDonald at New York's Persian Room and who now is starting to reap rewards of that success in tonier supper club bookings, overcame local Flame Room debut handicaps—and triumphantly.

Normally slim night-after-Christmas turnouts for her first two shows and customers' "show me" attitude toward an "unknown" newcomer here apparently didn't get her down in the least and she went well over the top at the very outset.

It shouldn't take long for word-of-mouth to circulate among local cafe society that in the ebullient Miss Mason the intimate class supper clubs probably have a real "discovery" and a new chantoosy who seems destined to take her place with their regular favorites. And then, it's likely, the reservations will pour in.

The petite Miss Mason is favored with an eye-filling face and figure and youth, as well as comedic and dramatic vocal talents. At the supper show she immediately arrested her small audiences attention in her stunning tight fit, low cut red gown to set off her striking physical attributes admirably. She then wrapped up affairs with a lively, infectious performance notable for its good humor, exuberance, vitality and explosiveness.

Miss Mason also has the advantage of smart routining of not too familiar but surefire numbers that fit her capabilities nicely and that are made distinctive by original arrangements or material. Gestures and movements impart production values to the songalog. Best at rib-tickling satiric thrushing and belting out hot numbers, she also handles soft stuff effectively.

As always, Don McGuire's orch gives the performer a big lift and supplies plenty of entertainment on its own. Miss Mason stays through Jan. 8, with next attraction not booked at this writing. *Rees.*

Deauville, Miami Beach

Miami Beach, Dec. 29.

Leon Leonidoff production of "Pink Champagne," with The Goofers, Steve Gibson & Redcaps with Damita Jo, Le Cinq Peres, Janik & Arnaut, Eileen O'Dare, Caracollilo & Maria Rosa, Mat Mattox, Cover Girls (8), Dance Ensemble (10); choreography, Rod Alexander, Mat Mattox; costumes, Billy Livingston & Guy Kent; sets, Richard Rychtarik and Filmart Murals; special songs, Al Stillman & Bob Allen; musical director, Tito Puente, with Carmen Cappola conducting; $5-$7.50 minimum.

Leon Leonidoff's first attempt at producing a revue for a nitery here is a dazzling visual staging that suffers from bad casting. The new Deauville's owners have gone allout in giving Leonidoff all the extra lighting, specially operated curtains — steam included —hydraulic-lift side-balconies and moving walks and screens he asked for. It's a "first" for hotel-row in provision for fullscale shows, even unto flyers—an unheard of innovation in these parts. The choreography by Rod Alexander and Mat Mattox, latter also a solid element in the song-dance leads for the group numbers—has flair and imagination; the "Cover Girls" add beauty to the pic as well as being utilized in a clever manner with the dance groups to leave the impression that they can hoof a bit as well.

Rosemary O'Reilly is a tall, eye-filling lead singer and scores handily; ditto the whirlwind spins and butterfly flips of Eileen O'Dare. Other plusses are Janik & Arnaut with their patented snake dance in a stunning "Garden of Eden" setting enhanced by full use of tricky lighting. Imports from Madrid, Caracolillo & Maria Rosa are clicks with their native and flamenco dances, a seeming must for production-minded cafes this season.

The odd features in the plush production, and jarring after the more pacific passages, are the Goofers and Steve Gibson's Redcaps. The Goofers, with their fast instrumental-filled turn in which they clown, sing, play while on pogo sticks and swinging in the air, are miscast. Credit them with punching away until the aud begins hitting the palms route. The Redcaps are more of a lounge act (they double into the hotel's all-night Musketeer Room) than for a big revue spot. Damita Jo's solid thrushing is the big saver for them, the rest of the melange hurt by the "comic" member's swish touches, unnecessary and detracting from the class touch of the rest of the show. Another import: Les Cinq Peres (see New Acts), are the weakest cog and coming in forepart of the proceedings, negate the impact made by a brilliantly staged opening in which the hotel's closed-circuit television system is utilized, to bring the cast on from lobby through the club to a zingy musical backgrounding and onstage screen preview.

There'll obviously be some changes made, with the bugs ironed out; for an expensive production with all the new trappings, and innovations, the big click spark is, somehow, missing. *Lary.*

Hotel Muehlebach, K. C.

Kansas City, Dec. 23.

Billy Albert & Ardrey Sisters (2), Guili Guili, Ken Harris Orch (8) with Lorraine Daly; $1-$1.50 cover.

Billy Albert & Molly and Sally Ardrey are back in the Terrace Grill for the second time in six months, and prove to be as fresh and sprightly as on their first time around last summer. The format is the same with the two dolls dancing and singing around Albert, who warbles and strums his guitar and who adds a terp or two. They make up a neat musical comedy package presented in a lively 35 minutes, their variety including an original intro, a cha cha, a medley from "My Fair Lady," and four or five special song & dance sequences. One of these to "Write Myself a Letter" is new and especially effective, the sisters going in for a sitdown dance with their taps imitating a typewriter. The kids are goodlooking, turn is well paced and expertly done, handsomely costumed and gets a deserved hand all the way.

The hotel has an unusual policy switch in holding over magico Guili Guili, a very seldom occurrence here. As before, his tricks are good, his accent thick and his presentation corny, but evidently crowd pleasing. Seems incongruous that he should follow the flashy musical comedy act, but that's the way the hotel is doing it this session. Next in will be the Four Coins, opening Jan. 3. *Quin.*

VARIETY BILLS

WEEK OF JANUARY 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 1
Marvin Worden
Marjorie Smith
Adriano Vitale
Half Bros.
Rose Bryun
Eileen O'Dare
Bryan William
Wm. Upshaw
Rockettes
Raymond Paige Orc
Roxy 1
Winged Victory Chorus
Diane Corby
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 6
Larry Griswold
Eagle & Man
Johnny Lockwood
A. Robins
Rayes & Faye
Rigoletto Bros. & A-
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Barton & Stutchberry
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 6
Shirley Bassey
Archie Robbins
Margo
Lili Berde
Christine & Moll
Neal & Newton
Easton Harmonica 3
Jimmy Jeff
Buster Fiddess
Darryl Stewart
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

LONDON
Metropolitan (I) 6
Albert Whelan
Dick Henderson
Hershel Henlere
Marie Lloyd
Jill Jayes
Ida Barr
Scotch Kelly
Nat Travers
Peggy Maude
J & S Lamonte
2 Matanzas
Aerial Kenways
SHREWSBURY
Ossie Noble
Lana Sis
4 Furres
Gaydon & Westlake
2 Silvas
SOUTHAMPTON
Pauline Penny
Barry Piddock
Holloway & Pat
Annette & Noel
WOOLWICH
Terry Dene
Chas McDevitt
Shirley Douglas
Willie Harris
Les Hobeaux
Zom
Kennedy Co.
Worried Men Grp.

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Tom Lehrer
Dorothy Loudon
Felicia Sanders
Mike Nichols
Elaine May
Jimmy Lyon Trio
Casanova
Virginia Craig
Chateau Madrid
Lucy Fabery
Goyo Reyes & Pepita
Eddie Garson
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Louis Armstrong
Paul Gilbert
Holly Twins
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Hubbell Pierce
Lovey Powell
Warren Vaughn
Brooks Morton
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John
Hotel Plaza
Carol Channing
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Les & Larry Elgart
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Marshall Grant 3
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Betty George
Marilyn Ross
Happy Jesters
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B. Harlowe Orc
Le Cupidon
Monica Boyar
Old Romanian
Lillian Hayes
Gould & Young
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Johnnie Ray
Jean Carroll
Terrace & Gray
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Viennese Lantern
Vicky Autier
Jose Duval
Ernest Schoen Orc
Paul Mann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc
Village Vanguard
Ellis Larkin
Orson Bean
Lee Konitz
Beverly Kenny
Waldorf-Astoria
Guylaine Guy
Dornan Bros.
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Lenny Kent
Trudy Richards
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Duke Ellington
Chez Paree
Sam Levenson
Four Lads
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Conrad Hilton
"Big Top"
Glenn & Coleen
Menchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Trude Adams
Jimmy Blade Orc
Gate of Horn
Josh White
Sam Gary
Elly Stone
Paul Clayton
Jo Mapes
London House
Dorothy Donegan
Mister Kelly's
Mort Sahl
Teddi King
Marty Rubenstein 3
Palmer House
Jaye P. Morgan
Morgan Bros. 4
Kovachs & Kabovsky
Ben Arden Orc

LOS ANGELES

Ciro's
Amin Bros. (2)
Bonaires (4)
Gen Galian Orc
Coconut Grove
Bob Crosby
Modernaires
F. Martin Orc
Crescendo
Mel Torme
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Shelly Manne Orc
Largo
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Orc
Mocambo
Peggy King
Paul Hebert Orc
Moulin Rouge
Billy Daniels
Statler Hotel
Fran Warren
Ed. Bergman Orc

RENO

Holiday
Roberta Linn
Dominique
Hal McIntyre Orc
Harolds Club
Carmen Cavallaro
Don, Dick 'n' Jim'y
Patsy Shaw
Harrah's
Jig Adams Dixieland
Marcia Knight
Misters 4
Pro's & Connie 4
Denis & Rogers
Mapes Skyroom
Marie Wilson
Jay Lawrence
Ben Yost Royal Guards 4
Nico
Ed Fitzpatrick Orc
New Golden
Eastman 3
Genie Stone
Charlita
Billy Regis Orc
Riverside
Jimmy Durante
Eddie Jackson
Sonny King
Jack Roth
Jules Buffano
Beverly Richards
Starlets
Bill Clifford Orc

LAS VEGAS

Desert Inn
Betty Grable
Dave Barry
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa London
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Eyde Gorme
Dick Rice Orch
Flamingo
Bobby Van
Judy Garland
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard
Riviera
Harry Belafonte
Royal Nevada
Dukes of Dixieland
Eddie Bush & Hawaiians
Sahara
Betty Hutton
Cee Davidson Orc
Mary Kaye Trio
Sands
Sammy Davis Jr.
Rowan & Martin
Copa Girls
Antonio Morelli Orc
San Souci
Joe E. Ross
Jennie Lee
Mabel Rea
San Souci Dancers
Hoyt Henry Orc
Showboat
Terri O'Mason
Carol King
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Kuldip Singe
Joey Cowan
Patti Waggin
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Dorothy Kirsten
Dick Shawn
Neile Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Victor Borge
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Crew Cuts
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Carillion
Andrews Sisters
Harvey Stone
Johnny Conrad Dancers
Jaques Donnet Orc
Cafe De Paris
Senor Wences
The Szonys
Nejla Ates
Danielle LaMar
Choppy & Models
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Bros.
Paul, Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Barefield Orc
Deauville
Leonidoff Revue
Janik & Arnaut
Les Cinq Peres
Steve Gibson Redcaps
Damita Jo
The Goofers
Rosemarie O'Reilly
Caracolilo & Maria-Rosa
Cover Girls (18)
Tito Puente Orc
Monte Franklin 3
Di Lido
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Billy Daniels
Myron Cohen
Mata & Hari
Mal Malkin Orc
Sonny Kendis Orc
Louis Varona Orc
Empress
Sallie Blair
Collins & Graham
Stan Loman
Hal Edwards Orc
Fontainebleau
Gordon MacCrae
Augie & Margo
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Sue Carson
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Napoleon Reed
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Sherwood 3
Sans Souci
Mickey Katz
Dick Hall
Freddy Calo Orc
Saxony
Weela Gallez
Charles & Faye
Henry Levene Orc
Jimmy Grippo
Fred Thompson
Tommy Angel
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Shelborne
Vagabonds
Arlene Fontana
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

HAVANA

Capri
Ethel Martin
Teal Joy
Dick Curry
Nacional
Yma Sumac
Ray Carson
Maria Magdalena
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Riviera
Jean Fenn
Jack Cole
Anita Ellis
Tybee Afra
Sans Souci
Alan Dean
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S. Suarez Orq
A. Romeu Orq

LAKE TAHOE

Harrah's
Jan Stewart 3
Penthouse Three
Joyce Collins 3
Marcia & Misters 3
Reno Rene 3
Wagon Wheel
Nick Esposito 4
Milane 4
Bud Cheek & Townsmen

Paris Niteries

Continued from page 2

need plenty of mileage before they can be properly pegged as coming show biz possibilities.

On the Left Bank, the miniscule offbeaters beginning to draw are L'Echelle De Jacob, Galerie 55, L'Ecluse, Port Du Salut, and College Inn. Their main pegs are rising singers. Worthy of note are Claude Carrere, Joel Holmes, Pierre Perret, Paul Braffort, Lucette Raillat, Bernard Montangero.

Carrere is a dynamic, direct singer who gets his effects with smart self-cleffed ditties which seem to sum up the new performer's attitude towards making it sans the black pessimism of his predecessors, with a moralistic tinge to his outlook nevertheless. Holmes is an optimistic, belting singer who looks headed for bigger things. Perret has some good anarchic material but unfortunately sounds too much like the unconventional song star Georges Brassens.

Braffort applies technology to sentiments for an offbeat stint that looks to become a specialized staple entry. Miss Raillat displays a temperament and feeling for human foibles sans sentimentality, a fact which should be putting her into a star status soon. Montangero looks to develop into a unique balladeer with a mixture of insight and gentle melancholy, plus good voice and presence.

Meanwhile, many plush boites are shelling out big money for names. The advent and renaissance of the music hall, plus the growth of disk importance, have skyrocketed their costs. These niteries are taking a chance on name values in spite of fluctuating biz. Drap D'Or has the smart mime-song quartet Les Freres Jacques; Villa D'Este, the bombastic belter Dario Moreno; Le Carroll's, the sultry, big-voiced Dany Dauberson, and Sully's has the top video pantomime comic, Fernand Raynaud.

So the local nitery picture is not quite in sharp focus. It will depend on Parisian fad consciousness, as well as the pub and word-of-mouth that might grow from it to set off these small clubs as specialized spots, a la the Existentialist phase right after the war. Meanwhile, it is the regulars who get those living by night, but new talent is incubating in the smaller boites.

'Trap' Stormtrooper

Continued from page 1

was devoted in large part to Mayor Reinefarth. It turned out that the mayor had been a high officer in the Hitler Elite Guard and a general of police. He had also been in charge of an area in occupied Poland, a country where the S. S. (Elite Guard) was guilty of widespread murder and atrocities.

The film presented a few shots of Sylt, then went on to concentrate on Reinefarth, which it described as "murderer of thousands of Poles." The picture, apparently made by the DEFA (the East German production monopoly), was shown both in the East zone theatres and on tv.

Shots of the mayor were interlaced with footage showing bodies dangling from gallows, Jews being deported, rows of executed Poles, etc. It also presented photostatic copies purported to be orders signed by Reinefarth. However, comments Der Spiegel, "the commentary in the film establishes only very tentatively the connection between Reinefarth and the executions and deportations."

Der Spiegel quotes Reinefarth to the effect that he wasn't the type of fellow the East Germans tried to make him appear; and anyway, complains Herr Mayor, the DEFA short doesn't mention that he was cleared of all guilt by a West German denazification court.

The 22-minute documentary is the work of an East German couple, Annelie and Andrew Thorndike, the latter the son of a former UFA executive. They've been cataloging several million feet of newsreel and other footage, all shot by the Nazis. With typical German thoroughness, the S. S. made a pictorial record even of some of its worst atrocities and mass executions.

According to Der Spiegel, the East German pair plans to follow with more of the same in a series entitled "The Archives Speak." Their aim is said to be to show "what people who were around Hitler, but who never got much publicity, are doing today."

Der Spiegel itself contributes something to this particular goal. Under the heading "Crime" and the subheading "The Murderers Are Among Us," it relates the start of a trial of six men who, in the evening of March 21, 1945, murdered a group of slave laborers, including 14 men, 56 women and a child, "on orders from above." Der Spiegel details what the accused are doing today (all have good jobs) and how they happened to pick their victims. They told the laborers that those who volunteered would go to a new and better camp. The 71 adults and the one child who agreed to go were taken out and massacred.

Jayne in Tokyo

Continued from page 2

the kind of thing I want to do . . . things like Deborah Kerr and Dorothy Malone play. I'd like to leave the ultra-sexy roles to other people. You don't have to expose yourself to make people realize that you're girl."

Speaking about some publicity she didn't seek, Miss Mansfield explained the circumstances of the now-famous Sophia Loren Hollywood reception where she allegedly leaned forward and an alert INP photog caught her in a pose that left her virtually undraped from the waist up.

Miss Mansfield stipulated that the scene was not pre-arranged and that she did not bend over, but was pushed into the picture by the overzealous press party. Then, as she described the incident, "The dress did not behave like it did when I was standing straight."

Elaborating on her desire to de-emphasize her bosom emphasis, she revealed, "I always wanted to be petite. I wanted to be five feet tall and eighty pounds and straight as a stick. And look at me now."

Reviewing her prominent circumstance, she continued, "I didn't want to be conspicuous. I just wanted to sit on the sidelines and watch. But since I was about 11, when I walked outside well, everyone would just — express themselves," she said after grasping for a descriptive phrase.

Mirror Noted The Difference

"I never noticed that I had a large bosom until I looked into the mirror and said maybe I do," she added.

Since that fateful moment of truth, Miss Mansfield has gracefully made the adjustment to the statistical fact that she is "different."

Asked if she feels those women are justified in nursing fears from having been short-changed by nature, Miss Mansfield stated, "Of course not. Bosoms are not very important. What's important is what's inside. My idea of an ideal woman is one of extreme femininity who comprises all the qualities of a good person—goodness, fidelity, and spirituality."

Belated Smashes

Continued from page 1

is a prospect to be the first producer in Critics Circle history to cop both the best-play and best-musical citations for a single season. Also, Roger L. Stevens could score a somewhat similar parlay in the best-musical and best-foreign-play categories if "West Side Story" and "Time Remembered" were to be named.

In any case, this has turned out to be a bonanza season for Bloomgarden—the first in his career. With "Music Man" figured to make about $20,000 weekly profit and "Look Homeward, Angel" likely to earn about $12,000 additional, he'll make a financial cleanup. He's understood to have given out only moderate slices of the two shows to his respective associates, Theatre 200 (Edward Spector) on "Angel" and Herbert Greene and Frank Productions (Frank Loesser) on "Music Man."

Bloomgarden has previously had smash hits, including "Death of a Salesman" and "Most Happy Fella," in particular, but they were either not of the same profit-making potential or were too much cut up in the management end for him to make a killing.

At Half-Staff

Continued from page 3

relations and the cessation of "The Distributor," the company's sales house organ. Mike Simons, who handled exhibitor relations and edited "The Distributor," has been dropped. Elimination of Simons' entire department is seen as saving the company $100,000 annually.

More to Come

The lopoffs in the sales department is expected to spread to the field where assistant branch and assistants to the districts sales chiefs will be pinkslipped. In the homeoffice operation, the only sistant sales executives to remain will be Leonard Hirsch, assistant to eastern sales chief Burtus Bishop Jr., and Irving Helfont, assistant to western sales chief Robert Mochrie.

Another homeoffice department that will be hard hit by the economy wave will be the publicity-advertising department. This unit of the company will be cut in half from about 50 staffers to about 25. It's expected that the company will settle its contract with Howard Dietz, pub-ad v.p. who has been receiving $100,000 annually. Dietz, a veteran of the Loew's organization, has been a particular target of Joseph Tomlinson, the Canadian industrialist who has challenged the Loew's management. Tomlinson might press for a final settlement with Dietz, otherwise it's expected that he will go on half salary as a consultant for the four years that remain of his contract. Tomlinson's opposition to Dietz, who is said to have submitted his resignation, has been mainly because of the latter's association with the so-called "old guard" which included former prexy Nicholas M. Schenck and former v.p. and treasurer Charles C. Moskowitz.

The pub-ad cuts will affect all units of the department, including advertising, publicity, exploitation and art. The company's field publicity staff has already been reduced to eight. Not too long ago it was cut to 17 after a peak of 34. There's a possibility that a substantial portion of the h.o. pub-ad work will be shifted to the Coast.

Substantial reductions in the homeoffice and field International department have already been made, but more cuts are anticipated. The status of the talent, story and play departments will also be reviewed. In addition there will be a hefty lopoff of secretaries and clerks. Many have already received their notices and more will be notified before Jan. 9.

O'Brien Axeing

The trimming operation, set in motion because of the anticipated poor year-end financial report, has been under the direction of Robert H. O'Brien, the company's financial v.p. who was assigned the task by Vogel. O'Brien called in all department heads and ordered the retention of only essential personnel. He also impressed on the department chiefs the necessity for haste in carrying out the cuts and urged them to accomplish the task by the year's end.

Friday (29) was ironically dubbed D-Day by the Loew's staffers caught in the widespread sweep. The resentment centered on the one week's notice. Staffers in executive positions are not expected to receive any severance pay, but it's understood the company will "see what it can do for them." Many will receive payments from the company's pension fund.

White collarites and the publicists, thanks to contracts via unions that represent them, will receive severance payments. The white collarites, members of the Motion Picture Homeoffice Employees Union, Local H-63, IATSE, will receive one week's pay for every year employed, with a maxium of 12 weeks. The pub-ad staffers, members of the Screen Publicists Guild, will receive two weeks for each year employed, with a maximum of 24 weeks.

Although there have been substantial cuts at the studio, additional reductions are contemplated. George Muchnic, who will succeed Eddie Mannix as studio manager, is making a study of the Coast situation and will recommend the letouts.

Legit Rules the Roost in Madrid; 'Heaven' New Click, 'Requiem' Is Due

Madrid, Dec. 23.

Legit continues to dominate the entertainment scene in Madrid as film exhibs bemoan weakest holiday product programming in years. Revival of public interest in theatre is capped this week with four major premieres that will carry the legit trend more than a pace forward.

On Friday, Dec. 13, the 250-seater Recoletos, after a fair success run with Graham Greene's "The Potting Shed," brilliantly opened Alfonso Paso's "Heaven at Home" with permanent Recoletos stars Mary Carrillo and Enrique Diosdado. Paso's ultra-modern comedy-satire, blessed by critics and applauded at opening, is expected to remain marqueed at the vest-pocket salle through the winter months.

Another indication of strong legit trade is Calvo Sotelo's "Girl from Valladolid." Producer-director-stage (and screen) star Alberto Closas started to rehearse his coming musical, "Good Night, Bettina," a month ago, but found his "Valladolid" too strong at the boxoffice to close. This week, Closas celebrated 300th performance (13 shows per week is local custom) and is holding comedy over at least until after the fiestas.

Most anticipated legit event of the year, Jose Tamayo's stage production of William Faulkner's "Requiem to a Nun," opens tonight in the Albert Camus version and stars noted screen actress Aurora Batista, returning to the boards in Madrid after seven years' absence. Tamayo's government - supported Teatro Espanol troupe, one of the virtuoso thesp groups in Spain, includes vet actor Luis Prendes and talented teenager Bert (Anne Frank) Riaza.

Parenthetically, Miss Riaza's success as "Anne Frank" here and in Barcelona makes her a heavily-backed candidate in local film circles for the same role in the film version being prepped by George Stevens. A. Berta Riaza achievement dossier has been forwarded to the U.S. screen director.

Montreal Critic Warns 'My Fur Lady' Depends Upon Canadian Jokes

Montreal, Dec. 30.

Recent report in VARIETY that "My Fur Lady," the McGill U.-originated, now-professional musical currently touring Canada, may be booked for an off-Broadway engagement brought a cautionary comment from Walter O'Hearn, drama critic-columnist of the Montreal Star. The Canadian aisle-sitter wrote in part, "A small tidal wave called 'My Fur Lady' may reach off-Broadway. VARIETY, a journal which I weary of identifying as the show-business Bible, is my authority for this statement. VARIETY adds that the show may be retitled 'For Canadians Only.'

"This would be a good idea on two counts. It would avoid confusion with a musical comedy of a similar name which has also enjoyed some success. (Who knows? The proprietors of 'My Fair Lady' might even sue). Also, it would warn Americans what they were in for.

"Labelled 'For Canadians Only' the show might do business in one of the smaller off-Broadway dens, providing the supply of Canadians doesn't run out. At the same time, I hear murmurs of disquietude. 'My Fur Lady' is now labelled fully professional. Last time it visited Montreal, by which time it had become at least two-thirds professional, I noted that it had paid in zest for what it might have gained in polish. Experienced showmen, trained observers with money at stake, have told me that this process has continued.

"But as a professional show, 'My Fur Lady' may not quite be ready for Broadway, or off-Broadway. The innocent charm which was its trademark will have faded and the jokes, so pointed to Canadians, may not survive export. Here in Canada, when visitors from the U. S. have asked about the show, I have advised them to bring along a Canadian interpreter. For a New York production a glossary might be needed."

Palm Beach Stock Spot Plans Prize Play Cycle

Palm Beach, Dec. 30.

A 10-week season of Pulitzer Prize and N. Y. Critics Circle Award plays will be presented at the new Royal Poinciana Playhouse here next April, following the windup of the initial 10-week star season. The theatre is scheduled to open Feb. 3 with Robert Cummings in "Holiday for Lovers."

Other productions slated for the initial 10-week stretch include "Visit to a Small Planet," "Happiest Millionaire," "Boy Friend" and "Roberta." A new star will be brought in for each weekly program change. Besides presenting established play and musicals, the house will also go in for tryouts.

The first property to be tested at the 707-seater will be Paul Crabtree's "Lady of the House," formerly titled "Betty Bibb." It's scheduled to open March 17 as a "pre-Broadway entry." Crabtree, incidentally, is also producer-director at the Playhouse, and Frank J. Hale is president.

Trim Tour Sked On 'Night,' 'Tables'

The "Middle of the Night" and "Separate Tables" road tours are being curtailed. Bookings running into March and April have been cancelled on both shows.

"Night," starring Edward G. Robinson, will close Jan. 18, at the end of a three-week stand at the National Theatre, Washington. "Tables," co-starring Eric Portman and Geraldine Page, will close Feb. 1, after a two-and-a-half-week booking at the Blackstone Theatre, Chicago.

The Robinson-starrer had been doing generally healthy business until a few weeks ago, when it took a whipping on a one-weeker at the Hartman Theatre, Columbus, and a two-weeker at the Cass Theatre, Detroit. Hinterland response to "Tables" has been mostly mild.

"Night," touring since last Oc-

(Continued on page 53)

Concert Mgrs. Elect

Pittsburgh, Dec. 30.

Some 75 American concert impresari meeting here at the St. Moritz hotel in annual convention elected as president Ralph Frost of the U. of Tennessee in Knoxville. Vice presidents elected are Aaron Richmond of Boston and Archie Jones of Austin.

Treasurership went to Mrs. S. B. Everitts who runs Syracuse's morning musicales and Fay Olmsted of Pittsburgh's Music Guild became secretary.

N.Y. Radio Review Of Road Tryout Riles Shuberts

Broadcasting of reviews of out-of-town legit tryouts was started last week by station WOR, New York, and immediately drew a protest and threat of legal action by the Shuberts.

The initial review, aired last Thursday (26), covered the incoming Broadway musical, "The Body Beautiful," which opened a break-in run that night at the Erlanger Theatre, Philadelphia. The review by Bob Laurence, of the staff of WIP, Philly, and originated over that station, was picked up by phone by WOR for airing in New York.

According to WOR officials, John Shubert, an executive of the Shubert theatrical firm, telephoned John A. Gambling, on whose late-

(Continued on page 52)

Mississippi Show Boat Set for Next Summer

Minneapolis, Dec. 30.

Minnesota Statehood Centennial commission and Minnesota U. officials have acquired a 175-foot stern-wheeler, the General John Newton, for conversion into a 200-seat showboat to ply the Mississippi River next summer, presenting vintage plays.

Dr. Frank Whiting, the theatre's director, says the season will open about next June 15 and the plan is to play a week each in Minneapolis and St. Paul and then two or three days in a half-dozen or more other Minnesota and Wisconsin river towns.

Vancouver Season Had $30,000 Deficit in 1957

Vancouver, Dec. 30.

Theatre Under the Stars here will have to come in out of the rain. That's the reaction of Dorwin Baird, the operation's new president, to a $30,000 deficit incurred by the outdoor venture on the 1957 season. Washout performances last summer resulted in a weather insurance payoff of $19,100.

Baird, a longtime local radioman, feels that it's necessary to get the civic project indoors and figures that to do so would entail the raising of $500,000. Meanwhile, only three productions have been scheduled for 1958 at the Stanley Park Amphitheatre during the local centennial celebration. They are "Show Boat," "Damn Yankees" and "The King and I."

Big 'Bells' Divvy; No Road Troupe?

The Theatre Guild has apparently scrapped plans to send out a touring edition of "Bells Are Ringing." That's indicated by the distribution during the last two months of $80,000 profit to the management and backers of the original Broadway production of the musical, starring Judy Holliday.

In making the distribution, $40,000 in November and $40,000 in December, the producing firm released coin it had been withholding for the financing of the contemplated road company. No other profit divvy had been made since the backers were repaid their $360,000 investment.

The Guild had planned sending out a touring company, with Ginger Rogers in the role played by Miss Holliday. However, the deal with Miss Rogers fell through, and the film star moved into the nitery field instead.

As of a Nov. 30 accounting, the musical, currently in its 58th week at the Shubert Theatre, N. Y., had earned a total net profit of $91,336 after taxes. The tuner had been a steady sellout until a few weeks ago.

Playwrights Dominate Show Biz, But Can They Afford Success?

The playwright's growing status as the Croesus of show business is exemplified by William Inge's deal as author of the new Broadway hit, "The Dark at the Top of the Stairs." He's making a cleanup on the show, despite the fact that the film rights were sold in a pre-production deal as a hedge against a possible negative reception by the New York critics.

The regular author royalties on the play are the Dramatists Guild minimum (5% of the first $5,000 weekly gross, 7½% of the next $2,000 and 10% of the balance), averaging slightly over $3,000 a week on the capacity-plus gross of $33,000. When the production recoups its approximately $80,000 cost, Inge's royalty will go to a straight 10%, boosting his take to over $3,300.

The sale of the picture rights to Warners is understood to involve a down payment of $350,000, plus bonuses on the legit production's profitable weeks to a ceiling of $450,000. In addition, the deal calls for payment of 10% of the profits of the film version. Inge's share of the picture coin is 60%.

Assuming that "Stairs" will net around $7,500 a week, it should recoup in about 10 weeks, or by mid-February. On that basis, Inge's author royalties during the first year should total somewhere around $150,000-$170,000, depending on how attendance holds up next summer. His share of the $450,000 film revenue will be another $270,000 (less commissions).

Has Management Share

In addition, Inge has a financial share in the "Stairs" production through a corporate setup, Taurus Productions. He's understood getting a major portion of the 12% slice of the profits that go to Taurus, with his agent, Audrey Wood of (Music Corp. of America), in for a share as president, and ditto attorney Edward E. Colton as vice-prez and treasurer and John R. Fernbach as a director.

If Inge and Miss Wood had not reportedly been somewhat alarmed over the tepid reviews and under-sellout business "Stairs" received during its tryout engagement in Philadelphia, they might have adhered to their earlier decision to hold off making a film sale until

(Continued on page 52)

Threat of Strikes In Paris to Close State Operated Legit, Folies

Paris, Dec. 30.

With the state subsidized houses closing here for the holidays, due to threatened technicians' strikes, the Folies-Bergere may also soon go in for three month layoffs during the winter.

The state theatres (Comedie Francaise, Opera, Opera-Comique) will reopen later this month with salary arbitration with the workers in view.

With the Folies, it would seem that its great pull appears to be a bit on the wane. This may be because the Folies has been keeping the same show for five years and that the tourists perhaps are tiring of the same fare.

The Lido cabaret's yearly show changes and renown also may have cut into Folies take because most tourists feel that one big, lush production, house or cabaret, is enough.

Strikers Seek 15% Raise

Theatre technicians carried out their threatened strike in the state-subsidized legit and lyric houses, Dec. 24 to Jan. 1. Coming at the height of the holiday season, ace theatre-going time, it was another prestige and financial blow to the Comedie Francaise, Opera and Opera Comique. The Theatre National Populaire, needing no set changes, played anyway. The strikes did not spread to private theatres or the municipally bankrolled Chatelet and Sara Bernhardt.

Workers in state houses have been demanding a 30% increase which was refused by the Bureau of Arts and Letters. Latter offered a 10% hike but technicians held out for 15%. At any rate things look to get stormier, and both subsidized and private houses claim they could not exist if the hikes were granted.

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Shows Out of Town

Maybe Tuesday

Philadelphia, Dec. 28.

Ethel Linder Reiner & Jack Lawrence production of three-act comedy by Mel Tolkin and Lucille Kallen. Features Richard Derr, Patricia Smith. Staged by Paul Stewart; settings and lighting, Paul Morrison; costumes, Ann Roth. At the Walnut Street Theatre, Philadelphia, Dec. 28, '57; $4.20 top.

Mildred	Myra Carter
Florence	Brett Somers
Jackie	Midge Ware
Vivian	Sybil Lamb
Adelle	Zohra Lampert
Leonard	Louis Edmonds
Katy	Patricia Smith
Mark	Richard Derr
Dr. Roper	Ralph Bell
Sherman	Robert Elston
Lois	Gloria Case
Arthur	Alan Manson
Larry	Sonny Sparks

The ineptly and vaguely titled "Maybe Tuesday" is probably the best of its kind that has been shows here since "The Tender Trap." The natural comparison, is with "Doughgirls" back in the war years. This Mel Tolkin-Lucille Kallen farce deals with a group of girls sharing a New York apartment just as "The Doughgirls" presented a similar array of femmes living together in Washington.

"Maybe Tuesday" seems a superior farce in that it manages to combine the necessarily brittle, punchy mood with a mood of warmer, friendlier, more sympathetic comedy. There is, to be sure, the inevitable dosage of sex, but it is leavened by human nature and never seems to strain for laughs with rowdy lines, double entendres or smutty scenes.

"Tuesday" is also adult and perceptively written. Co-authors Tolkin and Miss Kallen have been given support not only in the overall production, but also in the contributions of the able cast. Outstanding is Richard Derr as a romantic young man whose gal isn't quite sure whether she wants to become a house-wife and mother or continue as a career girl. This latter role is portrayed by the other featured performer, Patricia Smith, and she and Derr have a number of infectious scenes together.

The gals living in the same boarding house are interesting and colorful, and their own problems and personal stories move easily and fluidly along with the main theme involving Derr and Miss Smith. Myra Carter, Brett Somers, Midge Ware, Sybil Ware, Zohra Lampert are engaging distaff performers, Ralph Bell is effective as a psychiatrist and Louis Edmonds as the heroine's boss.

The settings, divided between the kitchen and living-room of the apartment are striking and easily interchangeable. The show is agreeable, one that grows on an audience even after the final curtain.

Waters.

Sunrise at Campobello

New Haven, Des. 26.

Theatre Guild & Dore Schary production of three-act (eight scenes) by Dore Schary. Stars Ralph Bellamy; features Mary Fickett, Henry Jones, Anne Seymour, Mary Welch, Roni Dengel, Virginia Kaye, Alan Bunce. Staged by Vincent Donehue; scenery and lighting, Ralph Alswang; costumes, Virginia Volland. At Shubert Theatre, New Haven, Dec. 26, '57; $4.80 top.

Edward	James Earl Jones
Mrs. Louis Howe	Virginia Kaye
Eleanor Roosevelt	Mary Fickett
James Roosevelt	James Bonnet
Elliott Roosevelt	Perry Skaar
Anna Roosevelt	Roni Dengel
Franklin D. Roosevelt Jr.	Kenneth Kakos
John Roosevelt	Jeffrey Rowland
Marie	Ethel Everett
Louis Howe	Henry Jones
Mrs. Sara Roosevelt	Anne Seymour
Miss Marguerite Le Hand	Mary Welch
Dr. Bennet	James Reese
Franklin Calder	William Fort
Mr. Brimmer	Cliff Carpenter
Mr. Lassiter	Richard Robbins
Gov. Smith	Alan Bunce
Daly	Jerry Crews
Policeman	Floyd Curtis
Senator Walsh	Vincent Dowling
A Speaker	Edwin Phillips
Stretcher Bearers	Ed Paul, Victor Duffy, Fred Cadmus

"Sunrise at Campobello," Dore Schary's play, based on a segment in the pre-Presidential life of the late Franklin D. Roosevelt, is a good documentary, embellished with interesting dialog and poignant theatrical business. It is competently staged and well acted, with an affecting warmth, particularly for femme audiences. It should be good for a comfortable stay on Broadway.

The script does not impress as a great play, but rather as an interesting drama about an individual generally regarded as a great personality. More than a modicum of its merit lies in the fact that its central character was a controversial international figure. Had the play been written about Joe Doakes fighting a similar battle, many of its present highlights might well have emerged as run-of-the-mill.

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"Campobello" will be good propaganda for FDR boosters and a fly in the ointment for his detractors. Above all, the play will cause considerable discussion.

Schary has written affectionately about the man he greatly admired. How free the author has been in transmitting events and conversations to the written page is a moot question. At any rate, he draws a sympathetic picture of the late president at the period when he is stricken with polio and battles to overcome its ravages.

Intimate glimpses of family life—the sensitive spirit of Eleanor Roosevelt, the affection of his children, the domineering attitude of his mother, Sara, and his own dogged approach to his personal struggle—are included. His final scene, in Madison Square Garden, in which he is about to nominate Al Smith for president, makes a stirring curtain.

Ralph Bellamy gives a skillful FDR portrayal. In physique, voice and mannerisms he puts across his fine interpretation. Mary Fickett adds considerable dramatic quality as Eleanor Roosevelt. Henry Jones registers solidly as FDR's guiding genius, Louis Howe. Anne Seymour as Sara Delano Roosevelt and Alan Bunce as Al Smith, have standout individual scenes. Cast members, in toto, offer good jobs of varying significance.

Donehue's staging has plucked a number of dramatic highlights from the script and emphasized them sagely for telling effect. Pedestrian segments are yet to be eliminated, but this means only a matter of smart cutting. Two attractive living rooms (at Campobello and New York) set the mood nicely and the apparel is well chosen.

Properly expanded, "Sunrise" could make a good film. *Bone.*

The Body Beautiful

Philadelphia, Dec. 26.

Richard Kollmar & Albert Selden production of musical comedy; book by Joseph Stein and Will Glickman, music by Jerry Rock and lyrics by Sheldon Hasnick. Directed by George Schaefer; dances and musical numbers staged by Herbert Ross; settings and lighting, William and Jean Eckart. At Erlanger Theatre, Philadelphia, Dec. 26, '57; $5 top.

Dave	Jack Warden
Albert	William Hickey
Harry	Lennie Sattin
Bob	Steve Forrest
Ann	Mindy Carson
Eddie	Tom Raskin
Richie	Bob Wiensko
Trainer	Jack DeLon
Florence	Jane Romano
Mrs. Stockton	Camila Ashland
Marge	Barbara McNair
Jane	Helen Silver
Kathy	Kathie Forman
Danny	Tommy Halloran
George	Armand Bonay
Artie	Jeff Roberts
Josh	Alan Weeks
Bob's Trainer	Knute Sullivan
Gloria	Mara Lynn
Pete	Richard Debella
Phil	Edmund Gaynes
Campbell	Mark Allen

There will have to be a whale of a lot of work done on this musical before it shapes up as a Broadway candidate, but there are enough basic materials to make the special doctoring job worth trying. As usual, the loose ends are to be found in the book which, for originality and spontaneity, is a long way off the standard Joseph Stein and Will Glickman set with "Plain and Fancy."

"The Body Beautiful" has some affiliations in character with "West Side Story," the parallel being mostly in the introduction of an octet of rough-tough street urchins who sing a couple of the show's louder and rowdier numbers. That doesn't mean, however, that this one is going to be another "West Side Story" by any stretch of the imagination. It might, given careful attention, sharp abridgment and radical libretto changes, get by as a moderately profitable tuner.

Right now, the show's main assets are Mindy Carson, who acquits herself very well and belts across a couple of the musical's better numbers effectively. From Hollywood, the producers have garnered Steve Forrest for the title role. He portrays a wealthy college boxing champion who decides to devote himself, after graduation, to being a director of a group of underprivileged youngsters in a slum neighborhood.

He gets the idea of being a "pro" and that's when he meets his Waterloo—in fact a lot of them. When he does finally win a scrap (through the kind-heartedness of a sparring mate) he gets some self satisfaction, but loses his girl's love and the respect of the tough boys of his district.

The show's best comedy contributions are supplied by Jack Warden as the hero's fight manager with a weakness for blondes. He is a quiet comic, reminiscent in a way of James Gleason, and he gets most of the show's laughs. Forrest has an agreeable personality and the physical assets that go with the show's title, but his vocal ability isn't equal to the score's requirements.

Oscar
Hammerstein 2d
has written an amusing, yet captious piece, on musical comedies, wherein he wants to know
Jokes a 'Must'?—But How Many?
*
another Editorial Feature
in the
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Lonnie Sattin is outstanding as the friendly sparring partner who "takes a dive" to help his pal, and he and Barbara McNair team in one of the show's best numbers, "Fair Warning." Outside of that, the musical outstanders are contributed by Miss Carson and by the octet of youngsters.

The producers have given "The Body Beautiful" an all-out physical setup. It's a nice show to watch and, spasmodically an amusing one to listen to, but it has plenty of low spots and foggy passages. Only the shrewdest kind of doctoring will give it a chance. *Waters.*

Maybe Frances Hyland Can Do It With Mirrors

Toronto, Dec. 30.

Frances Hyland will apparently have to figure some way of becoming twins by next season. She's been cast for two overlapping roles in the Stratford (Ont.) Shakespeare Festival revival of "Winter's Tale." The two characters are Hermione and her daughter Perdita, who meet onstage at one point in the play.

At a recent press conference here, Festival managing director Michael Langham was asked how the seemingly insoluble staging problem would be handled. The British director shrugged. That's Douglas Campbell's lookout, he commented. Campbell is to stage "Tale," with Langham slated to stage the other two Festival revivals, "Henry IV, Part I" and "Much Ado About Nothing."

Canadian-born Miss Hyland, currently making her debut appearance on Broadway in a featured part in "Look Homeward, Angel," will withdraw from the latter show to return to the Festival in "Tale" and "Henry."

Touring Shows

(Dec. 30-Jan. 12)

Auntie Mame (2d Co.) (Constance Bennett)—Shubert, Boston (30-11).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—City Aud, Orlando, Fla. (6); City Aud., Sarasota, Fla. (7); City Aud., Ft. Lauderdale, Fla. (8); Dade County Aud., Miami Beach (9-10); Peabody Aud., Daytona Beach, Fla (11).

Body Beautiful (tryout)—Erlanger, Philly (30-11).

Canadian Players—Kohler (Wis.) Aud. (5); Wisconsin State College Aud., Stevens Point (7-8); Lawrence College Aud., Appleton, Wis. (9); U. of Wisconsin Aud., Madison (10-11).

Cat on a Hot Tin Roof (Victor Jory)—Royal Alexandra, Toronto (30-4); Her Majesty's, Montreal (6-11).

Diary of Anne Frank (Joseph Schildkraut)—Lyceum, Mpls. (30-4); Pabst, M'wkee (6-11).

Happiest Millionaire (Walter Pidgeon)—Curran, S.F. (30-11).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Shubert, Det. (30-4); Erlanger, Chi (6-11).

Maybe Tuesday (tryout)—Walnut, Philly (30-11).

Middle of the Night (Edward G. Robinson)—National, Wash. (30-11).

Most Happy Fella—Riviera, Det. (30-11).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—Locust, Philly (30-11).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (30-11).

No Time for Sergeants (N.Y. Co.)—Ford's, Balto (30-4); Mosque, Richmond (6-7); Center, Norfolk, Va. (8); Chapel Hill (N. C.); Memorial Aud. (10); Aycock Aud., Greensboro, N. C. (11).

No Time for Sergeants (2d Co.)—Hanna, Cleve. (30-11).

Oh Captain (tryout)—Shubert, Philly (11).

Separate Tables (Eric Portman, Geraldine Page)—Hartford, L.A. (30-11).

Sunrise at Campobello (tryout) (Ralph Bellamy)—Colonial, Boston (30-11).

Tunnel of Love (Tommy Noonan, William Bishop)—Alcazar, S.F. (30-11).

Two for the Seesaw (tryout) (Henry Fonda)—Forrest, Philly (30-11) (Reviewed in VARIETY, Dec. 11, '57).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—American, St. L. (30-4); Nixon, Pitt. (6-11).

Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Shubert, N.H. (4-11).

'COLONY' LOST $13,392; RAISING SCALE IN '58

Manteo, N. C., Dec. 30.

Having lost $13,392 on its 1957 season, "The Lost Colony" will increase reserved-seat admission from $2.50 to $3 next summer and wage a campaign for life memberships in the Roanoke Island Historical Assn. at $100. The group hopes to raise $19,000 to start the season in the clear.

Adverse factors for the Paul Green historical pageant in the local amphitheatre last summer included unfavorable weather, an unprecedented mosquito scourge and the competing Jamestown Festival in neighboring Virginia. Although the matter was not mentioned in the recent report of Roanoke Island Historical Assn. general manager R. E. Jordan, the operation will be eligible for $10,000 in state funds on the basis of last season's deficit.

Show on Broadway

Miss Isobel

Leonard Sillman & John Roberts production of three-act (five scenes) drama by Michael Plant and Denis Webb. Staged by Cedric Hardwicke; setting, Peter Larkin; costumes, Audre; lighting, Lee Watson; production associate, Jaqueline Adams. Stars Shirley Booth; features Nancy Marchand, Robert Duke, Edith King, Peter Lazer, Kathleen Maguire, John Randolph. At Royale Theatre, N.Y., Dec. 26, '57; $6.90 top Friday-Saturday nights, $5.75 weeknights ($8.65 opening).

Mrs. Ackroyd	Shirley Booth
Ellen	Kathleen Maguire
Mrs. Ling	Edith King
Miriam Ackroyd	Nancy Marchand
Robin	Peter Lazer
Howard	John Randolph
Nurse	Dinnie Smith
Andrew McNeil	Robert Duke

Grant everyone honorable intentions—but what in the world can they all have had in mind? The whole thing is baffling.

What were co-authors Michael Plant and Denis Webb driving at in this apparently symbolic drama about an old widow who goes off her rocker (or is she only faking?) in her San Francisco apartment house converted from a mansion? What could co-producers Leonard Sillman and John Roberts have seen in the script? And why was Shirley Booth attracted to it, aside from the showy role of the dotty old dame?

One thing is clear. "Miss Isobel" is not for Broadway, or pictures, or likely any conceivable commercial market. It's a hopeless effort—one of the periodic cases of many elements adding up to practically nothing.

The nice old heroine makes a companion of a little boy in the apartment house, befriends the lad's mother and an exotic woman upstairs who's apparently married to a traveling Chinese business man and wears oriental clothes and makeup. She also strikes up an acquaintance with a blind war veteran from the hospital next door, and fosters his romance with the little boy's young widowed mother.

She keeps what's left of her fortune secreted in the cloth pages of a picture album and when her resentful spinster daughter tries to get the hoard away from her as marraige bait for a ne'er-do-well suitor, the old dame slips a cog, imagines she's back in girlhood and, after a couple of maudlin acts, lapses into babbling infantilism. But is she really just pretending, so as to free the daughter from maternal attachment and the little boy from a stultifying relationship, and slip her nest egg to the urchin? It isn't clear. Nor is it believable.

Miss Booth gives what appears to be a skillful performance as the nutty (or possibly very canny) old gal, although it's hard to be sure, since the character seems synthetic and is in what amounts to a vacuum. There are also commendable attempts by Nancy Marchand as the embittered daughter (who makes an abrupt change of attitude for no palpable reason), John Randolph as the worthless suitor, Peter Lazer as the youngster, Kathleen Maguire as his mother, Robert Duke as the blind vet and Edith King as the Chinese-ized tenant from upstairs.

Cedric Hardwicke has provided what may well be competent direction, Peter Larkin has designed a suitably ornate multiple setting of the old lady's bederoom, a communal kitchen and an outside summer house, while Audre has supplied the picturesque costumes and Lee Watson the lighting. But what's the point of it all? *Hobe.*

Ballerina **Alexandra Danilova** will make her acting debut in "Oh Captain," formerly titled "Captain's Paradise." She'll also dance in the musical.

Collaborationist Legit Show Mobbed in Paris Even in Club Theatre

Paris, Dec. 30.

The play, "La Reine De Cesaree," at the Arts Theatre, is still in trouble here. Written by Robert Brassilach, who was shot for collaboration soon after the last war, it has been the target of resistance groups who feel it is a dishonor to have this piece mounted.

Many disturbances had the police closing it down, but it was allowed to go on via a club, private-invite basis. This week a group got into the theatre, started fights and did a lot of damage to the house.

Directress Alexandra Rouby-Janska has been promised firm police protection from now on. Play concerns the aging Israeli Princess Berenice who leaves her young love when she feels that her age will soon part them.

Though considered non-offensive by most crix, and not anti-Semitic, the resistance groups are determined to get it shuttered. Meanwhile, it is running on curio value and reviews were fair.

William Inge

Continued from page 51

after the play's New York opening. In that case, as it turned out, they could probably have gotten an even higher price for the rights.

In any case, Inge appears likely to receive $320,000-$340,000 in author royalties and film income during the play's first year on Broadway, plus a share of the profits through Taurus Productions. Presumably, too, he and his Taurus associates can dispose of the corporation through a capital gains deal, getting the author a more advantageous tax setup than he will have for his royalties and film income.

If Inge and Miss Wood and Colton (his agent and lawyer, respectively) had wanted to do so, they might have been able to arrange a capital-gain setup for virtually the whole "Stairs" production. It's understood that NBC and CBS are now indicating willingness to provide for entire financing of legit plays in return for 25% of the profits.

Under such circumstances, authors could presumably form their own corporate production setup, taking not only the management's 75% share of the profits, but also possibly the author royalties and film revenue as corporate income. Sale of the firm under a capital gain deal would then bring a much larger net return for the author.

In any case, the playwright, already the key element in legit, is steadily acquiring greater importance and bargaining position. More than ever, a Broadway hit can bring him higher returns than any other figure in show business and perhaps the entire arts field.

WOR-Shubert

Continued from page 51

night program the review was heard locally, to beef at the stunt. Shubert reportedly claimed that the adverse notice would hurt the advance sale for "Body Beautiful," which is to open Jan. 23 at the Broadway Theatre, N. Y. The theatre exec is also said to have threatened court action to halt further New York airings of tryout reviews.

Robert Leder, WOR manager who arranged the review tieup with WIP, asserts that Shubert's legal threat constitutes an attempt at intimidation and infringement of freedom of the press. He said he would meet with Shubert this week to discuss the matter. Incidentally, "Body Beautiful" drew generally unfavorable notices from the regular newspaper critics in Philly.

(As usual under such circumstances, the protest in this case followed the broadcast of an unfavorable review. It's hardly likely that there would have been any objection if the notice had been enthusiastic. It seems obvious, therefore, that the Shubert complaint is against adverse comment, not on the mere fact that comment was expressed.—Ed.)

Todd Bolender will handle the choreography for "Hearts and Dollars."

Holiday Perks Philly; 'Body' 12G (4), Fonda 18½G (5), 'Tuesday' $2,100 (1)

Philadelphia, Dec. 30.

Philly legit has bounced back with four opening in six days during the holiday week. "Two for the Seesaw" drew generally favorable reviews and the biggest boxoffice returns. "The Body Beautiful" drew a mixed press.

"Maybe Tuesday" is notable as the first stage play to crack the Blues Laws ban here against Sunday performances. Production drew about three-quarters of a house on its performance last night (29). Co-producers Jack Lawrence and Ethel Linder Reiner took paid ads to invite casts and staffs of other stage attractions in town to attend their Sunday evening show.

Estimates for Last Week

Body Beautiful, Erlanger (MC) ($6; 1,880; $53,000). Mixed press and patron reaction held this down to $12,000 for 1st four performances; opened Thursday (26) and got one pan and two qualified approvals.

Two for the Seasaw, Forrest (CD) (1st wk) ($4.80; 1,760; $36,000) (Henry Fonda). Star power offsets drawbacks of two character drama. In for two more weeks; $18,500 for first five performances; opened Wednesday (26) to generally good notices.

Maybe Tuesday, Walnut (C) ($4.80; 1,340; $33,000). Buildup and holiday certain to help lightweight yarn about six yearning career girls in N. Y.; opened Saturday (26) to one favorable review, one so-so and one pan; premiere drew $2,100.

London Bits

Philip King's drama, "Serious Charge," has been acquired for pictures by **Mickey Delamar's** new company, Alva Films. Rights were originally bought by **John Woolf**, of Remus, and then sold to Daniel Angel Productions. Deal is said to be in the region of $30,000, plus 25% of profits, half of the proceeds goes to the author.

Paul Scofield will make his singing debut in a musical next February as an artist's agent in "Expresso Bongo," **Wolf Mankowitz-Julian More** adaptation of former's original yarn. **David Heneker** and **Monty Norman** have taken care of lyrics and music for the **Oscar Lewenstein** presentation.

Philip Barrett, author of many plays for repertory and tours, has written a new farce, "The Mother-in-Law," and nearly completed, a whodunnit called "Murder at the Guest House."

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Be My Guest, Wint. Gard. (12-11-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent**, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Happy Man, Westminster (12-13-57).
House by Lake, York's (5-9-56).
Kidders, Arts (11-12-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52)
New Crazy Gang, Vic. Pal. (12-18-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
Stranger in the Sea, Arts (12-27-57).
Tempest, Drury Lane (12-5-57).
Tunnel of Love, Majesty's (12-3-57).
**Transfer from Westminster.*

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Two for Seesaw, Booth (1-16-58).
Marcel Marceau, City Center (1-21-58).
Summer 17th, Coronet (1-22-58).
Body Beautiful, B'way (1-23-58).
Maybe Tuesday, Playhouse (1-28-58).
Sunrise at Campobello, Cort (1-30-58).
Oh Captain, Alvin (2-4-58).
Cloud Seven, Golden (2-5-58).
Interlock, ANTA (2-6-58).
Portofino, Adelphi (2-19-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Say Darling, ANTA (4-3-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

Winesburg, Ohio (wk. 1-27-58).
Venus at Large (2-11-58).
Entertainer (2-12-58).
This Is Google (wk. 2-17-58).
Day Money Stopped (2-20-58).
Actress in Love (2-24-58).
Back to Methusselah (3-24-58).
Hearts & Dollars (4-3-58).

OFF-BROADWAY

Tobias & Angel, Theatre East (1-2-58).
Garden District, York (1-7-58).
Chairs & Lesson, Phoenix (1-9-58).
Winkelberg, Renata (1-14-58).
Boy Friend, Downtown (1-25-58).
Endgame, Cherry Lane (1-27-58).
Dmitri Karamazov, Jan Hus (1-27-58).
Infernal Machine, Phoenix (2-4-58).

Connie Bennett Speedy $22,600 in First 4, Hub

Boston, Dec. 30.

Two shows are current here after two and one-half dark weeks. Touring "Auntie Mame" opened last Thursday (26) for four and one-half weeks. Opening night was a benefit. "Mame" nabbed good notices all around from Hub crix. "Sunrise at Campobello," tryout, opens at the Colonial tonight (Mon.) for two weeks, sixth entry in the Theatre Guild season.

Next in sight are "Winesburg, Ohio" at the Colonial and tourer "Cat On A Hot Tin Roof" at the Wilbur, both opening Jan. 13. The Shubert gets "The Entertainer" Jan. 27 for a fortnight.

Estimate for Last Week

Auntie Mame, Shubert (C) (1st wk) ($4.40-$5.50; 1,717; $50,100). Opened to good reviews all around; drew capacity $22,600, holds through Jan. 25.

'Journey 7½G, Det; 'Fella' OK $36,800

Detroit, Dec. 30.

Biz was up last week at the two legiters currently open, after a dismal Christmas week. "Most Happy Fella" has a hefty advance for the remaining two weeks and "Long Day's Journey into Night" is getting more attention after excellent reviews and as result of word-of-mouth. Still no bookings for the 1,482-seat Cass.

"Master of Thornfield," starring Errol Flynn and Jan Brooks, will preem Jan. 30 at the Shubert.

Estimates for Last Week

Most Happy Fella, Riviera (M) (1st wk) ($5-$5.40); (2,700; $75,000). Fair $36,800; stays two more weeks.

Long Day's Journey into Night, Shubert (D) (1st wk) ($4.40-$4.95; 2,050; $31,000) (Fay Bainter, Anew McMaster). Miserable $7,500 for the initial stanza.

'Millionaire' $22,500, 'Tunnel' $9,300, Frisco

San Francisco, Dec. 30.

Christmas week hypoed both Frisco legit offerings considerably, with the second week of "Happiest Millionaire" up $4,000 and the 12th week of Coast version of "Tunnel of Love" up $2,200.

Noel Coward's "Nude With Violin" and "Present Laughter" are now set for Feb. 11 at the Curran. Cast and show will fly directly from New York. But "Middle of the Night," previously scheduled for mid-March at the Curran, cancelled out last weekend and Edward G. Robinson starrer will close in Washington.

Estimates for Last Week

Happiest Millionaire, Curran (2d wk) ($4.40-$4.95; 1,758; $47,500) (Walter Pidgeon). Good $22,500; previous week, $18,500.

Tunnel of Love, Alcazar (12th wk) ($4.40; 1,147; $32,000) (Tommy Noonan, William Bishop). So-so $9,300; previous week, $7,100.

'Night,' 'Tables'

Continued from page 51

tober, opened Monday (30) at the National after laying off last week. Bookings originally scheduled to follow the Washington stand extended to March 29 and took in Cincinnati, Indianapolis, St. Louis, Kansas City, Los Angeles and San Francisco.

"Tables," currently at the Hartford Theatre, L. A., finishes its scheduled two and one-half-week run there Jan. 11 and then moves Jan. 15 to the Blackstone. The Chicago date had originally been intended for the Erlanger Theatre beginning Feb. 24 and was to have run through April 26.

The booking switch on "Tables" cancels out a scheduled three-weeker at the Curran, San Francisco, starting Jan. 13, plus February dates at the Victorian Theatre, Kansas City; Lyceum Theatre, Minneapolis, and the Pabst Theatre, Milwaukee. "Tables" begain touring last September.

Playwright

William Saroyan

has written a whimsical piece which he terms a "Sunday School Lesson"

A Play Is a View of Life and Death

another Editorial Feature in the

52d Anniversary Number

of

VARIETY

OUT NEXT WEEK

'Lady' $72,700, Chi; 'Diary' NSG 18½G

Chicago, Dec. 30.

As usual, Christmas Day bit into legit attendance, holding "My Fair Lady" just below capacity and posing another tough hurdle for the final week of "Diary of Anne Frank."

Latter wound up an unprofitable 10-week stand here last Saturday (28) and leaves Chi with only a single legit offering for New Years' Eve for the first time in years. "My Fair Lady" has long been sold out for the night with a $9 top.

Upcoming are "Long Day's Journey Into Night," due next Monday (6) at the Erlanger; "Happiest Millionaire," at Harris, Jan. 27; "Most Happy Fella," Blackstone, Feb. 3, and "Visit to a Small Planet," Harris, March 31.

Estimates for Last Week

Diary of Anne Frank, Erlanger (D) (10th wk) ($5; 1,333; $35,495) (Joseph Schildkraut). Over $18,500; previous week, $10,700; left Saturday (28) to play Minneapolis and then Milwaukee.

My Fair Lady, Shubert (MC) (8th wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Over $72,700 with empty seats only Christmas Day; previous week, capacity $72,979.

'SUNRISE' $18,100 (4), NEW HAVEN BREAKIN

New Haven, Dec. 30.

Preem of "Sunrise at Campobello" at the Shubert Theatre last Thursday-Saturday (26-28) pulled close to capacity biz, climaxing with a sellout. Advance was fair and pickup after opening night closed the gap.

House is in for pretty steady diet into March. The list includes "Winesburg, Ohio" next Saturday (4) through Jan. 11; "Cloud Seven," Jan. 15-18; "Rivalry," Jan. 21-25; "Blue Denim," Feb. 5-8, and "This Is Google," Feb. 10-15.

Estimate for Last Week

Sunrise at Campobello, Shubert (D) (four perfs.) ($4.80; 1,650; $20,500) (Ralph Bellamy). Cashed in nicely at $18,100.

'Cat' Not So Bad $9,400 On 5 Shows in Toronto

Toronto, Dec. 30.

With biz no good for those Friday-Saturday (27-28) six o'clock shows but okay on both nights for the 9:15 performances, Tennessee Williams' "Cat On a Hot Tin Roof," with Victor Jory, had a fair five-performances skein and has $15,000 advance on next week.

Estimate for Last Week

Cat On a Hot Tin Roof, Royal Alexandra (D) (5 perfs.) ($5; 1,525; $23,000) (Victor Jory). Good $9,400 for the split week; continues this week.

Michel Ray, 11-year-old actor, has been signed for the title role in "This Is Goggle," which will costar **Kim Hunter** and **James Daly**.

Theatre Guild Bossman

Lawrence Langner

floors London's top ticket agency man who explains why

You Can Get Into a Hit Show at Any Time In the West End

* *

another Editorial Feature in the

52d Anniversary Number

of

VARIETY

OUT NEXT WEEK

Xmas Week Spreads B'way Cheer; Shirley 21G in 6, 'Music' $68,800, 'Girl' 43G, 'Game' 25G, 'Journey' 23G

Broadway recovered last week from its pre-Christmas decline. Business jumped substantially for most of the shows been hit by the previous weeks' b. o. slump.

The lineup of capacity entries included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Time Remembered" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (55th wk; 429 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $23,800 for four performances; last week, almost $24,000 for four performances Thursday-Saturday (26-29). The production had laid off Dec. 19 through last Wednesday (25).

Bells Are Ringing, Shubert (MC) (57th wk; 452 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $53,200; last week, nearly $57,100.

Cave Dwellers, Bijou (C) (10th wk; 81 p) ($5.75-$6.25; 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, underquoted, was around $12,000; last week, nearly $13,000.

Compulsion, Ambassador (D) (10th wk; 76 p) ($5.75-$6.90; 1,155; $36,200) (Roddy McDowell, Dean Stockwell). Previous week, $28,000; last week, almost $30,000.

Country Wife, Miller's (C) (5th wk; 37 p) ($5.75-$6.90; 946; $28,000) (Julie Harris, Laurence Harvey, Pamela Brown). Previous week, $9,000 at the Adelphi Theatre; last week, over $15,800. Can remain at the Miller's Theatre, where it moved Dec. 23, until Jan. 25, when it has to vacate the house to make way for the scheduled Jan. 27 moveover of "Rope Dancers" from the Cort Theatre.

Dark at the Top of the Stairs, Music Box (D) (4th wk; 28 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,500; last week, nearly $34,000, with parties.

Fair Game, Longacre (C) (8th wk; 65 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week $18,000; last week, almost $25,000.

Jamaica, Imperial (MC) (9th wk; 68 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $63,700; last week, same.

Li'l Abner, St. James (MC) (59th wk; 468 p) ($8.05; 1,615; $58,100). Previous week, $34,600; last week, nearly $49,900.

Long Day's Journey Into Night, Hayes (D) (52d wk; 312 p) ($6.90; 1,039; $30,000. (Frederic March, Florence Eldridge). Previous week, laid off; last week, almost $23,000. House has "Love Me Little" booked for an April 9 opening.

Look Back in Anger, Lyceum (D) (13th wk; 103 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $20,000; last week, over $23,500.

Look Homeward Angel, Barrymore (D) (5th wk; 36 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $41,000; last week, almost $41,400, with parties.

Miss Isobel, Royale (D) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth). Opened last Thursday (26) to unanimous pans (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune, McClain, Journal-American; Watts, Post); almost $21,000 for first five performances and one preview.

Music Man, Majestic (MC) (2d wk; 12 p) ($8.05; 1,626; $69,989). Previous week, $46,600 for first four performances and two previews; last week, nearly $68,800, with parties.

My Fair Lady, Hellinger (MC) (94th wk; 747 p) ($8.05; 1,551; $67,696) (Edward Mulhare, Julie Andrews). As always, over $68,700.

New Girl in Town, 46th St. (MD) (33d wk; 263 p) ($8.60-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $33,300; last week, nearly $43,000.

Nude With Violin, Belasco (C) (7th wk; 47 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $22,400; last week, almost $6.300 for three performances, with the others cancelled when Coward was unable to go on because of a laryngitis attack. Ends scheduled limited 12-week stand Feb. 8, and moves to the Coast.

Romanoff and Juliet, Plymouth (C) (12th wk; 92 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $30,200; last week, nearly $32,000.

Rope Dancers, Cort (D) (6th wk; 45 p) $5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney). Previous week, $14,600; last week, almost $20,900. Moves Jan. 27 to the Henry Miller's Theatre to make way for the Jan. 30 opening of "Sunrise at Campobello."

Time Remembered, Morosco (C) (7th wk; 55 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $42,100; last week, over $42,700, with theatre parties.

Tunnel of Love, National (C) (44th wk; 353 p) ($5.75; 1,162; $33,000) (Tom Ewell). Previous week, laid off; last week, over $9,300 for four performances, having moved from its longtime berth at the Royale Theatre to the National where it reopened Thursday night (26) as an interim booking. Johnny Carson takes over Ewell's starring role Jan. 9.

Visit to a Small Planet, Booth (C) (47th wk; 372 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard). Previous week, $11,000; last week, nearly $21,600. Exits, Jan. 11, lays off three weeks then begins touring Feb. 5. "Two for the Seesaw" opens at the house Jan. 16.

West Side Story, Winter Garden (MD) (14th wk; 108 p) ($8.05; 1,404; $63,203). Previous week, $58,500; last week, nearly $62,000, with parties.

Miscellaneous

Makropolous Secret, Phoenix (D) (4th wk; 32 p) ($4.60; 1,150; $29,392) (Eileen Herlie). Previous week $7,500; last week, over $7,500 Closes New Year's Eve.

OFF-BROADWAY SHOWS

(Opening date in parenthesis)

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Iceman Cometh, Circle-in-Squar (5-8-56); closes Jan. 19.

In Good King Charles' Golde Days, Downtown (1-24-57).

Julius Caesar, Shakespearwright (10-23-57).

Pale Horse, Jan Hus (12-9-57).

Palm Tree in Rose Garden, Cricket (11-26-57).

Purple Dust, Cherry Lane (12-27-57); closes next Sunday (5).

Simply Heavenly, Renata (11-8-57); moves next Friday (3) to the Sullivan St. Playhouse.

Threepenny Opera, de Lys (9-25-55).

Closed Last Week

Richard III, Heckscher (11-25-57).

Twin 'Sergeants' Troupes Total 57G for Splits

Cleveland, Dec. 30.

"No Time For Sergeants," with James Holden, grossed a neat $17,400 in its first five performances at $5.50 top last Thursday-Saturday (26-28) at the Hanna Theatre, plus $3,000 on the final performance Sunday (22) of its Detroit engagement.

It has nearly $50,000 advance for 21-performance run in the 1,515 capacity house here.

Other Co. Gets $26,600

Wilmington, Dec. 30.

"No Time for Sergeants" garnered a big $26,600 gross in five performances Dec. 25-28 in the 1,251 seat Playhouse at $5.20 top. Schedule included a twilight performance at 5:45 p.m. Friday.

The production grossed $14,300 the previous week in three performances Dec. 16-17 at the Bushnell Auditorium, Hartford, Conn.

'Tables' Mild $11,400 For First 5 Shows, L.A.

Los Angeles, Dec. 30.

"Separate Tables," only major legit offering in town, got off to a good start last week on the first lap of its two and one-half week stand at the Huntington Hartford Theatre. It runs through Jan. 11.

Show opened Thursday (26) and registered $11,400 for the first five performances.

Broadway

The Carl (Cleo) Brissons due back from Scandinavian bookings in February.

Bonnie Lubin, Famous Artists veepee, moves to MCA in an executive capacity.

Bandleader Leo Reisman's daughter, Maritza Jane Reisman, a Vassar junior, engaged to Pvt. Douglas H. Adamson, Yale '55.

Joyce Grenfell booked for a one-week stand with her one-woman show at Huntington Hartford Theatre, opening Feb. 17.

George Liberace, who recently went into personal management business, named entertainment director for Sans Souci Hotel, Las Vegas.

Sam Jaeger, one of Lindy's "character" waiters, has been screened for the "$64,000 Question" and will participate on the teeveer in a show biz and vaudeville category.

Richard Tucker off for his "debut" at Covent Garden and on the continent was accompanied Monday (30) by Mrs. Tucker and autographed copies of Francis Robinson's "Caruso" book intended for David L. Webster of the London opera and Ernest Schneider of the Vienna Statoper.

Las Vegas

By Forrest Duke

(DUdley 2-6100)

As a result of his click here at the Sans Souci, Herkie Styles inked for a stint at Chicagos Black Orchid.

Joey Cowan, replacing the vacashing Sparky Kaye at Silver Slipper, reminiscing with pals about the days 20 years ago.

Champagne wedding reception was given by Mr. & Mrs. Hank Henry for Bob Alda and his bride Flora Marino, Italian film actress.

Ron Randall, star of the "OSS" tver, and his bride, Laya Raki, cut short their Sahara stopover on a cross-country tour to dash into Hollywood for a film commitment.

Joyce Roberts of the Bill Norvas Singers at the Tropicana, and Ron Lewis, dancer in the show, team for a series of terp engagements when current revue ends in February.

Copenhagen

By Victor Skaarup

"The Rainmaker" preemed at Alle-Scenen with 70-year-old Peter Malberg in the lead.

Best-selling record is Lily Broberg's "Each Bird Sings," a medley of old Danish hits with community singing.

South American revue and "Braziliana" ballet troupe, with Nelson Ferraz and Jorge Pao, guesting at Merkur Teatre.

New field for popular songs has opened here, with several of the State Radio's language teachers playing pops to teach the listeners the right accent.

German singing star Caterina Valente playing lead in Paladsteatre's new musical in color, "Bravo, Caterina." Her records also doing fine here.

The five Danish film producing companies are making more pictures than ever. Most popular stars are reported to be Poul Reichhardt, comic Dirch Passer and veteran Peter Malberg, who this winter will be seen in four pictures.

Madrid

By Ramsay Ames

(Castellana Hilton 572200)

Isabel Garces prepping a legit production of "Solid Gold Cadillac" for coming season.

The Chinese National Theatre, sponsored by the embassy of that country, opened at the Teatro de la Zarzuela.

Italy's Amadeo Nazzari here to star opposite Germany's Katia Loritz in "Manos Sucias" (Dirty Hands) in Barcelona.

Director-author Luis Escobar presenting his "Historians del Eslava" at his Teatro Eslava; it's a story of old Teatro Eslava since it opened in 1871.

Jean Anouilh's "Ornifle" opened at Teatro Alcazar starring Rafael Rivelles. Proceeds for opening night went to victims of recent disaster in Valencia.

Cuba's dance team of Orquidea and Willy, here under auspices of the Cuban Tourist Bureau during the ASTA convention, still in demand, and now at Club Morocco.

Director-actress Ana Mariscal, now playing in Benito Perojo's Sara Montiel-starrer, "La Violetera," preparing the screen adaptation of Miguel Mihura's "Carlota."

John Derek, who is here with his wife, will not do a film in Barcelona with Katia Loritz as previously. Wants to do a story of his own, and currently is huddling with Spanish producers about it.

Actor-director Alberto Closas sang in public for first time at mag Triunfo's big gala at Teatro Lope de Vega. He will do likewise in his own production of Italian musical, "Buenas Noches Bettina," which he has had to postpone again.

Carmen de Lirio, who starred in "La Pecadora" (The Sinner) here for Iquino Productions two years ago, returned from Mexico and Cuba, where she's been successful on tele. She has new contracts for English tele and for Madrid's cabaret Rex.

Renato Rascel's new musical show, written by Garinei-Giovannini, opened here for Christmas week after record tour in Italian north. Called "Un Paio D'Ali," show has already had several U.S. bids.

Tokyo

By Dave Jampel

(58-2056)

A. Ben Fuller, chairman of Australia's Pagewood Studios, visiting Japan with Mrs. Fuller.

Russian coloratura soprano Alla Solenkova here for recital tour at invitation of Mainichi News papers.

Cartoonist Rube Goldberg and wife visited son artist Thomas George who makes his home in Kyoto.

The Shochiku Girls' Opera Group is skedded to make its second Asia jaunt playing Manila, Hong Kong, Bangkok and Singapore.

Former actress Anna Sten joined husband Eugene Frenke, producer of "The Townsend Harris Story" (20th) on location in Japan.

William Holden expected to visit late in December for opening of "Bridge Over River Kwai," and will bring a print of the film.

Filipino film stars of LVN Studios Tessie Quintana, Eddie Del Mar and Johnny Reyes arrived for location work on "Tokyo 960."

King Records, which has been active in jazz recently, recorded the first Dixie date in Japan for an LP release next May as the first in a three-part series tracing the evolution of jazz.

Walter A. Bouillet, New York entertainment buyer, who is closely associated with Al Shattuck, former operator of the razed Latin Quarter, in this area, brought a mass of U. S. acts into Japan to play the military circuit and Japanese clubs and theatres. Acts include Rivieras, dance team; Rex Owens, pantomime; comediennes and the Roman Twins, accordionists; Peggy and Pam, vocalist Ellen Dale.

Australia

By Eric Gorrick

(Film House, Sydney)

Shirley Bassey, Negro singer, held over at Tivoli, Sydney, following solid click.

Local governmental bluenoses nix any bid for Sabbath cinemas in Sydney next year.

Inflow of tv product has the censor boys working overtime to keep pace with the U.S. fare.

George Eckert here to produce "Damn Yankees" for J. C. Williamson Ltd. Preem is set for Her Majesty's, Melbourne, Feb. 1.

Hoyts, Greater Union Theatres and Metro are reported seeking drive-in locations coast-to-coast on major 1958 ozoner buildup.

Dame Sybil Thorndike and Sir Lewis Casson set for Yuletide preem of "The Chalk Garden" at Royal, Sydney, for J. C. Williamson.

Larry Adler back to U.S. after run-around for Australian Broadcasting Commission. Adler gave charity show to aid victims of the forest fires here.

William Orr's intimate revue "Cross Section" at independent Phillip theatre, Sydney, is currently in sixth month. Cast is mainly local talent.

Roger Livesey and Ursula Jeans will costar in "The Great Sebastians" for J. C. Williamson Ltd. at Comedy, Melbourn, in January. Jerome Mayer will direct.

Pittsburgh

By Hal V. Cohen

Ex-nitery tenor Mike Driscoll home on 20-day leave from Navy.

Local singer Tim (Johnny) Kirby goes into the New Nixon on Friday (3).

Tom Evans named head of finance committee for Civic Light Opera Assn.

Testimonial dinner for Jack Judd and Frank Silverman set for Roosevelt Hotel Jan. 7.

Eileen Rodgers came home for holidays accompanied by Roz (GAC) Ross' mother.

Closing of "Separate Tables" on road late in January costs Nixon another subscription show.

Kiki Paige, Horizon Room thrush, house-guesting with Dancing Evans Family during her stay here.

Post-Gazette editor Andy Bernhard and his wife spent last week in New York taking in the shows.

London

(COVent Garden 0135/6/7)

Tessie O'Shea entertaining British troops in Germany over the holidays.

Margaretta Scott inked for a star role in a new British pic, "The Possessors."

Vocalist Paula Green back permanently in town after a long singing stint in Germany.

Wendy Craig signed for three plays at the Royal Court, including the new John Osborne opus.

John McMillan, Associated-Rediffusion's program controller, back in town after a Moscow quickie.

Anna Deere Wiman acquired British and American rights to Sylvia Ramon's play, "Time to Speak."

W. H. Jamieson, Rank's publicity topper in South America, home for holidays and guest of honor at a Savoy party.

More than $29,000 collected in Odeon and Gaumont theatres in aid of the Royal National Institute for the Blind.

Channing Pollock, Erich Brenn, Pat Dahl and Peter Elliott signed for the new Pigalle revue, "Champagne Shower," which preems Jan. 30.

Executive committee of the Critics' Circle tossed a lunch to honor Dolly Hill, long member of Metro's publicity department, on her retirement. She was presented with an inscribed clock.

Enid Jones named publicity director for Daniel Angel Films. Her first assignment will be on loan to Mersham Productions for "Harry Black," which starts rolling on location in India next month, with Stewart Granger, Barbara Rush and Anthony Steel.

Scotland

By Gordon Irving

(Glasgow: KELvin 1590)

Robert Wotherspoon, cinema exec, in from trip to U.S.

"South Pacific," in Todd-AO version, set for Glasgow in April.

Dave Willis, vet comedian, teed off in "Aladdin" pantomime at Rutherglen Theatre, near Glasgow.

Gala preem staged for "Round World in 80 Days" at Gaumont, Glasgow, in aid of Newspaper Press Fund.

Leslie Harris, Rank flack, transferring to London base, with Hugh Mackie coming in as new resident Scot publicist.

Minneapolis

By Les Rees

(2123 *Fremont Ave. So.-FR* 7-2609)

St. Paul Civic Opera Co. offered "Carmen."

Edyth Bush Little Theatre offered "Belvedere."

Songstress Jana Mason into Hotel Radisson Flame Room for her local bow.

James Lombard, Minnesota U. concerts and lectures director, released from hospital where he was treated for heart attack.

Closing of "Separate Tables" deprives Lyceum here of one of its promised Theatre Guild subscription season offerings.

Al Rosen, back with "Diary of Anne Frank" at Lyceum, was Cinerama managing director when it was launched at Century theatre here.

Stage lineup for third annual Auto Show at Auditorium, Jan. 3-12, includes Georgia Gibbs, Dagmar, Jim Eddy, Dieter Tasso and the Topnotchers Trio, last-named back for third time.

Actress Helen Gahagan joined her husband, Malvyn Douglas, during "Waltz of Toreadors" engagement here and addressed Twin Cities Hebrew university chapter dinner.

When Duluth stagehands union's demands for employment of three men at $90 was rejected, the Duluth, Minn., suburban Clifton high school was picketed and the "Great Morton's" one-man variety show was called off.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse*; 776751)

German director Helmut Kautner to remain in Hollywood until the end of January.

Wolf Rilla, son of the German actor Walter Rilla, is directing "The Scamp" on the stage in London.

German director Gustav Gruendgens invited to produce "Verdi's "Don Carlos" at Salzburg Festival next summer.

Marianne Koch, who filmed for Universal in the U.S. under the name of Marianne Cook, will make a picture in Poland.

German actor Carl Moehner signed for his fourth English film, "A Question of Adultery," to film in Elstree Studios, London.

A memorial tablet in honor of Ernst Lubitsch will be played by the City of Berlin at the Zoo Palast on next Jan. 28, 10 years after his death.

Lilli Palmer to film "Eine Frau die Weiss Was Sie Will" (A Woman who Knows What She Wants) for Bavaria-Schorcht Films. Peter Schuette plays opposite her.

John Osborne, author of "The Entertainer," which Gustav Gruendgens recently produced on the stage in Hamburg, sold the rights to a German producer for a pic.

"Lola Montez," Union's three-version film from last year, has been shortened and will be shown again under a new title, "Die Tanzerin des Koenigs" (The Dancer for the Kings).

Scriptwriter Hans Wilhelm, back in Germany after a year in Hollywood, working on script for a film about the life of operetta composer Emmerich Kalman, which CCC will film next year as the "Kalman Story."

The film, "Nachts wenn der Teufel kam," (Nights when the Devil Came), which Hollywoodian Robert Siodmak directed for Gloria Films in Germany, handed the "especially worthy" designation of the German Film Classification Board.

German actress Maria Schell chosen as "best foreign actress of the year" by the French and the Belgian Film Theatre Union while German actor Curd Juergens ranked first as the favorite of the French. The late James Dean took top place with the Belgian Theatre Union.

Ireland

By Maxwell Sweeney

(22 Farney Pk: Dublin 684506*)*

Dublin Gate Theatre will reopen after reconstruction Jan. 7.

Inbal (Israeli Dance Group) in for stint at Gaiety, Dublin.

Radio producer John Stephenson convalescent after foot injury.

Michael Miles planed to London after recording "Take Your Pick" sessions in Dublin.

James A. Bell, UA London exploitation topper, in to supervise flak for "Around World in 80 Days" opening in Dublin.

Lord Killanin, producer on "Gideon's Day," directed by John Ford for Columbia, heading for Hollywood with finished print.

New disc label "Ceolta Eireann" (Music of Ireland) making its appearance this month; will feature Irish traditional music and ballads.

Dublin Globe Theatre skedded Peter Ustinov's "Romanoff and Juliet" to open early in the spring in Dublin, following with new plays by Irish authors James Douglas and Niall Montgomery.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Chirp Lila Charney current at newly refurbished Cobb's.

Joe Levine, Embassy Pictures prexy, planed out for Japan.

Jeff Harris, Revere booker, elected prexy National Showmen's Asso.

Sherm Feller now doing his WEZE deejay chore from Hotel Bradford lounge nightly.

Ben Sack preemed "Bridge on River Kwai" at his Gary for Archbishop Richard J. Cushing benefit fund.

Billy Kelly, Hub-based comic, off for date at Palumbo's, Philadelphia, opening Thursday (2) for two frames.

Frolic, Revere, ends its Buddy Thomas line revues of 10 Saturday (4) and institutes format of five acts with Cliff Natale's orch backing.

Legit lights up at two houses after two and one-half dark weeks with "Auntie Mame" at the Shubert and "Sunrise at Campobello" at Colonial.

Philadelphia

By Jerry Gaghan

"Ice Follies of 1958 opened Christmas night at the Arena.

Viennese producer Paul Czinner in for press and air interviews to plug his film, "Bolshoi Ballet."

Al Fisher and Lou Marks forced to set back opener at Sciolla's three days. Comedy team was detained in N.Y. for work on picture "Have Guitar, Will Travel."

Lillian Fitzgerald subbing for Damito Jo with Steve Gibson and Red Caps, while latter is on Coast for new gowns and arrangements. Damita Jo (Mrs. Gibson) to rejoin troupe at Miami Beach's Hotel Deauville.

Marian Anderson, accompanied by Edward R. Murrow, came here for special luncheon at the Barclay last week (26). Pix of her tour of Southwest Asia will be shown. Film is later to be run on Murrow's "See It Now" coverage of the contr ito's trip.

Hollywood

Andre de Toth will undergo eye surgery again.

Jeri Southern recuping from major surgery at UCLA Medical Center.

Johnny McGovern ("Little Beaver") went to court to change his name to John Wilder.

The James Stewarts planed to Concord, N.H., to look over school for their boys.

Akim Tamiroff hospitalized in Fontana, Calif. after auto accident.

Cathy Crosby's pact with MCA approved by court.

Jane Powell in town for the holidays before returning to Mexico for location shooting of "Typee."

Metro police chief W. P. (Whitey) Hendry appointed to Public Relations Committee of International Assn. of Police Chiefs.

William Morris Office sent Sy Marsh to Memphis to help handle the rash of details attendant on Elvis Presley's draft call.

George Stern, Revue Productions veepee, home after being hospitalized for a sciatic nerve condition but won't return to work at once.

Joseph Mazzuca of USC and Pat Patridge of UCLA won scholarship awards from Screen Directors Guild Educational and Benevolent Foundation.

U. S. Air Force handed Stan Kenton a trophy for his "exceptional assistance in aiding the U.S. Air Force throughout 1957 during its manpower procurement missions."

UCLA Medical School will toss a special luncheon for Marion Davies, Jan. 3 at which she'll present a check for $1,500,000 for construction of a new children's wing of University's Medical Center.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Jacques Tati finally winding his third pic "Mon Oncle," his first in color. It was in the making almost two years.

Yank jazz trumpeter Miles Davis did an improvised musical score for a Gallic suspense pic, "Elevator To the Gallows."

Imre Feher in from Budapest for the opening of "In Soldier's Dress," the second Magyar pic to get a firstrun showing since 1949.

Roland Petit and Zizi Jeanmaire go back to ballet in a new dance show they will do at the Alhambra-Maurice Chevalier next February.

Jean Neguelesco and Henry Ephron in to pick sites for forthcoming production of "A Certain Smile" (20th) which will be made entirely in France.

Jean-Louis Barrault takes time off from his legit company here later this season to hop to London to direct the Anglo legit version of Jean Giraudoux's posthumous play, "Pour Lucrece."

The seventh tome in the memoirs of Maurice Chevalier, "Artisan De France," is out. In it he winds with details of his new pic "Gigi" (M-G), video projects for the U. S., and his probable return to the Gallic scene later this season.

Marc Spiegel hibernating for holidays with a batch of Hecht-Hill-Lancaster scripts before he takes over as H-H-L Continental veepee in charge of production and pic sales. He breaks in the new Motion Picture Export Assn. rep before exiting the MPEA next February.

Chicago

Comic Cliff Norton spent holidays here visiting his family.

Plans are now under way for a complete refurbishing of Orchestra Hall.

A. Nelmar Albino, magician and hypnotist, in Cook County Hospital for surgery.

Audre Deckman, Chi terper formerly with Ballet Theatre, joined dance corps of "My Fair Lady" here.

Jack Pitman now covering vaude, pictures and music for Chi VARIETY, replacing Dave *(Leva)* Levadi.

Bob Scobey Frisco Jazz Band gave dixieland concert for suburban Butterfield last Sunday (29) at the local firehouse.

Disk jockey Sam Evans formed E&E music pubbery, starting with a couple of tunes penned by local accordionist Tony Bellus.

Richard Boone and Marvin Miller due in this week to plug their respective CBS-TV shows, "Have Gun, Will Travel" and "Millionaire."

James C. Petrillo, prez of American Federation of Musicians, gave his 21st annual Christmas Day party for blind members of Locals 10 and 208. More than 200 attended at Sheraton-Blackstone Hotel.

OBITUARIES

NORMA TALMADGE

Norma Talmadge, 61, one of the great romantic stars of silent films and a leading boxoffice attraction, died Dec. 24 in Las Vegas.

Miss Talmadge entered films when she was 14 via a bit part for the old Vitagraph. Six years later, having achieved stature in a series of films including Vitagraph's "Tale of Two Cities," she married roducer Joseph M. Schenck. They were divorced in 1934, some years after they had separated. She subsequently married George Jessel and lived in semi-retirement in Beverly Hills while he was working as a vaude and legit headliner. The marriage lasted five years. In 1946 she married Dr. Carvel James.

The early 1920s represented the high mark for Miss Talmadge as a result of a succession of top film roles. She made pictures for D. W. Griffith's Triangle Productions, Lewis J. Selznick, Select Pictures and First National before forming her own indie operation. She starred in such films as "Camille" and "Smilin' Thro'." Her last film was "DuBarry, Woman of Passion," in 1930. For a period during the '30s, she and Jessel had their own radio program which originated in Hollywood.

Her husband and two sisters survive.

HILDA VAUGHN

Hilda Vaughn, 60, character actress who appeared on Broadway and in more than 50 films, died Dec. 28 in Baltimore. Her last appearance in a New York production was last January in "The River Line" at Carnegie Hall Playhouse. She also did concert reading of plays.

Miss Vaughn's first click on Broadway was in "The Flood." In 1924 she won she lead in the road company of "Rain." Two years later she returned to Broadway in "The Seed of the Brute." She also appeared on Broadway in "Glory Hallelujah."

Her films include "Dinner at Eight" and "Nothing Sacred." While on the Coast, she appeared in "Tower Beyond Tragedy" which starred Judith Anderson. She returned to the east in 1942 to play the lead in "Only the Heart," at the Provincetown Playhouse. In 1943 she was back on Broadway in William Saroyan's "Get Away, Old Man." She was also seen in "Jacobowsky and the Colonel," "On Whitman Avenue," "A Temporary Island," "The Devil's Disciple" and Judith Anderson's "Medea."

Mother and brother survive.

PAT WILLIAMS

Jan. 1, 1957

HARRY F. ASHTON

Harry F. Ashton, 74, longtime theatre manager, and legit historian, died Dec. 20 after a short illness in Glasgow. A native of Gateshead, northeast England, he joined Howard & Wyndham as manager of the old Royalty Theatre (now Lyric), Glasgow, in 1906, and was named manager of Lyceum Theatre, 1910.

Ashton became manager of Theatre Royal, Glasgow, in 1911, switching to Edinburgh in 1928 for one year. In 1929 he was named manager of King's, Glasgow, a post he held until 1951, becoming a friend of hundreds of legit players.

He was a knowledgeable type on all aspects of show biz, particularly legit, and was frequently consulted by enthusiasts, scribes and the public. At time of his death he was president of the Scottish Theatrical & Variety Artistes' Benevolent Fund.

Survived by wife, daughter, and two sons, Lea, who is a BBC-tv staffer, and Eddie, drama and film critic of The Bulletin, Glasgow daily.

GERALD SARRACINI

Gerald Sarracini, 30, who had the Romanoff role in the current Broadway production of "Romanoff and Juliet," died Dec. 26 in New York's Roosevelt Hospital of head injuries received in a Christmas morning fight. A 235-pound, 26-year-old laborer, Monroe Gibson, was arrested by the police, who claim he confessed hitting the actor outside a tavern.

With Sarracini at the time of the brawl was his friend, former welterweight boxer Tommy Bell. According to Bell, he and Sarracini were leaving the bar about closing time (4 a.m.) as Gibson was trying to get in. Bell said Gibson knocked Sarracini down when the actor told him he couldn't get into the bar.

Sarracini's assignment in "Romanoff" was his second on Broadway. He had previously appeared in "The Sin of Pat Muldoon." His understudy, Ben Janney, took over the Romanoff role.

His father survives.

MIGUEL MASTROGIANNI

Miguel Mastrogianni (Mastroyo) dean of Buenos Aires' music critics, died Dec. 17 in that city His career as journalist and critic spanned 54 years, having joined the defunct El Pais as critic in 1903. He also taught musicology in the National Conservatoire and was Inspector of Music of Primary Schools. With Jose Andre, he founded and edited Musica, a magazine.

When El Pais closed, Mastroyo wrote for La Manana and La Argentina until 1911 when he joined the evening daily, La Razon, for which he worked until his death. Mastroyo had traveled widely in Europe, and knew many singers, musicians, composers and writers of his age.

Survived by his long-separated wife, Dolly Mills, resident in Rome.

JAMES V. PEPPE

James V. Peppe, 60, former manager of such show biz personalities as Sammy Kaye, Arthur Godfrey, Harry James and Buddy Rogers, died of a heart attack Dec. 25 in Dothan, Ala., aboard a train en route to a vacation in Fort Lauderdale, Fla.

Peppe, who negotiated Godfrey's first record contract in 1934, was formerly a band manager for the Columbia Broadcasting System. He is credited with discovering Kaye in Cleveland and brought him to New York for his first professional engagement. He and a brother operated the Valley Dale ballroom in Columbus, O. He retired in 1945 because of a heart condition.

Surviving are his wife, son, two brothers and a sister.

ANDREW GEER

Andrew Geer, 52, novelist and film writer, died of cancer Dec. 22 in San Rafael, Cal. A Minnesotan, he was a onetime sparring partner of Jack Dempsey and Gene Tunney. He worked out of Frisco as a sailor in the 1930s, enlisted with the British Army at the outbreak of World War II, fought in the North African campaigns and became a Marine officer after the U. S. entered the war.

From his North African experiences Geer fashioned one of his first books, "Mercy in Hell," and later wrote "Reckless, Pride of the Marines," "The New Breed" and his best-selling "The Sea Chase." Latter was filmed by Warners. He also co-authored an original for Republic, "The Wild Blue Yonder."

His wife survives.

WINIFRED SUTTON

Winifred Sutton, one of the first women radio commentators in Western Canada, died Dec. 15 in Edmonton, Alta. She had been a radio and advertising agency executive in Calgary and Edmonton since 1934. In that year she became Edmonton's first woman commentator with radio station CFTP, which later became CJCA.

Four years later she transferred to CFRN, Edmonton, and later opened and managed an Edmonton advertising agency. She served as promotional director at CFAC, Calgary, before returning to CJCA in a similar capacity from 1949 to 1956.

Survived by her parents, four sisters and a brother.

GEORGE A. ROBERTS

George A. Roberts, 77, formerly with the 20th-Fox distribution department and at one time home-office rep for the U. S. and Canadian branches, died in New York Dec. 24.

Roberts, who retired in 1952, joined 20th in 1920 as a film salesman at the Cincinnati branch and later was promoted to become manager of the Washington, D. C. branch. He also served as sales manager for "The March of Time" and "Fox Movietone News."

He is survived by his widow, the former Helen Hernon, and a daughter, Mrs. Jane Roberts Garvey. Roberts was an uncle of actor Burt Lancaster.

TERRELL JACOBS

Terrell Jacobs, 54, longtime animal trainer, died Dec. 24 in Twelve Mile, Ind.

Jacobs, an energetic subjugator in the cage, performed with several circuses during his 38 years as lion trainer. In addition to numerous tours, he was at Madison Square Garden at the New York premiere of Ringling Bros. and Barnum & Bailey Circus two decade ago and at Yankee Stadium with Colo Bros. Circus in 1950. At one time he was head of his own circus.

HELENE D'ASALENA

Mrs. Mary Helene Sturgis, 70, singer who used the professional name of Helene d'Asalena, died Dec. 25 in San Francisco. A mezzo soprano, she toured the Pantages circuit in the '20s, performed on every Frisco area radio station in the '20's and '30's and wrote the first dramatic serial for KFRC, Don Lee's Frisco outlet.

Husband, Joseph C. Sturgis, former hotel show producer, survives.

LOUIS GERARD

Louis Gerard, 67, former general manager of stage productions for his brother, producer Barney Gerard, died in Hollywood Dec. 21 after a long illness. In recent years he had been in the real estate business.

In addition to the producer, another brother and three sisters survive.

DINAH WOODS

Dinah Woods, 47, an employe of the Sam Fox music pubberies on the Coast, died in Hollywood Dec. 21 after a lingering illness. She was formerly with the Leeds and Fife music firms.

Daughter, four brothers and two sisters survive.

William M. Roddy, 84, press agent, circus manager and manager of several Broadway shows before World War I, died Dec. 4 in Sawtelle, Cal. Surviving are his wife and a son, Frisco tv freelancer William C. Roddy.

Mother, 73, of Jack Runyon, veepee of Kenyon & Eckhardt Agency in Hollywood, died in Altadena, Cal., Dec. 20 of a heart ailment. Another son also survives.

Widow, 50, of legit producer-director Alexander Leftwich, died Dec. 29 in Washington, D.C., after a long illness. Her mother survives.

Prof. Emil Pirchan, 74, author and stage designer, died Dec. 22 in Vienna after a short illness. His credits included the settings for more than 600 plays and films.

Robert J. Parker, 42, deejay for radio station KWBR, Oakland, Cal., died of a heart attack Dec. 25 in that city. His wife and seven children survive.

Mrs. Bertha Balaban, 63, widow of John Balaban, former Balaban & Katz Corp. president, died Dec. 21 in Chicago. Survived by daughter, son, two brothers and a sister.

Randolph Bohrer, 55, formerly owner-operator of the Oriental Theatre, Chicago, died Dec. 22 in Montreal. Survived by wife and son.

Mother, 82, of Screen Gems publicist Milton Stein, died Dec. 23 in Hollywood after a long illness.

Wife, 67, of legit company manager Clarence Jacobson, died Dec. 20 in New York. Her mother also survives.

Mother, 74, of Gene DePoris, reporter on CBS-TV's "See It Now" staff, died Dec. 26 in New York.

Mother, of singer Nelson Eddy, died Dec. 19 in Santa Monica, Cal.

$60,000 'Nutcracker'

Continued from page 1

anywhere in the world for an all-evening work.)

Because of the mounting grosses and advance sale this season Kirstein, who must operate somewhat hit-and-run, was able to reschedule two pretentious new ballets, "Gounod Symphony," which will world premiere in January, with an investment of about $30,000, and the also-new Sousa music-based "Stars and Stripes." It was uncertain in November whether the necessary liquid cash would be available to swing these added starters.

A break this season was the N.Y. City Center Ballet deal with CBS' "Seven Lively Arts" for a telecast of "Nutcracker." That fee took care of the company's four-week tab for rehearsals of this season's new works and also gave the dancers two weeks' salary for one day's work on the air.

It becomes apparent from a visit to the Kirsten thinking chambers on the eighth floor that Wall Street at its most frenzied knows little of the rough and tumble of week-to-week financing. He credits Betty Cage, a 10-year-old vet, as an invaluable aide. Something over 125 persons are on payroll to perform any one performance. That includes an average of 48 in the orchestra, 22 stagehands, some 48 students from the ballet school which augment the regular dance corps for "Nutcracker."

Cost of Slippers

A major expense of the ballet company are the toe slippers. These cost $4 to $5 and last, typically, one performance only. Nylon horsehair has largely replaced the old glazed cotton in costumes and lasts longer. Though costumes can stand up four and five seasons they are costly to execute, $350 and up per garment, and must be artfully designed for artistry, sturdiness, comfort and in-built protection against the corrosion of human perspiration.

Since each week's budget must include a share of the amortization of new productions each season, operations stand $45,000 or more per week. A main item is overtime rehearsal of the dancers. Under George Balanchine's regime every effort is made to control the fatigue factor, which is so destructive to artistic standards. This is one reason the N.Y. City Center Ballet never takes to the one-night stands which under modern bus transportation conditions are rated sheer punishment even for people in fine physical condition.

Economics and cultural exchange policies of the U.S. State Dept. has resulted in the City Center troupe making five European tours. Hence the paradox of it being more familiar overseas than in many American spots. For instance, company has never played Boston, Philadelphia, St. Louis, Detroit, Cincinnati and many other native cities, though it has visited the west coast on three occasions and hit Chicago five times.

State Pays Travel

A main problem in keeping the corps de ballet together (minimizing turnover, which entails costly special rehearsals for the benefit of recruits) is to provide a fairly full "year's work." In 1958 there will be 35 or more weeks, thanks to a month in Japan and four months in Austraila, with tentative bookings pending for Canada and California upon the return from the Orient. State Dept. will pay the transportation of 80-odd dancers, technicians and administrators perhaps $200,000, without which subsidy the tour would be impossible.

Costumes and scenery will precede the company by ship, dancers travelling by air. The Japanese television authority, NHK, will guarantee the Tokyo engagement, opening March 10. In Australia the full repertory will be given, with the exception of "The Nutcracker," but the Australian ballet convention of a set program for each week, rather than nightly change of bill, will be observed.

"Grave though our financial problems always are, and with all the put-and-take allotment of funds to which we must resort," comments Kirstein, "we have one all-important asset, namely a home here at the Center. Everything else is possible because of that fact and we never forget this basic advantage we have over other American ballet companies which must look to road tours for survival."

Metro-Dietz

Continued from page 1

been prolific songsmiths and revue authors.

Question of how extensive may be Dietz's "consultation services" is said to depend largely on Joseph Tomlinson who, still adamant about the "old guard" in Metro, may prefer a full closeout payoff immediately.

This is what took place with Charles C. Moskowitz, longtime treasurer and veepee of Loew's Inc., who had until next March at $3,000-a-week but was settled at 50% when Robert H. O'Brien was brought in as treasurer and the financial "hatchet man."

Loisa Snafus

Continued from page 2

by Dec. 30 to keep their radio and tv commitments.

Grant, taking his annual vacations from KMPC, has emceed the last seven Christmas shows in the Far East, and this was his first Christmas booking in Europe. Show got off to a troubled start with mixups, meaning a different plane than the one scheduled, and such upsets as no porters at the Frankfurt hotel; so the cast carried their own grips and props, and the members had to stand in line an hour to cash currency into the locally-used scrip and German marks.

Also, instead of being scheduled into the isolated areas where American forces are stationed in Europe, "Operation Starlift" was slated for the big cities, where there is generally plenty of top professional entertainment available for the troops.

On show's schedule was Frankfurt, Nuernburg, Munich, Berlin, and two locations in Italy, with only one dip into a more isolated area—Baumholder, Germany.

With the absence of Rhonda Fleming announced only at the last moment, servicemen in the big cities did plenty of griping. And feeling was that audiences might not be too large in these entertainment-filled towns.

Hecht Backs

Continued from page 1

ducer, Falk is also directing the production, which is scheduled to open Jan. 14 at the Renata Theatre, N. Y. The play was suggested by the life of the late Bohemian poet Maxwell Bodenheim and had originally been earmarked for a strawhat tryout at Falk's Boston (Mass.) Summer Theatre.

Hecht and Bodenheim were associates many years ago in their Chicago days.

MARRIAGES

Jean Bell to George Mantellis, Canonsburg, Pa., Dec. 29. Groom was one of Four Coins before he went into the service several weeks ago.

Maron C. Fraser to Don Beggs, Pittsburgh, Dec. 20. He's FM supervisor for Westinghouse stations.

Marge Seibert to William Swain, Washington, Pa., Dec. 22. Bride is head of promotion for Pittsburgh Playhouse.

Natalie Cohen to Lee Hanna, Westbury, L.I. Dec. 29. Bride is a ballet dancer known professionally as Nata Lee; he's chief writer for WCBS' "This Is New York."

Mattilwilda Dobbs to Bengt Jazon, New York, Dec. 23. Bride is the Metropolitan Opera Negro coloratutra; he's Director of Publicity for Royal Opera, Stockholm.

Natalie Wood to Robert Wagner, Scottsdale, Ariz., Dec. 28. Both are film players.

Mary Florsheim Picking to Allan Jones, Las Vegas, Dec. 27. Groom is the actor just divorced from actress Irene Hervey; beside is of the Florsheim shoe family.

BIRTHS

Mr. and Mrs. Norman Katz, son, London, Dec. 25. Father is director of foreign operations for Associated Artists Productions.

Mr. and Mrs. Lee Karsian, daughter, New York, Dec. 22. Mother is actress Pat Carroll; father is with the William Morris Agency.

Dr. and Mrs. James McNulty, daughter, Hollywood, Cal., Dec. 23. Mother is actress Ann Blyth.

Mr. and Mrs. Albert Hirtz, son, Pittsburgh, Dec. 23. Father and mother are both violinists with Pittsburgh Symphony.

Mr. and Mrs. George Vines, son, Pittsburgh, Dec. 18. Mother is daughter of late Pitt bandleader, Ralph Harrison.

Mr. and Mrs. Allan Pinsker, daughter, Pittsburgh, Dec. 19. Father's an actor at Playhouse.

Mr. and Mrs. Don Van Atta, son, Hollywood, Dec. 23. Father is unit manager on NBC Matinee Theatre.

Mr. and Mrs. Edward Muhl, son, Hollywood, Dec. 17. Father is Universal veepee in charge of production.

Mr. and Mrs. Gene F. Martin, son, Santa Monica, Cal., Dec. 27. Father is film editor at Desilu.

Mr. and Mrs. Allen Paul Sutherland, son, San Diego, Cal., Dec. 25. Mother is actress Marla English.

Mr. and Mrs. Jack Shaindlin, son, New York, Dec. 11. Father is a film musical director.

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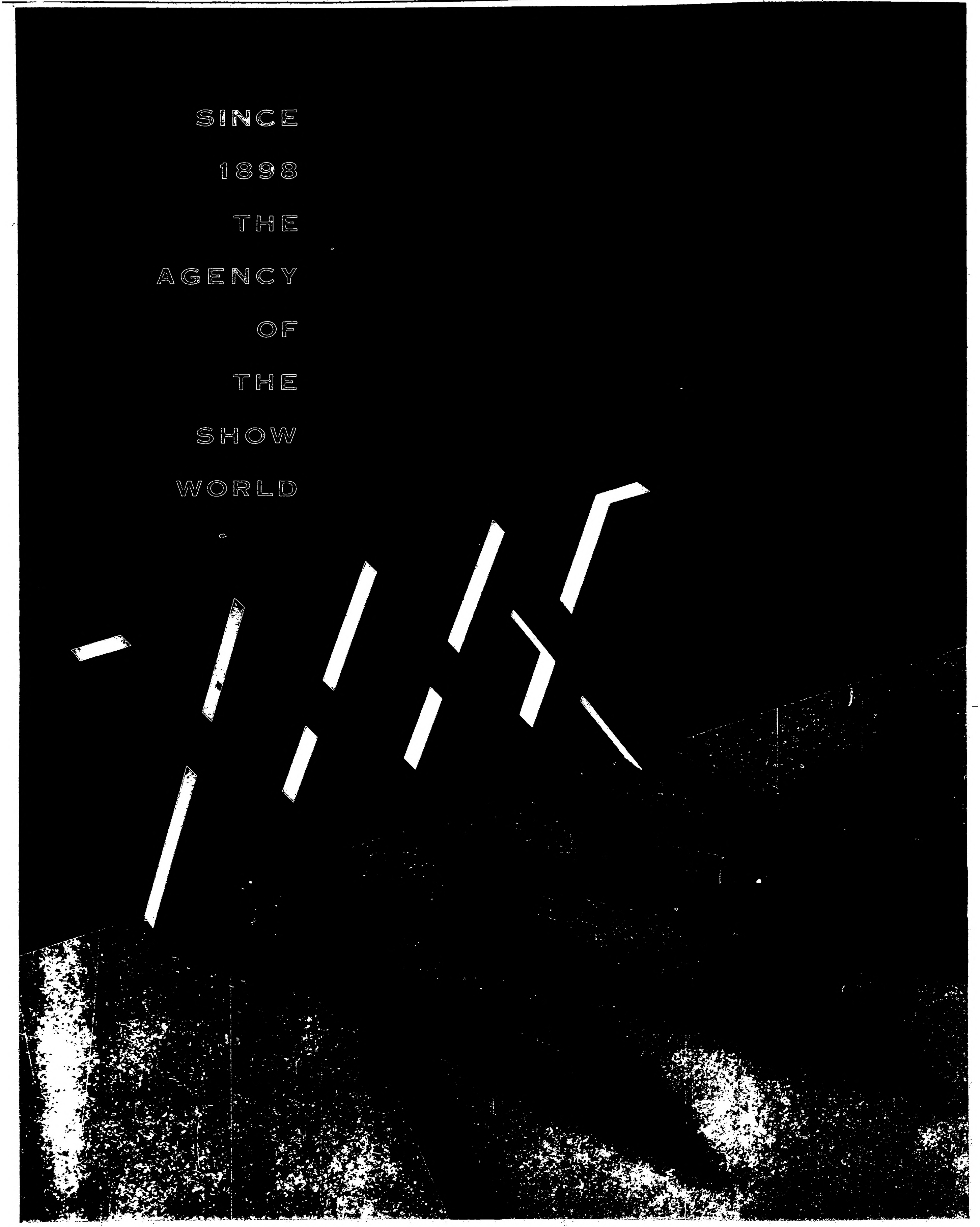
SINCE
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THE
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VARIETY

VOL. 209 No. 6 NEW YORK, WEDNESDAY, JANUARY 8, 1958 PRICE 25 CENTS

SHOW BIZ: PAIN-IN-THE-BRAIN

Jokes a 'Must'?—But How Many? Let Musicals Set Own Rules

By OSCAR HAMMERSTEIN 2d

I have read several articles in the past year suggesting that musical plays are becoming too serious. I have seen the same thought reflected in letters to dramatic editors, and in the comments of a few columnists and critics. It seems odd that these protests should be made following a season when the three biggest musical hits were "Bells Are Ringing", "L'il Abner" and "Happy Hunting", but let us just charge that to the perversities of human thinking and deal with the main question.

Why should a musical play not be serious? Why is there a continuing belief on the part of some people that a musical play should have certain ingredients and should not have certain others?

Plays without music are accepted on their own terms as farces, comedies, dramas or tragedies. But certain specifications are made for librettists. Some are positive, some are negative. The positive ones are that a musical play should have jokes (how many I am not quite sure). It should have girl numbers and a certain amount of dancing (how much dancing I do not know). The scenery and costumes should be pretty. On the negative side there should be no social message and the story should not be "serious".

Into these discussions comes a phrase called "the old days". Those old-time musical comedies! They were the gay, wild, sweet things. Well, certainly some of them were. There might be a fortune in reviving these happy creations. If they were so good then, they should be good now. I suggest, however, that before anyone persuades his friends to chip in the necessary $400,000 that he first read the books of these old musical comedies and try to imagine how gay they would be today.

What old musical plays are actually the ones that have been most revived in stock companies over the past thirty or forty years? Only the "serious" ones. "Show Boat", "Desert Song", "Rose Marie", "The Student Prince", "Blossom Time". These are sentimental, romantic and dramatic in intent. All of them do not wear equally well. But all of them have enough substance to have endured. The gay, sweet wild ones had their season and died, like all unsubstantial things.

I did not start this short piece with the intention of justifying the "serious" musical play as against the frivolous musical comedy. I love frivolous musical comedy, and I wish that I could write one.

The only point I wish to make is that it is nonsense to say what a musical play should or should not be. It should be anything it wants to be, and if you don't like it you don't have to go to it.

There is only one absolutely indispensable element that a musical play must have. It must have music. And there is only one thing that it has to be—it has to be good.

Early Press Time

This 52d Anniversary Number went to press several days ahead of the normal Tuesday closing deadline.

As result, certain news department are telescoped, viz., TV-Films with TV-Radio, Tollvision with Pictures, and certain other departments have been omitted or combined with others.

Tickle The Boss, Or How to Write Film Handouts

By HY HOLLINGER

Film press releases are not written for the press. They are written for the press agents' bosses. They are exercises in mumbo-jumbo calculated to titillate the ego of the Mr. Big in authority.

One major film company never casts a bit player or hires an office boy or janitor without the deed being heralded with an announcement issued under the name of the chief executive. Another company rarely delivers a handout without employing the word "unprecedented." Everything this company does—from making a picture to selling it—is "unprecedented." For unknown reasons of Webster psychological compulsion this word is flagellated in mime-

(Continued on page 62)

WILL TOLL KNOCK TV & PIX HEADS?

By ABEL GREEN

These are the words of our year 1957 in a show business of nervous prophets, and of a political atmosphere smoggy with Sputnik. The Russians out-propagandized the Madison Avenue gentry, the new White House masterminds, provoking the quip, *"Washington slipped here."*

Nobody knew, in 1957, at least not for sure, whither show biz. Which was the bigger threat: Communism or television? It began to look like the amusement world's new head-knocker might be still another medium not yet in existence, namely tollvision. To tell that story each issue VARIETY established a new news section.

Otherwise 1957 was the romp of:

Rock 'n' roll
Harry Belafonte
Elvis Presley
Race themes in screen dram
Subliminal perception
Yul Brynner's naked noggin
Togetherness, except for Meyer Levin
The Loew's feud
Disk reign of the teenagers

By 1957 television was the showmen's show business and talent's pitchman's paradise. It was clearer than ever that this is the latterday medicine show. Stars are lavishly payrolled to shill for the sell. Whether it's for Big Business or a crap table, entertainment personalities are the latterday Medicine Showmen of the Electronic Age of Show Business.

Detroit looks to Broadway, Hollywood and Radio City to bring its multimillion dollar investments to the customers. A resort or a hostelry, from Havana and Las Vegas

(Continued on page 50)

'He Who Gets Slapped': Legendary Feuds in the Annals of Theatre

Ushers Lose Glamour?

Local theatre operators are seeking publicity on a new subject—the advantages of becoming a usher.

In recent years, theatres have had considerable difficulty in inducing youngsters to take on theatre jobs. As a result, they've started planting stories on the "youth page" of local dailies to induce high school students to take jobs as ushers.

An example is a two-column recent story in the Waterbury (Conn.) Republican under the headline: "Theatre Jobs Give Chance to See Movies, Earn Money."

French Still Snoot U.S. Culture As Chicle & Cola

By GENE MOSKOWITZ

Paris.

Arts, the highbrow weekly here, has been solemnly investigating and deciding whether France is being "Americanized." The account, as given, starts with the Yank soldier-liberators marching into Paris chewing gum, pink-cheeked, well scrubbed and cradle-conditioned to brush their teeth twice a day.

A pure G.I. was one who wept on his pillow at night over a picture of an equally pink-cheeked girl back

(Continued on page 62)

SACHA

By THOMAS QUINN CURTISS

Paris.

The French stage suffered its greatest loss since the death of Sarah Bernhardt when Sacha Guitry died last July. The inimitable Sacha—few needed or used further identification—during his lifetime was a symbol of Parisian chic, gayety and wit and now that he is gone the French critics and biographers are as busy with his doings as the American critics and biographers are with Eugene O'Neill.

His full, rich, colorful career reads like some picaresque novel and it is no wonder that writers itch to picture this extraordinary man who had genius four times: as a dramatic author, as an actor, as a motion picture director, and as an international personality who was always "news."

Everything about him has the air of fiction. He was born in St. Petersburg and Czar Alexander III was his godfather. Hence, the "Sacha," the Russian diminutive of Alexander.

The son of the finest French actor of his day, Lucien Guitry, who was the partner of Sarah Bernhardt and Rejane, Sacha was born to the theatrical purple. "I inherited a famous last name, so I have made my first name well known," he once modestly allowed.

As a child he met the entire Parisian bohemia of the early '90s: Bernhardt, Coquelin, Duse, Manet, Renoir, Zola, Octave Mirbeau, Jules Renard, Georges de Porto-Riche, Debussy. At seven he wrote his first sketch. At 17 he was art editor of Le Rire (The Laugh). At 20—when "Nono" was produced—he was a celebrated playwright.

He married five times and four of his wives co-starred with him in his plays: Charlotte Lyses, Yvonne Printemps, Jacqueline Delubac and Lana Marconi. Asked why he wed so often he replied: "I love women too much to see one grow old." He had no children. "Three Guitrys in one century would be too much," he once remarked.

He wrote in every possible theatrical form: comedies, tragedies, dramas, operettas, revues, films rolled facilely from his pen. His plays wear well. During the last season his "Faisons un Reve" (Sleeping Partners), written in 1914 in three days (one day for each act), was again a Paris hit and we have been promised revivals of "Le Veilleur de Nuit" (The Nightwatchman), "La Prise de Berg-op-Zoom"

(Continued on page 62)

By HARRY HERSHFIELD

When actors approach the subject of "teaming up," the beginning and ending of the cohesion is exemplified by the chap who proposed marriage. "I love you, I love you—will you marry me?" She replied, "No, just let's be friends!" "No, I don't care for you that much!" came his clincher.

Harry Hershfield

Let's toss in a few quote lines and elaborate on the subject at hand, later. "He'll bite the hand that feeds him and then blames him for his indigestion and for not having any bicarbonate ready" . . . "He'll take the shirt off your back, then report you for indecent exposure" . . . "You're about to get your 'two weeks notice' when he doesn't notice you any more" . . . "He'll 'introduce' you in front of the footlights, then 'reduce' you backstage."—He'll praise his partner as a 'pal' and 'good trouper' and make many public gestures of 'what I wouldn't do for him,' then ending up like the yarn of the actor buying a birthday present for his partner. Everything that was shown by the clerk wasn't good enough: "I want something for his birthday that is more expensive and real class." Finally he got something right and the clerk asked: "Will you take it with you or shall I send it to him?" "Send it to him—I don't speak to the bum!"

Which brings us to the supposedly inexorable, unwritten law of the theatre, "The show must go on!" Why it must "go on?" And how the phrase started, nobody seems to be sure. The nearest to the answer came from Phil Silvers, when he said: "Because the box-office don't want to give the money back!" And if the money is given back, the show and performers suffer.

Actors can make the Coys and Hatfields look like gymnasium-fighters. The irritations of show business, and in many cases "there's no business like the 'show-off' business," can make for the wrecking of the best controlled, best invested production. What doesn't bother workers in any other endeavour, is life and death to some performers. Such as "top billing" — the dressingrooms — publicity sent out by the show's pressagent — comparative salaries —applause (and that to a point where some vaudevillians would turn on the shower bath, so as not to hear that applause given to one on the stage at the time).

Other causes for feuds: invitations to major events, not connected with the theatre, but picked because of personal popularity. And backstage love affairs, break-

(Continued on page 62)

Amusements Little Problem—Economics

PERHAPS never before in the 52 years of this journal's amusement industry chroniclings has Show Business faced such criss-crossing roads. Where entertainment is heading is today a raging debate. The debate reminds oldtimers of the gruesome debacle of vaudeville, once an honored profession, the main and original preoccupation of this paper. When it hit the decline, thousands of troupers were tumbled into technological unemployment. The switch from silents to dialoged films, the rise first of radio and then of television, and now, potentially, of tollvision all in turn spell out the proverb—*only change is certain.*

◆

The fashionable hindsight of the present transitional period centres on the "might-have-been" if Hollywood had not sold off its vaulties to the television film syndicators. As to that, there is also the what-might-have-happened sans such residual money to make the company statements look good another year or two. Meanwhile the lesson is before all eyes; and theatre operators now shudder—understandably—at the prospect of a further selloff of not-so-old movies, those released post-1948.

◆

VARIETY's own experience, its own folkloric feeling, if you will, supports the view that show business may change, and change violently as to who-controls-what, but that the essentials are only re-confirmed. Shakespeare said it rather well 400 years ago—*"The Play's The Thing"*—including, in that term, all the multi-faceted aspects of talent.

◆

It follows that the prevailing malaise of the picture industry itself is at the moment inadequately diagnosed and ineffectively treated. This accounts for a heavy gloom since the American amusement industry has long rested upon the celluloid spools as—already—a substantial portion (close to 60%) of television also does. Indeed right here is one answer to the crepe-hangers: television's own needs requires and dictates that the motion picture industry shall survive.

◆

Speaking of "what-might-have-been," hindsight may speculate that Hollywood could have partnered with television a good 10 years ago. Some of the necks were perhaps pretty stiff, it would now seem, although one big fact must be taken into account: all showmen raised in the tradition of brick-and-mortar playhouses must necessarily seek to protect the physical theatre with its cash window. To a true dyed-to-the-fabric oldtimer the closing of any theatre, anytime, tragedy.

◆

What never changes, of course, is the importance of talent—whether the high skills of the dramatists and directors and the virtuoso type of actors—or the Barnums who conjure something new and great out of the familiar and old, as per DeMille with his own script on Scripture, or Todd with a re-do on a Jules Verne work which had been a best-selling novel and a live stage extravaganza as long ago as the 1880's.

◆

Parenthetically, bulls-eye marksmanship among showmen has always been rare. VARIETY cudgels memory in vain to cite a banker who ever picked a hit in advance, though there have been real estate operators who did. Bankers are like most everybody else—they know a smash after it has smashed.

◆

The facts stand. The onetime bluechip of the film industry, Metro, is under acute reorganization therapy. The prosperous but much reduced RKO Theatres circuit but a spinoff of another onetime Hollywood giant.

◆

And yet only this past Christmas week the Broadway Paramount and Radio City Music Hall set new records. By coincidence, the Hall is also marking its quarter-of-a-century as a Rockefeller Center landmark. There is a thought-inducing common denominator between the Paramount, whose prime draw is a rock 'n' roll show, and the Hall's traditional stage presentation of the Nativity, both having potent boxoffice pull separate from the screen fare.

◆

It is a reality that theatre circuits have dwindled and it may be that this ratio could well follow the Broadway pattern of a quarter-of-a-century ago when there were 60 or 75 legit houses and a thriving "subway circuit." Today's total is half that, and instead of the subway circuit a frequently exciting and offtimes thriving off-Broadway legit theatre has come into being.

◆

As to the significant growth of the off-Broadway legits, Lawrence Langner is a prophet with honor in the present Anniversary text wherein George Alan Smith recalls how Langner told returning GI's in 1946 at the Theatre Wing School that if they wanted to act they had better first become theatre operators. This is not the least vivid underscoring of the fact that the simplicities of yesteryear are no more. A thing called economics has started to intrude all along the line of entertainment.

◆

Show business, as never before, enjoys a kingsize grip on America's increased and constantly increasing population. Selectivity is the prime difference now, as compared to the World War II era, for example. With selectivity comes a demand for a higher standard. When RCA board chairman David Sarnoff deprecated the possible growth of films on tv and observed to VARIETY that he valued "television as something more than another distribution arm for the motion picture industry," he also forecast the boxoffice doldrums of Hollywood when he stated that "in a competition of mediocrity, the free medium must win." There are many mediocre old film features for free on tv.

◆

That is the answer to feevee or freevee. Even the most ardent proponents of tollvision see a retarded time-tabling of installations and inexhorable psychological resistance from a public which has been conditioned to get its entertainment gratis. The perpetuation of the cash-on-the-till boxoffice pattern which, for half-century, has paid Hollywood big dividends will depend wholly on the quality of the product.

◆

Looking back on the history of the latterday picture business, perhaps another exterior force—like pay-see—may be the panacea. Bell Labs brought Vitaphone to Warner Bros. Soon thereafter Western Electric's ERPI (Electrical Research Products Inc.) brought sound-on-film to the talkers, displacing the oversize phonograph recording principle of Vitaphone, RCA's Photophone, the Germans' Tobis Klangfilm and France's Sonorfilm added further refinements to soundtracks-on-film for uniform global projection. Color, too, came from an exterior source. Still later, while 3-D was more or less a Hollywood development, CinemaScope was imported from France, via Spyros Skouras' negotiations with (the now late) Prof. Henri Chretien, and Mike Todd had to enlist the American Optical Co. for his widescreen technique. Cinerama, like stereophonic sound, was more closely related to intra-Hollywood studio development. And thus, it may prove, that still another exterior influence, pay-see, could once again succor the picture business. Hollywood, traditionally ever resourceful, always has been quick to capitalize on and implement the scientific tools with its own brand of celluloid artistry.

One thing is for sure—no matter the turn, as Adolph Zukor once put it, "The public always decides."

◆

Talent today commands economic rewards never before known or dreamed of in show biz history. Talent today, whether in front of or in back of the camera or microphone, has been the force that undid the Hollywood major studios, per se, and superimposed a series of independent talent (writer-director-producer-actor) setups on the Hollywood scene. The same is true in the tv medium.

◆

Akin to the American motion picture girding the globe, television's impact must become universal. Already in one short decade more than 50,000,000 antennae dot the earth as they receive sight-plus-sound entertainment in the home. Some $42,000,000 is earmarked for transAtlantic facilities which, by 1962, will permit more than 600 connections instead of the current 36 and thus will the Old World be linked by television with the Western Hemisphere. Over-the-horizon telecasts from the U. S. to islands in the Caribbean are already history.

◆

The horizons for Show Biz remain unlimited in the sights of this publication.

TODAY'S MUCKRAKING & ETHICS

What's 'British?'

By LORD ARCHIBALD

London.

"What is a British Film?" may seem at first glance to be a strange choice of subject to write about in an American journal. It is a subject that has been the cause of much controversy in Great Britain for many months past and it is of considerable importance to some American producers and to some American distributing companies.

A British quota film defined by British Acts of Parliament and in particular by the Cinematograph Films Act of 1938, as amended by the Cinematograph Films Act of 1948. Without goi to too much detail, the definition under the present law provides that:

> The maker of the film must be either a British subject or a British company;
>
> The studio, if any, used in making the film must be situated within Her Majesty's Dominions; and
>
> A specified amount of labor costs must have been paid, or be payable, to British subjects or persons domiciled in some part of Her Majesty's Dominions.

There are now a great many different arrangements in vogue for the production of British quota films. Let us have a look at some of these arrangements.

(a) They may be made by a wholly British company using British finances for release through a British distributor.

(b) They may be made by a wholly British company using partly British and partly American finance for release through an American distributor.

(c) They may be made by a wholly British company using only American finance for release through an American distributor.

(d) They may be made by a company that is technically a British company which complies with the provisions of the Film Acts, but which is in fact a subsidiary of an American company, and in this case American finance will be used and release will be through an American distributor.

There are powerful elements in the British industry who argue that only the films produced under category (a) conditions should qualify as British films for the purposes of receiving payments from the British Film Production Fund, formerly known as the Eady Fund. There are those with less extreme views who would permit films that are produced under category (b) conditions also to qualify for payments from the British Film Production Fund. Both groups—the extreme and the not so extreme—unite in arguing that films produced under the conditions of categories (c) and (d) should be excluded altogether from the benefits of the British Film Production Fund.

There nothing approaching unanimity in the trade on this issue. Many people, including myself, believe that all the films produced under the various categories are of value to the British film industry and must be treated equally as far as the Production Fund is concerned. There is one threat in our position, however, which I think must be faced up to very frankly. The Cinematograph Films Act of 1948 is due to be revised by Parliament within the next eighteen months. The views of all sections of the industry about its amendment are now being sought by the Board of Trade and in the months to come argument will rage furiously around proposals for amending the definition of a British quota film. From the point of view of parliamentary draftsmanship, it would not be difficult to provide a definition that permitted all the films in the categories I have set out to count as Exhibitors' Quota, but divide them into two classes, one of which would be entitled to benefits from the Production Fund, while the other was excluded. That is why it is important to face up now to the threat which I have mentioned above.

What is that threat? It arises from the fact that as the law stands at present it is possible for, let us say, an American producer to do the following: working in Hollywood or in New York he can choose his subject and get his shooting script prepared; he can line up an American director and one or two American stars; he can then take this whole package over to Great Britain and under the umbrella of a British registered company he can make that film in a British studio, or partly in a British studio and partly on a foreign location, or indeed, wholly in a British dominion. When his film has been completed and registered as British Quota, it is released in Britain as a British film and gets its share from the Production Fund; and it may then be released throughout the rest of the world as an American film. Meanwhile, the producer returns to Hollywood and resumes his normal production activities there.

It is argued, and there is weight to the argument, that such a film is not really a British film, but an American film made on location. It is that type of film which provides the emotional drive for discrimination. There are only one or two such films in any year and it is quite proper and sensible to argue that they are not really worth bothering about; that, in fact, it would be a mistake to change a law which by and large has worked well, in order to catch this insignificant number.

I should like to make it clear just how narrow that particular category of films is. If a British company, the subsidiary of an American company, is in fairly regular production in Great Britain, then I would not regard its films as falling into the "dangerous" category, even if the suggestions and approval of the American parent company had to be obtained before production was begun, nor even if an American producer and/or director is sent over to take charge. The element of continuity is an important one in establishing whether the British production is British in the true sense of the term. It is only where the Hollywood producer quite obviously brings his package over to Britain to get the benefit of British Quota and Production Fund.

CLEANSING AGENT: COST OF LAW

By MAURICE ZOLOTOW

November 12, 1957, marked the end of a terrifying era for actors. On this day, the publisher of Confidential, a periodical which had, during the past few years, driven Hollywood and Broadway celebrities into states of sheer panic, with its embarrassing and often pornographic reports of their sexual pastimes, agreed that it would cease and desist from publishing revelations of the amatory acts of actors and actresses. In return, the sovereign state of California agreed to halt its prosecution of Confidential charges of criminal libel.

M. Zolotow

For the first time in our history, governmental power has been used to alter the editorial content of a national magazine, whose circulation is in excess of 4,000,000. It has been shown that the cost of defending such a charge is so expensive that by merely threatening an infinite series of prosecutions any publication can be gradually choked to death.

Regardless of one's personal opinion of Confidential and the ehtics of its publisher, writers and editors, many may regard the use of the judicial power to muzzle a magazine—any magazine—as an act discouraging to freedom and controversy. It was rather ironic that the various liberal organizations, always quick to spring to the defense of unpopular political publications, did not see the importance of the underlying issue in this case. Perhaps, they do not think that sex is protected by the First Amendment.

Personal opinion of Confidential aside, many may have preferred to see Confidential vanquished by the good taste of the American public—if there is such a thing—

(Continued on page 61)

Behind the Platinum Curtain, Or Through Darkest Beverly Hills

By JERRY D. LEWIS

Pacific Palisades, Calif.

It was Groucho Marx, himself a Beverly Hills resident, who observed that the news of a child being born within the city limits with only a silver spoon his mouth throws the city fathers into immediate action.

The parents of any tot entering the scene with less than a 14-karat gold ladle automatically become eligible for Care packages.

Located in a part of the country where the bizarre is sedate, Beverly Hills manages to hold its head above the filtered swimming pool water by documented proof of being the only U. S. community where more sweaters are knitted for dogs than for children.

Your correspondent speaks from experience, and has the cancelled checks to prove it. No homesick GI, yearning for normal life, ever sweated out his discharge more anxiously than we awaited the end of our lease.

These paragraphs are not indicted as bitter complaints against the plush community where even the peasants use engraved deposit slips. Instead, it comes because of the recent announcement that California has picked up another million citizens since the 1950 census. Some of you may be harboring the notion of joining this new parade of V8 Covered Wagons. If you have given any thought to tenting in Beverly Hills, these experiences of one who escaped alive with his entire family may be of some value.

Politics

For those content with your present slums, the Beverly Hills tribal customs should prove interesting as a study of a native group clinging to its traditions and ceremonies. Where else, for instance, were Ike and Adlai swamped by write-in votes for Elsa Maxwell?

Don Loper, a local couturier who charges no more for a smock than the cost of an average collection of crown jewels, ran a bad second to Elsa. At first, it was predicted that Loper, who campaigned vigorously at one champagne brunch after another, would be an easy winner. However, Hedda Hopper, a longtime Beverly Hills voter, started a whispering campaign that caused Loper's defeat. She claimed she saw him go to his mailbox in shirtsleeves. Loper denied it as an Election Eve smear, but what with all those champagne brunches, the best he got from the election results was the vice presidency of a branch of Alcoholics Anonymous.

The castle we rented was, by vague chance, directly opposite the 10-acre estate of Jack L. Warner, the Kohinoor of moguls. On a clear day you could see his house from the front gates. It was so colonial no one would have been surprised if the custodian at the huge front gates had been Thomas Jefferson. It wasn't Jefferson, though; rumor has it he turned down Warner's offer.

Beware of Actors

The exact size of Mr. Warner's expanse of lawn and shrubs is unimportant to this anecdote. Let it suffice to say that part of the lawn is taken up by a swimming pool in which guests occasionally lose sight of land. The pool is visible from the front gates, attended, as noted, by a gentleman whose name is not Thomas Jefferson, and a huge dog of the breed known as Bouvier de Flanders. Naturally, the dog was imported. In Beverly Hills, people frowned upon if they eat domestic bread.

Eavesdropping on older settlers, we learned that both the watchman and the animal were chosen for their remarkable sense of smell. Comedian Fred Allen allegedly conducted official tests, and reported that both guardians picked up the scent of an unemployed actor at half a mile. That talent, of course, allows them to strike as a team should any at liberty thespian attempt to storm the citadel.

It is untrue, though, that should an interloper break through, the gateman's duty is to crawl to a concealed button which, when pressed, lights a sign in every room of Mr. Warner's home. "Beware! Actor At Large!"

We mention that because some people take glee in spreading falsehoods about Beverly Hills. Actually, gilding this lily is like pray-

(Continued on page 60)

The By-Liners In This Issue

(Regular Staffers and Correspondents Omitted)

Joey Adams	91
Glendon Allvine	38
Norman Anthony	93
Jules Archer	20
Lord Archibald	5
Robert Baral	269
Barry Barnett	213
Lucius Beebe	22
Edward L. Bernays	14
Claude Binyon	13
Jim Bishop	10
Hal Block	96
Allen Boretz	101
Harold A. Bowden	266
Edwin Bronner	268
Eugene Burr	105
Sidney Burton	271
Kay Campbell	20
Eddie Cantor	13
Bruce Catton	31
Carroll Carroll	92
Bennett A. Cerf	92
Milbourne Christopher	248
Ralph M. Cohn	99
Claire & Tony Conway	251
Tom Curtiss	3
Eddie Davis	38
John Davis	180
Harold Davison	214
Louis Derman	100
Howard Dietz	26
Robert Downing	267
Vernon Duke	24
Robert E. Eastman	95
Nid Ember	252
Ken Englund	9
N. V. Eswar	181
Robert S. Finkel	92
Herman Finkelstei	215
Alan M. Fishburn	95
George Foster	96
Alan Freed	214
George Freedley	288
Jess Freeman	248
Sir Henry French	180
Robert Gessner	39
L. Wolfe Gilbert	217
Irving Gitlin	94
Mort Green	96
Hazel Guild	179
Werner Haas	250
Nathan L. Halpern	43
Oscar Hammerstein 2d	3
Otto A. Harbach	216
Robert F. Hawkins	17
Stockton Helffrich	91
Harry Hershfield	3
Hans Hoehn	18
George Jessel	263
Eric Johnston	11
Merle S. Jones	97
Milt Josefsberg	92
Wolfe Kaufman	12
Ralph T. Kettering	270
Arthur Kober	28
Sam Kurtzman	105
Lawrence Langner	265
Louis Lasco	16
Jerome Lawrence	266
Robert E. Lee	266
Irving R. Levine	106
Jerry D. Lewis	5
Max Liebman	97
Fanshawe Lindsley	42
Alan Lipscott	8
Ted Mack	97
Emil Maas	181
Jay Mallin	22
Horace S. Manges	17
Mannie Manheim	93
Albert Margolis	42
Noel Meadow	24
Richard Mealand	30
George Mezeofi	22
Howard Mitchell	218
Dr. Simon R. Mitchnec	16
Al Morgan	14
Robert J. O'Donnell	30
Col. Barney Oldfield	18
Harriet F. Pilpel	34
Theodore Pratt	28
Milton M. Raison	267
Jo Ranson	35
Dick Richards	248
John Roeburt	11
William Rosensohn	43
Harry Ruby	12
Norman B. Rydge	17
Manie Sacks	101
Sol Saks	10
Henry Salomon	98
William Saroyan	7
Sherwood Schwartz	97
Frank Scully	12
Henry Sherek	268
Phil Silvers	102
Victor Skaarup	103
George Alan Smith	264
H. Allen Smith	96
Pete Smith	34
Bernard Sobel	264
Louis Sobol	35
William Steif	10
Sam'l Steinman	178
Al Stillman	214
Gary Stindt	103
Robert Stolz	213
Mrs. Jimma Strong	105
Maxwell Sweeney	267
Oliver Treyz	102
Ernest Turnbull	35
Irene Velissariou	26
Peter Vernon	179
Jerry Wald	46
Mike Wallace	94
Tom Weatherly	213
Julian S. H. Wei	262
Hank Werba	181
Herbert Wilcox	180
Francis S. Winikus	24
Donald Woods	271
Maurice Zolotow	5

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INDEX

Foreign 173
Legit 263
Music 213
Obits 297
Pictures 5
Radio 91
Television 91
Tollvision 42
Vaude 248

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This Was 1957=At The Cash Box

Top Grossers Compilation for Year Dramatizes Wallop-or-Wallow Extremes—Records Made in the Midst of Pessimism

By GENE ARNEEL

(Top-Grossing Films for 1957 are listed in order on page 30, this issue)

In the light and memory of the American film industry's "semi-annual hysterics" during 1957 the Variety check-out on the year's top grossing releases is loaded with provocation, and perhaps debate. Hardly buried, but rather *underscored*, are titles of pictures for which far-greater-than-realized expectations were entertained. No trade-wise reader can fail to be shocked that some pictures of "quality" did relatively small business. Note will be taken of the nominal $1,000,000 in the till so far on Metro's "12 Angry Men" which ironically ends 1957 on several lists of "Best Film of the Year"—recognition, of course, could have some box office value on 1958 re-run.

Naturally DeMille's "Commandments" and Todd's "Around the World" are at the head of the 1957 class. Both have already broken precedent, or made precedent, as preferred. Variety has refrained from any guess on the ultimate rentals, but 1957 releases are already well up on the all-time B.O. champ list. With George Stevens' "Giant" also taken into account, these releases form a strange kind of symphony of the heavens in a business and a year complaining unto weariness of disintegration and defeat.

"Commandments" and "80 Days" have already taken in more rentals in fewer theatre engagements than any pictures in history. "Giant" is the biggest entry on the Warner Bros. book. It's to be noted, of course, that all three pictures actually went into release in late 1956. But their full impact on trade economics wasn't felt until the past year when they reached meaningful circulation.

The roster, as in past, tell tales of woe and bitter disappointment, along with the upbeat. The extensive variety of money-makers immediately shows that clicks don't come via thematic material, whereas important production values help all along the line. Comedy, musical, Biblical spectacle and strong drama all joined the winner's circle. Prominent, too, was Elvis Presley.

Among the large disappointments are many pictures not given a mention in the lineup, for they failed to draw the qualifying $1,000,000 minimum gross. (This figure is used because in order for it to be attained a feature must be given good circuit bookings and thus trade significance.)

Not carried, for example, is Otto Preminger's "Saint Joan," which promises a gross of about $250,000 in the domestic market. Paramount had a toughie in "Buster Keaton Story." straining to make $800,000.

Not representing a collapse, but nonetheless disheartening to 20th-Fox, was the $1,700,000 reaped with "Desk Set." A more impressive figure was anticipated with the Spencer Tracy-Katherine Hepburn starrer. Metro's "Silk Stockings" drew fancy notices and grossed $2,500,000. Same company's "Jailhouse Rock," starring Presley, is listed at $4,000,000.

Presley, who has become a show business phenomenon, was strictly bigtime on various locations so far as earnings were concerned. At 20th, his "Love Me Tender" brought in $4,500,000, the first week's billings alone have added up to $1,000,000. His "Loving You" at Paramount meant a gross of $3,700.000.

The picture business had its up and downs and clearly less up than down over the past year, due to influences from beyond as well as within. The fall season particularly brought a major letdown, for coupled with a protracted siege of Asiatic flu was the release of prominent pictures of the past on television.

Pix have been going the tv route for several years now. This year's woe stemmed from the fact that major M-G and 20th offerings were made available along with some big independent product. It proved a tough rap for the exhibitors, and the industry at large, to take. One week in October brought a total of 35,000,000 admissions to the country's theatres. The average nightly number of old-films-on-tv viewers exceeded that figure, according to market analyst Albert Sindlinger.

Films obviously were more in the public's consciousness than they had been in a decade, but these were the films being channeled into the living rooms. By year's end there were few who wouldn't agree that the selloff of vintage productions to tv cost the industry a staggering amount—far more than the distributors collected via the maneuver

With DeMille and Todd in the driver's seat 1958 ushered in a new era in "hard ticket" merchandising, and along with new demands for any other kind of realistice departure from the routine in marketing. Multiple, day-and-date runs were given a heavy play to the extent that showcasing in a single house was avoided in many cases. Among those benefitting from this type of handling was 20th's "Bernadine," Bat Boone starrer, with a gross of $3,700,000.

Par undertook a new sales approach with "Commandments," setting up "waves" of bookings. That is, following the initial run the picture would be licensed to a limited number of other situations, with others added as this "wave" was exhausted. Par's idea is to "feel out" the market slowly and to have the DeMille epic available to the public for as long as possible. Protracted playoff means, the company believes, that any one period of b.o. recession, as during a flu scare, won't be too damaging.

Walt Disney's oldies did splendidly—in theatres. Distributed by Buena Vista, "Cinderella" on the basis of dates so far figures to rope in $2.500.000. And "Bambi" is likely to take $2,700,000.

Although the gross of $2,250,000 appeared respectable enough for "Sweel Smell of Success," the entry was the first disappointment for Hecht-Hill-Lancaster. It was an expensive production and a $400,000 deficit is involved. Warner's "Spirit of St. Louis" proved a tough pill to take, for the domestic gross of $2,600,000 barely exceeds half of the production casts.

Consistent performer, as in the past, was Jerry Lewis. His most recent, "Sad Sack," is pencilled in as a $3,500,000 grosser. "Delicate Delinquent" did $3,400,000 and "Hollywood or Bust" $3,300,000.

Selznick's Top-Money-Film Crown Threatened by '57 Blockbusters

As never before David O. Selznick is threatened with loss of his crown as producer of the biggest grossing picture of all time. His "Gone With The Wind" continues on top with domestic rentals of $33 500,000 and undoubtedly more will be added come each subsequent reissue.

But with 1957, a couple of king-sized blockbusters have come onto the fiscal speedway, namely Cecil B. DeMille's "Ten Commandments" and Mike Todd's "Around the World in 80 Days." The ultimate gross for each is not being predicted here; the amount of revenue lassoed by the pair so far [illegible] so gigantic, considering the limited number of theatres played, that the final tally is simply unpredictable.

One thing is for certain: The ceiling on grosses goes up and up. There's unquestionably a lesser market for all pictures collectively, as the attendance figures covering national exhibition show. And there's a greater potential for the selected few, as witness $18.500,000 for "Commandments" in 900 runs so far and $16,200.000 for "80 Days" in 145 engagements, which go and on without letup.

Total of 15 of the past year's productions are added to the roster of all-time money champs—those features which are in the $4,000,000-and-up category. This is the big blockbuster division and, of course, the aim of every producer.

Only time will tell, naturally, just how long Selznick will reign. But the film-makers are more and more playing for higher stakes in terms of production investment. This particularly [illegible] seen in the growing amount of "unit" work at the studios and on location throughout the world.

The assembly-line manner of functioning has become a thing of the past. More and more pictures are getting the "epic" treatment.

No 'Birth of a Nation'

Inquiries must again be anticipated as to the reason-why of the non-inclusion in Variety's all-time champion grossers of David W. Griffith's mop-up of 1915 release, "The Birth of A Nation." Although there is evidence that this picture grossed over $50,000.000 in the world playoff over many years and many reissues the financial story is impossible to check because it was sold on states rights and territorial bases and because no accurate compilation was available to the trade. It should be remembered (see Robert J. Landry's special piece, this issue, on "Race & Rape" screen offerings) that "Birth" was badly slashed by censorship and constant litigation and that, after 1930, no uncut print has ever exhibited. Adding up and in all the reasons, it remains now, as heretofor, impractical to include "Birth" in the Variety list. For those who believe it has never yet been bested at the boxoffice, no dispute is raised here.

Artkraft Strauss Lights Up B'way for 60 Years; A 'Spectacular' Producer

On Dec. 16, 1905, when the first issue of Variety was published, a New York firm, Ben Strauss & Co., was celebrating its eighth anniversary. During the ensuing 52 years, the Strauss organization, which became Artkraft Strauss through a 1936 merger, has developed into Broadway's leading signmaker and producer of most of the electric "spectaculars" that light up the Times Square area.

Signs for Trans World Airlines, Kleenex, Budweiser, Admiral, Hit Parade, Canadian Club and Johnny Walker are among the AS productions currently running on the Main Stem's neon network. The AS signs in the Times Square area cover more than 200,000 square feet, utilize approximately 500,000 light bulbs, and involve around 52 miles of neon tubing, with enough electric wiring to stretch from New York to San Francisco and back again.

All the AS signs, specs, hotel and theatre marquees and bulletins, are made in the firm's own New York shop, manned by blacksmiths, glassblowers, electricians, draftsmen, artists and sheet metal workers. The firm was co-founded by Jacob Starr, who came to the U. S. from Russia in 1907 and three years later went to work for Ben Strauss, whose company at that time was making signs for use in the theatrical field.

Starr was hired by Strauss as a blacksmith and in 1928 resigned to form his own business. Six years later he and Strauss merged their companies into the Artkraft Strauss Sign Corp., Starr's son, Mel, is now president of the organization.

All-Time B.O. Champs

[EXPANDED AND CORRECTED]

With each Anniversary Edition Variety *revises its compilation of the biggest grossing pictures of all time. The figures represent gross rentals collected from exhibitors in the United States and Canada, as estimated.*

Obviously, "Ten Commandments" and "80 Days Around the World" will advance in income as additional market outlets are reached. Given below is the actual gross attained by each so far with no attempt made to forecast the ultimate tally. Parenthetically following each title is the distributor and year of initial release.

PICTURE	ESTIMATE
Gone With the Wind (Selznick-MG) (1939)	$33,500,000
Ten Commandments (Par) (1957)	18,500.000 (Actual gross for 900 theatres)
The Robe (20th) (1953)	17.500,000
80 Days Around the World (UA) (1957)	16,200.000 (Actual gross for 145 theatres)
Greatest Show on Earth (Par) (1952)	12.800,000
From Here to Eternity (Col) (1953)	12.500,000
This Is Cinerama (C'rama) (1952)	12.500.000
White Christmas (Par) (1954)	12.000,000
Giant (WB) (1956)	12.000,000
Duel in Sun (Selznick) (1947)	11.300,000
Best Years Our Lives (Goldwyn-RKO (1947)	11.300,000
Quo Vadis (M-G) (1952)	10.500,000
Cinerama Holiday (C'rama) (1955)	10 000,000
Samson and Delilah (Par) (1950)	9.000,000
Guys and Dolls (Goldwyn-M-G) (1956)	9 000,000
Caine Mutiny (Col) (1954)	8.700,000
King and I (20th) (1956)	8 500,000
Mister Roberts (WB) (1955)	8.500,000
This Is the Army (WB) (1943)	8.500,000
Battle Cry (WB) (1955)	8.000,000
Bells of St. Mary's (RKO (1946)	8.000.000
Jolson Story (Col) (1947)	8.000,000
Shane (Par) (1953)	8.000,000
20,000 Leagues (Disney-BV) (1955)	8.000,000
Trapeze (UA) (1956)	7.500,000
How to Marry Millionaire (20th) (1953)	7.200,000
Snow White (Disney-RKO) (1937)	7,150,000
Not As Stranger (UA) (1955)	7.100,000
David and Bathsheba (20th) (1951)	7.100.000
For Whom Bells Toll (Par) (1943)	7,100,000
Glenn Miller Story (U) (1954)	7,000,000
Pal Joey (Col) (1957)	6.700,000
High Society (M-G) (1956)	6.500,000
I'll Cry Tomorrow (M-G) (1956)	6 500,000
Country Girl (Par) (1955)	6.500,000
Going My Way (Par) (1954)	6.500,000
Lady and Tramp (Disney-BV) (1955)	6.500,000
Snows of Kilimanjaro (20th) (1952)	6.500,000
Seven Wonders of World (C'rama) (1956)	6.500,000
Picnic (Col) (1956)	6.300,000
Cinderella (RKO-BV) (1950)	6 275,000
War and Peace (Par) (1956)	6,250,000
Welcome Stranger (Par) (1947)	6,100,000
Hans Chr. Andersen (Goldwyn-RKO) (1953)	6.000,000
Hell and Back (U) (1955)	6,000,000
High and Mighty (WB) (1954)	6.000,000
Ivanhoe (M-G) (1952)	6,000,000
Peter Pan (Disney-RKO) (1953)	6.000,000
Sea Chase (WB) (1955)	6,000.000
Sergeant York (WB) (1941)	6.000,000
Seven Year Itch (20th) (1955)	6.000,000
Star is Born (WB) (1955)	6.000,000
Strategic Air Command (Par) (1955)	6.000,000
Tall Men (20th) (1955)	6.000,000
Life With Father (WB) (1947)	5.900,000
Blue Skies (Par) (1946)	5.700,000
Seven Brides for 7 Bros. (M-G) (1954)	5,600,000
Teahouse of August Moon (M-G) (1957)	5.600,000
Egg and I (U) (1947)	5.550,000
Big Parade (M-G) (1925)	5.500,000
House of Wax (WB) (1953)	5.500,000
Pride and Passion (UA) (1957)	5.500,000
Eddy Duchin Story (Col) (1956)	5.300,000
Rear Window (Par) (1954)	5.300,000
Blackboard Jungle (M-G) (1955)	5.250,000
Unconquered (Par) (1947)	5.250.000
Yearling (M-G) (1947)	5,250,000
Moby Dick (WB) (1956)	5.200.000
Magnificent Obsession (U) (1954)	5.200,000
Meet Me in St. Louis (M-G) (1954)	5.200.000
Mogambo (M-G) (1953)	5.200.000
Show Boat (M-G) (1951)	5.200,000
Gentlemen Prefer Blondes (20th) (1953)	5.100,000
The Outlaw (RKO) (1946)	5.075,000
Forever Amber (20th) (1947)	5.050,000
Friendly Persuasion (AA) (1956)	5.050,000
Anastasia (20th) (1957)	5,000.000
Island in Sun (20th) (1957)	5.000.000
East of Eden (WB) (1955)	5.000,000
Green Dolphin Street (M-G) (1947)	5,000,000
Jolson Sings Again (Col) (1949)	5,000,000
Moulin Rouge (UA) (1953)	5,000,000
Mrs. Miniver (M-G) (1942)	5,000.000
No Biz Like Show Biz (20th) (1955)	5,000,000
Razor's Edge (20th) (1947)	5,000,000
Red Shoes (E-L) (1948)	5,000,000
Song of Bernadette (20th) (1943)	5,000,000
Three Coins in Fountain (20th) (1954)	5,000.000
Vera Cruz (UA) (1955)	5.000.000
Man Called Peter (20th) (1955)	5,000,000
Spellbound (Selznick-UA) (1946)	4.975,000
Since You Went Away (Selznick-UA) (1944)	4.950,000
King Solomon's Mines (M-G-) (1950)	4.825,000
Searchers (WB) (1956)	4,800,000
Notorious (RKO) (1946)	4.800,000
Yankee Doodle Dandy (WB) (1942)	4.800.000
Salome (Col) (1953)	4,750,000
Battleground (M-G) (1950)	4,700.000
Dragnet (WB) (1954)	4,700,000

(Continued on page 60)

FILM IMPORTS: 'GIVE 'EM SEX!'

Book For a New Musical

By WILLIAM SAROYAN

Everybody is always talking about the future of the theatre. What's going to happen to it? Is anything going to happen? Or is it going to be the same?

William Saroyan

The theatre is business, and none of mine, so I'll talk about *the play*.

A little less than 15 years ago when I began to have plays produced on Broadway plays were not what they are today. Shakespeare was Shakespeare then, and he's Shakespeare now, but the thing that has happened to plays in general in the meantime has made even Shakespeare new, or at any rate different. As his plays are good, this sort of thing can be expected to go on forever. A good thing, or a sound thing, remains good, and sound, but it becomes new and different because people themselves become different.

Which comes first, the change in people or the change in art? It works both ways, most likely. A play is written by a playwright, but it is written *out of people*. And so the change in life and the change in art may be presumed to be simultaneous, all things taken into account.

Man's use of force in armed contest was picayune in Shakespeare time compared with what it can be today, but size isn't the important thing about death, and so it doesn't matter that the biggest and longest war in Shakespeare's time could bring death to only a relatively small number of people.

A Matter of Degree

The important thing was that *nothing* could prevent death in any case: death by the sword is not less death than death by the bomb. It's only cleaner, more reasonable, and easier to notice. Death by hiccups isn't frequently used in plays, perhaps only because it's uselessly noisy and monotonous. On the other hand, *fear* of the sword affected only a few, while fear of the bomb affects many. This makes a difference in the people, and therefore in the play that a playwright writes; even though the thing feared (or scorned or ignored) is still death, or rather *only* death.

A view of death has always given the human being his style and meaning. When the great killers were still unnamed, unidentified, secrets—cancer, stroke, diabetes, the several kinds of poisonings and so on—death was death, pure and simple. Knowing so little about the why and the wherefore and the how and the when of death, the religions flourished, and fought one another, and brought swifter death, in war and inquisition, to various kinds of saints and heroes and lunatics.

From Religions to Scientific

The 20th century view of death has shifted a little away from the religious toward the scientific. If it can't be prevented, death by disease can certainly be postponed. On the other hand, accidents are more frequent because the potential for them has been increased by the invention and usage of machines of all kinds. A man with a mouthful of first-class dentistry just completed can come to the end of his life by reason of only a split-second error in the night-time driving of his Dodge on his way home to supper. The accident is shocking but not tragic. He should have hung around the office five minutes longer, and thereby frustrated the grinding of fate, as some people call it.

Death by disease (which used to be death by death) is at least better understood than ever before. Excepting a surprise of some sort, and God and nature reserve the right to surprise anybody at any time, the span of human life, as it's called, has been measurably extended.

This fact has not improved man's view of death, however. Death is still the toughest mystery to hope to understand, to put up with, or to ignore. The mystery of birth is also tough, but it doesn't bother anybody very much because he has already been born, and if he doesn't understand it, he doesn't really need to. Man tends to be anxious only about that which is scheduled to happen. And in any case birth and death are so nearly the same, so closely related, that it is enough for man to get his style and meaning from his view of death alone.

In a play called "Don't Go Away Mad" I worked at this theme: how does a man in our time become willing or able to accept the inevitable gladly and with grace? It isn't easy. Shaw earnestly longed to die. That is the ideal way to die: to have lived well, to have worked well, and therefore to welcome whatever is next, which no man may know, or really needs to know, although many must believe something promising in a personal way.

It is this illusion of personal reality that makes human experience tragic. Man knows that he must finally fail, must forfeit all for the unknown, and in the mean-

(Continued on page 61)

Mixed Reactions To Q-Vitamins Of Holiday Biz

Spectacular business done by virtually every major company's picture in the key first-runs around the country in the Christmas-New Year's period, while heartening in itself, served to have an important inter-trade effect. Key point is that the top outfits had their best wares showing.

All distributors just a few weeks ago promised they'd no longer concentrate top releases in the holiday periods. Yet it was proved more than ever that last-week-of-the-year bookings bring almost surefire smash grosses. The tail end of 1957, rather than bringing any kind of letdown similar to the disappointing experience of July 4, meant record figures in many areas.

At least a couple of top-flight exhibitors, in light of this, immediately began to wonder if any distrib—any single one—would refrain from going to market with top product at any year-to-year turning point in future. They think it's highly unlikely, despite the distrib pledges.

However, in distribution's defense, it's pointed out that all companies have what they regard as boxoffice features spaced throughout the entire year and it's only natural that each would have one slotted for year end. It's simply the way the calendar breaks down, according to distrib sources.

It's to be noted that while most exhibition outposts drew top revenue via film product, there were a sporadic few that had bonanza stage shows. Notable example was the New York Paramount where the Alan Freed rock 'n' roll outing was so strong, with the teenagers almost exclusively, that the feature, "It's Great to Be Young" (Fine Arts), was removed from the program. Traditionally of epic boxoffice proportions, too, is the N. Y. Radio City Music Hall holiday on-the-boards exposure. This year the picture is Warners' "Sayonara," which, on its own in other locations, was top-notch.

Distribs stepped ahead with these Class "A" entries: 20th-Fox, "Peyton Place" and "Farewell to Arms"; WB, as noted, "Sayonara"; United Artists, "Legend of the Lost"; Paramount, "Sad Sack" and "Wild as the Wind"; Metro, "Raintree County"; Columbia, "Bridge on River Kwai," and Universal, "My Man Godfrey."

O'SEAS PIX GAIN, 'ART' THE LOSER

By FRED HIFT

Volume and sex were the key characteristics of the 1957 "foreign film year" in the States.

Add to this the perceptible decline in boxoffice for Hollywood output, and the perspective becomes one of gradual expansion for imports.

Mostly it was a victory of imported sex over former artistic quality. The booking total spread, not because the public was clamoring for imports, but because Yank exhibitors were pushed into experimentation by dint of the home market economic squeeze.

Except "La Strada," "Cabiria" and "Gervaise" after that, and some others, one may say the foreign film has been concentrating on delivering exploitable sex rather than solid values, and that this intensified pitch has been paying off. Whatever its merits, a film like "And God Created Woman," with Brigitte Bardot, was cleaning up despite the condemnation of the Roman Catholic Legion of Decency.

Tain't Necessarily 'Art'

"Foreign" and "art" are no longer interchangeable terms. In fact, the independent distributors are consciously striving to get away from the long-established notion that a picture from Europe must automatically be "good" the critical sense.

There was a time, after the war, when a handful of new and unique European films arrived in the States, when origin alone implied a special quality, a morsel for the intelligentsia, to be seen only in the "art" houses catering to the special audiences.

In art houses, "artie" pictures

(Continued on page 61)

Can't Enjoy Prosperity; Big-Grossers Crowded Out of Minneapolis

Minneapolis.

Flood of big-grossing pictures hitting here at new year's outset and the obligation to playdate them immediately are resulting in injustices and tough breaks for some worthy attractions.

While still enjoying prosperity, for example, Paramount's "The Sad Sack" and Metro's "Les Girls" were forced to depart from Radio City and the World, respectively, and there were no loop house, to which they could move.

Boxoffice strength of "The Sad Sack" came as a big surprise, accounting for the fact the United Paramount had set it in for only 13 days. Radio City couldn't hold it longer because Columbia's Sayanora" had been contracted to open Dec. 31. The other two UP and RKO and independent local downtown theatres also were occupied so that there couldn't be any moveover.

"Sad Sack" hit a record-breaking $13,000 the week-before-Christmas, a new local high for those seven days. It garnered a mighty $10,000 its second six-day week—which entitled it to an extension of its engagement or a moveover and which indicated it could have kept going profitably for several weeks more in the loop.

"Les Girls," which had eight fine weeks at the World, including an opening stanza's $10,000 gross, bowed out after chalking up a highly profitable $4,500 seven days. At this rate, too, it undoubtedly could have chalked up more tall weeks.

Neither "Sad Sack" nor "Les Girls" can be playdated in a neighborhood house, their next destination, until 28 days have elapsed. That's local clearance regulations. While they'll undoubtedly have lost some of their boxoffice momentum by that time, the curtailment of their downtown runs prematurely is still a break for the neighborhood houses here, it's pointed out.

Film's Year of Drift and Despondency; Proposed Cures So Far Fizzle

By GENE ARNEEL

In the parade of the years of the industry based on sprocketed celluloid 1957 may well wear a permanent ring. It was the year of "rumor-tism" and "mixed-upism." The industry was singularly unsuccessful in either diagnosing or treating its own industry-wide dilemma.

Perhaps the feeling at the moment of VARIETY going to press with Number 52 is this: things couldn't get much more chaotic, so therefore some improvement may materialize in 1958.

Of the sundry efforts to make with the shoulder-to-shoulder stuff it would be perhaps needlessly invidious to wonder who goofed, or why. Enough to remark for the record that the film industry was dashing off in all its own many directions. It was one vast haphazard steeplechase course. And plenty of horses were down in the muddy waters.

There are some entries to be made on the positive side. George Seaton, president of the Academy of Motion Picture Arts & Sciences, influenced the major film companies' long overdue decision to sponsor the next television airing of the Oscar presentations; many an insider familiar with the previous reluctant attitude of the chief execs who comprise the board of the Motion Picture Assn. of America will attest to the "heroic" proportions of the achievement.

Biggest holdout on bankrolling the Acad show had been Nicholas M. Schenck. But there were others remaining in power (including Barney Balaban) who felt either (1) the Oscar spotlighting encouraged too much of the "art" of pictures at the sacrifice of the "commerce," or (2) the benefits of the program still would accrue to the industry with the outside Oldsmobile outfit picking up the check as it did in past.

Seaton "reached" the dissidents and finally got their sympathetic ear. As a result, come March 26, will be the biggest (it's hoped) Acad outing of history with an audience figured at around 75,000,000, with the greatest array of stars who in past would not or contractually could not appear on a commercially-sponsored telecast, and with the industry to limit itself to institutional bows, rather than individual picture plugs.

July 4 Magic Flops

New "orderly release" schedules are promised for the future because the old practice boomeranged the past summer. Companies opened with their big guns around July 4 and shortly after. Past experience was that this was the thing to do. But the public, ever enigmatic, didn't respond. Too many top-stature pictures were in competition with each other; some had to suffer.

Also on the strictly trade side were arbitration and conciliation, subjects that have been discussed and debated by distribution exec, exhib and lawyer teams for over 10 years without much of anything being accomplished.

Continuing elusive is a system under which exhibs and distribs could submit their differences anent trade practices, excluding rentals, to a panel of arbiters, possibly set up, as it was years ago, under the aegis of the American Arbitration Assn.

There remained the question of how much marathon running time the public will stand for? "Com-

(Continued on page 290)

N.Y. Film Critics Palm 'Kwai' and Alec Guinness

Sam Spiegel's production of "Bridge on the River Kwai," released by Columbia, was voted Best Picture of the Year by the New York Film Critics. Film emerged on top at the second ballot with a total of 13 votes. In second place was "12 Angry Men," Henry Fonda indie entry distributed by United Artists, which was given two votes.

Selected as best actor was Alec Guinness, for "Kwai," via 10 votes on sixth ballot. Top actress was Deborah Kerr, for "Heaven Knows, Mr. Allison," with 12 votes on the fifth ballot.

Named best director was David Lean, for "Kwai," with 13 votes on the third ballot. Second position went to Sidney Lumet, for "Angry Men," with three votes. Also mentioned in the voting were Joshua Logan, for "Sayonara," John Huston, for "Heaven Knows," and Preston Sturges, for "Gunfight at O. K. Corral."

Second in the best male performance category was Marlon Brando, for "Sayonara," with six votes. Others mentioned were James Cagney, Robert Mitchum, Sidney Potier, Fonda and James Stewart.

Miss Kerr is a two-timer winner, having been accoladed 10 years ago for her work in both "Adventuress" and "Black Narcissus." In second place this year is Eva Marie Saint, given three votes for her performance in "Hatful of Rain." Other actresses who figured in the voting were Kay Kendall, Audrey Hepburn, Marilyn Monroe, Anna Magnani and Joanne Woodward.

Foreign films were considered separately and voted No. One was "Gervaise," with eight votes on the sixth ballot. "Red Balloon" was second with five votes and "Ordette" third with three.

Also mentioned in this division were "Gold of Naples," "Last Bridge," "Devil's General," "We Are All Murderers," "Torero" and "Cabiria."

Gotham critics formally voted to eliminate writing awards this year, for unexplained reasons. Perhaps related to this are trade reports that three writers worked on the "Kwai" script whereas only the author of the original novel, Pierre Boulle, has the credit.

Pastors Hot 'n' Cold, So '10 C's' Loses Atlanta Suburb's Sabbath Okay

Decatur, Ga.

Equivocation on the part of members of Decatur Ministers' Assn. resulted in Decatur City Commission withdrawing its approval of permit to show Par's "The Ten Commandments" at the Decatur Theatre on two Sundays.

Action came after pastors said in a letter the association could neither approve nor disapprove the showings. City Manager John D. Powell said organization left the decision up to the commission.

Commission last week okayed a special permit to allow the Cecil B. DeMille biblical extravaganza to be shown on two Sundays, Dec. 28 and Jan. 5. However, the approval was contingent upon go-ahead from Better Films Committee and ministerial association.

Better Films group gave religious pic green light.

After receiving ministers' letter, however, Decatur Commission Chairman J. F. Redding ordered the application rejected. A city ordinance prohibits Sunday movies.

Storey Theatres Inc., chain operators who own Decatur's only cinema, proposed to show the film between 2 and 6:15 p.m. in order not to interfere with Sunday church services.

Decatur is a virtual suburb of Atlanta despite the fact that it is county seat of neighboring DeKalb County. Patrons who want to see DeMille's re-make can view film, in various drive-in theatres as well as hardtops.

Been To Any Party Films?

Karlovy Vary Showcases Red Features—Some Drop Propaganda in Favor Of Human Beings

By GENE MOSKOWITZ

Paris.

A return visit to the only European film festival in the Communist zone, Czechoslovakia's Karlovy Vary (the Carlsbad of yesteryear), hinted again in 1957 that the Red countries, both European and Asian, hunger for American feature films. But the practical means to get them cannot be found. The Reds want to barter, not buy. To the American film producers, all private capitalists, trading boxoffice dynamite from Hollywood for boxoffice duds from Moscow and the satellites just doesn't seem bright.

It's been underscored again and again in VARIETY that the Red bureaucrats will not—and perhaps, given their washed brains, cannot—understand that the Washington government is totally without power to make package deals, that it can commit nobody to nothing, and is especially impotent to arrange screen time in the States for Communist pictures.

This is the basic rub and the pride of the Russians won't permit acknowledgment — *they want American films, we don't want Russian films.* Our "entertainment" is a novelty to their people; their "propaganda" is pretty blah to our citizenry.

Generalization is risky but it's probably true that, technically, any country can put together a film competently, even with the new processes and techniques, plus tinting.

Some Red pictures display progress in more individual, humane picturization of ordinary human problems without dragged-in "party" angles which hold up a clearer mirror. But a Marxist is a born point-maker. The didactic touch is hard to drop.

Here are some of the pertinent facts:

BULGARIA

Bulgaria has only made 20 features since 1947. But studios are being built and Russian coproduction is giving technical training. Bulgarian films remain rather dry and revolutionary. Topical subjects are just beginning to be treated.

HUNGARY

Hungarian films still show a sure technical grasp. Recent average of 16 features annually is being increased in 1958 to 20. Films shown at Karlovy Vary were steeped in the problems of this excruciating punished and shattered satellite.

One film, "Professor Hannibal," made before the Budapest massacre and approved by the party has since been a touch on the double entendre. The setting is 1930 and the preachment against the Fascist brand of dictatorship, but it was embarrassingly close in parallel to the ways of Moscow.

EAST GERMANY

East Germany turns out both propaganda and personal films about life in Germany today, or under the Nazis. They make perhaps 20 films a year and reveal fine technical knowhow.

Czechoslovakia itself is up to 19 pix per year and also examples technical mastery though often rigid and classical in thematic values.

RED CHINA

Red China has leaped ahead in production and has produced 139 films in seven years. Though invariably "angled," some films seen have manifested a real feel for human values.

Red China is heavy on documentaries (350) and foreign pix dubbed into the Chinese lingo (576) and into the various dialects (208) of remote areas. Exhibition facilities have burgeoned with 9,168 regular and ambulant theatres reported, and attendance calculated at 1,390,000,000 spectators annually over the 156,000,000 in 1950.

Red China production is soon expected to hit 100 features per year as new studios are now being erected. Currently there are six studios in operation in Shanghai and Peking.

NORTH KOREA

North Korea is strictly on the political "sell" and makes three pictures annually, either dialectical or filmed stage presentations.

YUGOSLAVIA

Yugoslavia, which made no films before the war, now shoots 12 to 15. There are four studios. Yugoslavia has about 1,350 theatres and needs about 150 features to fill its playdates. It's sole Red country to unreel U.S. films; some 60% of those shown are American.

POLAND

Poland has begun to make itself felt filmically by copping prizes at Western film fests. Though the pix still deal with the terrible occupation and resistance, they have a technical quality and depth that may build prestige in the democracies. Poles are geared for 12 pix per year but hope to go to 20 in three years and 50 in six. (There are only 800 theatres there and they take about 150 pix per year).

"Marty" (UA) was the first postwar U.S. pic to play Poland and reaped a critical success but not a financial one. People wanted lighter fare or more grandiose themes, having too much anguish of their own. "Indian Fighter," "The Barefoot Comtesse," "Apache," all United Artists, did better.

Poland is booking a cross-section of Yank product from "On the Waterfront" (Columbia) to "Francis The Talking Mule," (U.)

What Makes For Stardom

By ABEL GREEN

The ingredients of stardom constitute an intangible something which, like all personalities in all walks of life, make them stand out in a crowd. But only more so.

The stardom factor is the special quality to have great appeal to the widest cross-section of people—of different tastes, of different walks of life, of different regional, racial, religioso origins, but who are welded into a common denominator in their appreciation of the artistry of the personality.

A star imparts a very definite sense of excitement by his or her very physical presence. There's an electric quality about anything and everything a star does. You see it in every movement.

Elvis Presley, when he first came down to the RCA Victor offices on East 24th St., New York, struck the top executive as follows: "This boy is going to be a big star." This was before he had proved himself sales-wise. Asked why, the diskery topper observed, "Well, we judge a lot by the girls in our place, for instance. You can see that this boy generates something; he's *got* it for the kids."

"What's needed to make a star?" Talent of course.

As for the components that constitute the quality of stardom, that's that special and intangible something—a peculiar chemistry which, (1) is appealing, and (2) creates an illusion which sets that personality separate and apart from other performers. And when you're a real big star you're as effective "off" as well as "on," i.e. the very aura of the personality exudes that "something special" which endows an entertainer with that stardust glow.

The late great French actor-playwright, Sacha Guitry, a renowned ladies' man, once observed that "every night I have the greatest love of my life—I have a rendezvous d'amour with 1,500 people," meaning his audience.

A contradiction to this, however, is illustrated by Jack Benny. Walking down 6th Ave., he ran into a vaudevillian who enjoys a unique niche in the Resort Hotel Circuits. He looked the typical actor—fedora hat, stock tie, sharp clothes, latest leather-laced-style shoes, walking stick, spats—the works. Said Benny, "There's one thing I gotta say about Buddy, he looks the complete actor—excepting in one place, and that's when he gets on the stage. Then he sure stinks up the theatre, doesn't he?"

'Orderly Release'

By HY HOLLINGER

For the nation's theatreowners, 1957 was "another" year of declining business. Hopes that the inroads of television, the move to the suburbs, and the economi and social conditions affecting the boxoffice would be checked failed to materialize.

More fringe theatres and even quite a few key situations were forced to call it "finis" and closed down. The major disappointment of the year was the slump during the looked-for pickup of the in-recent-years usually favorable summer months. Summer biz spurted slightly ahead, but it failed to offset poor spring and early fall periods.

The brunt of the blame for the disappointing year was attributed to the failure of the film companies to provide the nation's theatres with an "orderly release" of outstanding films throughout the year. "Orderly release" was a much repeated exhibitor catchphrase-complaint during a generally lacklustre year. Exhibitors tended to believe that given a regularized supply of good pictures throughout the year they could continue to operate successfully. They charged that the film companies calculatedly held top product for certain holiday periods and left the houses with an almost complete void of potent films during the rest of the year.

Play The Peaks

As the year came to a close, there appeared to be some hope that the "orderly release" problem would be solved. Considerable behind-the-scenes talks plus continued public pronouncements brought assurances from a number of the major film companies that during 1958 concentrated efforts would be made to deliver to theatres a sufficient number of quality films designed to attract customers on a 52-week basis.

Assurance was also given by Eric Johnston, president of the Motion Picture Assn. of America, addressing Theatre Owners of America's convention in Miama Beach, that he would personally appeal to the film companies to schedule pictures so that payoff pictures would always be available.

Optimistic note on same subject was sounded when Leonard Goldenson and Edward L. Hyman, president and v.p. respectively of American Broadcasting-Paramount Theatres, revealed that an analysis of release schedules for 1958 disclosed that the film companies had heard the pleas of the nation's harassed theatremen and were scheduling pictures in an "orderly" manner. Goldenson and Hyman have long been in the forefront in demanding the elimination of the orphan booking periods.

TOA-Allied Very Palsy

A significant development during 1957 was the united front of rival exhibitor groups. TOA and Allied States Assn., formerly bitter rivals, agreed in fighting the problems hurting the boxoffice. An observer at the annual conventions of both orgs found it difficult to detect a disparity of viewpoint. Both the small theatres, mainly represented by Allied, and the chains, for which TOA is the main spokesman, echoed substantially the same beefs and demanded similar solutions.

It was all hostility between theatre operators and product suppliers. Past year saw friendlier relations between exhibition and distribution despite the complaints. The film companies, which had boycotted the exhibitor conventions in 1956, sent representatives to TOA's Miami Beach meetings. Two sales chiefs—20th-Fox's Alex Harrison and Columbia's Abe Montague—met with TOA's leaders and sympathically discussed sales problems.

TOA and Allied presented a united front in continued efforts to get the Dept. of Justice to revise the consent decrees so that the formerly-affiliated circuits would be permitted to produce and distribute pictures with preemptive rights for their own theatres. This reflected urgency of additional product sources.

Late in 1957 a new cause celebre aroused demand that the film companies provide theatres with a specific clearance over television. Theatremen wanted a definite commitment from each film company so that they could advertise to the public that a particular picture would not be available to tv for a specified number of years. It was evident that, in part, the public was remaining away from theatres because convinced that it had merely to wait for current releases to show up on home screens.

SO YOU WANNA MARRY A COMEDY WRITER?

By ALAN LIPSCOTT

Hollywood.

Dear Deborah:

I'm very much disturbed by the news that you plan to marry Cy Gooley. It's not so much that Cy writes comedy, but it upsets my craw to think that the moment he came along, you jilted that nice Norwegian sandhog. In my book you're just a fair weather bride.

I hope you know that you're not marrying a Thurber or a Shulman. Cy writes teevee comedy and you'll never be able to conceal it from your parents. The symptoms will betray him. He reads the labels on iodine bottles, buys penny uranium stocks, tilts pinball machines, plays a kazoo and moves his lips when he reads. But you'll starve because he has more than a nodding acquaintance with three Briskins.

If you think your marriage to Cy will catapult you socially, let me remind you, that of the 18,000 invited to Mike Todd's Mad Ball, 8 elephants made it, but not one teevee comedy writer.

When ordinary workers work, it's evident. A plumber forces a gasket into a pipe or solders a leak; a doctor stabs you with a needle or pinches your gullet; a football player kicks the football, fumbles it or breaks another football player's neck. But a comedy writer works like a dog when he pulling nervously at an ear lobe, or staring at a parrot, or digging into his trouser's cuff for fluff, or cleaning the hinges of his spectacles with a toothpick, or making guided missles out of rejected scripts and launching them at the cat. With your looks and figure, you need this like a hole in the head.

I know, you know, romance in marriage is a precious item. Right now, you are no doubt dreaming of your genius coming home after a hard day of punching. The clinch at the door, the fervent kiss, the exciting tet-a-tete of all that happened, dinner by candlelight, holding hands on the couch, watching Playhouse 90, and then to bed.

With a sandhog, maybe, but not with a comedy writer. You're not figuring on the story conference Cy had that afternoon. His producer insisted, that to save the price of a set, the big scene in the firehouse must be shot in the baby's nursery which was already standing. To save 6 actors, the 8 firemen would be cut down to 2 and the mailman in the opening scene could double as one of the firemen if he wore an oversized helmet.

So that night Cy comes home muttering billingsgate. The potroast in the oven by now is like leather. He looks at your pucker and tells you to lay off persimmons. He glares at the sputtering candles and reminds you to pay the electric bill. For dinner he has a bicarbonate and a milltown. And the romantic tete-a-tete will boil down to you saying: "Maybe I should go to Jersey City and visit my mother for a few weeks." Cy just grunts as he tunes in a re-run of a Henny Youngman monologue.

Any doctor will tell you that a sandhog's pituitary fidgets less than a writer's. That's because his thyroid never does nipups and so his adrenal glands act human. That's why few sandhogs have duodenals. Statistics prove that less women have ulcers than men. That's because a woman cries when the going gets rough and tears melt tension. I know a sadistic comic who could give the most overprivileged writer a coronary at the drop of an option. One wily writer, to stymie him, took unto himself a female collaborator. So whenever the comic put the heat on, the gal would burst into tears. That punctured the pressure. The frustrated comic brooded and seethed, and then one day in a fit of anger he fired them both. But not before he himself got a coronary. (This actually didn't happen to the comic, but it gives the story a happy ending). Knowing your hair-trigger temperament, if Cy ever collaborated with a female, you'd put ground glass i his yogurt.

Comedy writers seldom work solo. They usually work with other comedy writers and those other comedy writers usually have quirks. F'rinstance, Cy might bring a writer into your honeymoon flat, who can't concentrate unless he lies prone on the floor. I once wrote with such a character. When an idea starts to jell, he'll absentmindedly pull tufts out of your $15-a-yard carpet. This vandalism is not covered by insurance.

Or he may hitch up with the writer who has two sons in college and still blows bubble gum. The sharp cracking of the bubble made a nervous wreck out of my pedigreed mynah bird and it suddenly stopped talking. And then there's the strange one who can only function when it rains. So to stimulate this odd ball, I kept the sprinkling system on full force. This eccentricity netted me a tremendous water bill and a lawyer's letter from "Dancing Waters."

To keep these lads happy, you'll have to stock up on such staples as aspirin, peanut brittle, tranquilizers, Indian nuts, lighting fluid, pipe cleaners, benzadrene and kibble for those who bring their dogs to work.

Ten years ago, I sent a letter like this to Bernadine, a month before we were married. The letter was lost in the mails. That's what she says everytime we quarrel. So, if you don't receive this letter, I'll be sympathetic.

So as not to be a complete ogre, may I add, that in my 40 years of writing comedy, my talent has been maligned by producers, insulted by directors, panned by critics and slandered by actors. I would like to quit but I can't, because I'm too much in demand. With all my heart, I wish the same to Cy.

As ever,
Alan.

10 Little Plots and How They Grew!

[Or The Challenge Hollywood and Television Present]

By KEN ENGLUND

Challenge indeed!

The most important problem you, Mr. and Mrs. America, will have to face as you sit gathered in front of the family watching box is—How To Keep Awake?

Ken Englund

A Problem indeed! You've just faced a day of Challenges. To begin with you've gone to the job without breakfast, because your wife has remained in the sheets, wrapped like a red-eyed corpse, having stayed up to catch the new Milton Mills epic on The Late, Late Show.

"Got sucha headache! Ya mind this *one morning*, honey-lover?" she purrs helplessly, unconsciously imitating Lucille Ball trying the same gambit on Desi Arnaz.

You've faced The Challenge Of Commuting, or risked life and limb to get to work and back on your local Indianapolis Speedway—sometimes referred to as a Freeway or Fearway.

Night falls and you're about to, as you stumble through the front door carrying a shredded briefcase, your parched lips just managing one word, "Martini!" And you collapse in the oasis of your living room, one limp but loving arm around The Little Woman, who is already listening to The News.

After about two minutes of Chet Huntley and David Brinkley reporting the latest fun and games at the U.N., some progress reports from missile and bomb makers who predict that if all goes well by 1967 we should all be on the moon—having been blown there—you're ready for a second martini.

Suddenly you're surprised to see that your wife is wearing shoes.

"I thought," explains The L.W., "for a change we'd get out of the house and go to a movie! We sit here night after night, noses pressed to this little pane of glass when there are dozens of wonderful wide-screen pictures in Todd-AO and all kinds of Scope we've missed!"

"Dozens! At least a couple of hundred!" you admit.

"By all means, let's! Say, where's that new one playing with Victor McLaglen, Edmund Lowe, and that cute Fifi D'Orsay?—'Sez You'?"

"Darling, it isn't! You see we've missed so many!"

This night will not be an exception. Over the third martini you call the babysitter—only to find she's having one of her own.

This cinches it. You decide as long as you don't have to go out—"but we'll *definitely* see a movie tomorrow!"—you might as well try one of those new TV Dinners you've got in the freezer, "Ming Toy's Packaged Noodles Complete with Fortune Cookie."

You open your fortune. It reads: "In the coming months you are destined to watch the same stories you watched last year, except with a few new twists."

Now by that the Hong Kong Noodle Co. doesn't mean there's anything wrong with such familiar twists as Lucille Ball, Ann Sothern, Eve Arden, Dinah Shore, Mary Martin—they're still batting a thousand on the Trendex.

But this season you'll see a whole new flock of frails. For along with our prize corn, wheat, and lima beans, no country on earth can boast of as pretty a yearly crop of ingenues as we can.

Putting aside all girls in the Song-and-Dance Department—those who will shake a pretty leg on Variety Shows—the new shipment of heroines will be roughly required to:

HAVE STARS IN THEIR EYES
AND FALL IN LOVE WITH

The Romantic Hero Who Comes From Nowhere and by a kiss in the hayloft transforms Plain Jane into the loveliest, most sought-after girl in the neighborhood.

"See, Nellie Sue. I bought you a comb for the back of your hair. 'Course it's got no rhinestones, no diamonds—you already got aplenty if you count those asparklin' in your eyes! Like stars! Why when you smile you light up the whole sky!"

"Why, Ah declare, Mr. Rainmaker, you air a-silly! Only suddenly—suddenly—I dunno—suddenly the night—I dunno—only look, Mr. Stranger, it's full of wonderment!"

Wonderment indeed! Black black is the color of our true love's chances for matrimony until the Stranger works his magic.

The wonderment is whether or not you can keep your eyes open. (If you're a Plain Jane, of course, you probably will, and be all softened up in the end to buy the Sponsor's beauty soap!)

OUR NEW GRADUATES FROM THE MISS RHEINGOLD SCHOOL OF ACTING WILL ALSO BE REQUIRED TO TAKE A SHINE TO:

Assorted Cads, Bounders, Urban Wolf types, and—(how can I say this?) *Married Men!!!*

The Boy Back Home When She Comes To Her Senses. Usually a C.P.A. With A Heart of Gold, who SAVES our Miss Sweetmeat at the last moment, from fatal dalliance with the above assorted C., B., and U.W. and M.M. types.

*

OUR FRESHMAN ACTRESS WILL ALSO CUT HER BABY TEETH ON THE PERENNIAL PART OF THE STOUT-HEARTED HEROINE IN THE WESTERN, OR RURAL AMERICANA DRAMA.

Occasionally she will be called upon to load a rifle when the going gets rough during an Indian attack. Mostly, however, she'll bear children bravely, mostly in a covered wagon, preferably while it's moving; she churns butter sometimes with the other hand and the rest of the time waits at the door for her Menfolks to come home safely.

A. Good law-abiding Menfolks.

B. No-good, non-law-abiding Menfolks.

Her lot is not an easy one. Getting three meals a day, raising the young 'uns, there's hardly time to attend all the lynchings and those endless meetings in the church where her neighbors gather to face or duck the moral issue of whether or not they want to Clean Up The Town.

Sometimes Our Girl is "fir" it, sometimes "agin" It—depending on what part she plays:

A. The Schoolteacher from the East who wants to tear down the local bordello and use the lumber to build a new schoolhouse and drive the Painted Hussies out of town. Or:

B. A Painted Hussy.

For this she must have good legs, wear a short, fringed costume with long mesh stockings, because censorship dictates that she must always be disguised as A Dance Hall Girl.

These come in three types:

1. The Dance Hall Girl who is completely regenerated at the finish.
2. The one who's half-regenerated.
3. The one who never needed regeneration in the first place! Because as it turns out happily, she's really The First Female United States Marshal, Ann Sheridan, and has been wearing her badge, concealed under her jewelled garter all the time!

Under FRONTIER HEROINES we must also lump:

THE CAVALRY COLONEL'S DAUGHTER.

Here too there are only three kinds:

A. Snippy and spoiled.

B. Sugar and spice and everything nice.

C. Idealistic regarding making friends with the Indians. That is, until Daddy's hair parted by a tomahawk.

For this difficult role our Girl must be trained to ride and act at the same time. Inasmuch as all her dialog with The Handsome Second Lieutenant is shot while they gallop between forts.

* *

THE HEROINE IN THE EASTERN OR "OFFSTAGE WIFE"

Her lot isn't an easy one either, for the leading Man has the biggest part and she mostly suffers in silence—off camera.

Usually her Husband is an Eastern, is this Happy Go Lucky Copy Writer who is going along minding his own business on Madison Avenue meeting the challenge of turning out copy for Eureka Gas Heaters every week, when suddenly what does he do to spoil it all? He writes a best selling novel on his Wife's kitchen table, weekends! Then the trouble starts. He gets a big fat Hollywood writing contract and immediately begins to lose his integrity.

The first thing he does in Hollywood is to knock out a great script. All the more remarkable when you realize he's never written a picture before.

At first this Big Fat Producer of his says he loves it but then the Writer realizes he's secretly trying to ruin the picture by cutting the script down from 600 pages to 135 so they can make it!

The Easterner is shocked to realize that there's Gold In Them Thar Hollywood Hills, but at what a terrible price! His "integrity!" He refuses to compromise.

The Ruthless Producer, on oily type who smokes big dollar cigars, takes him to this big Hollywood party where he introduces the Eastern Writer to a Western type girl—Mamie Van Doren.

That night the Easterner compromises all over the place. the Producer even forces him to drink two Martinis! Then he blows smoke in his face.

None of the shallow Hollywood crowd at the party even speaks to the Easterner. They just call each other "Dahling!" have a Charleston contest on top of the white sequined piano, and occasionally blow smoke in the Writer's face. Mamie Van Doren using a long cigarette holder.

"What am I doing here?" cries the Easterner, groping through the rich cigar smoke to the phone.

His Wife, a simple brunette, eagerly answers the phone in their simple, split-level home in Levittown. She's just about to go to bed, she explains wistfully, simply.

"So am I darling," says The Husband. Van Doren now blowing smoke in his one ear and playfully sticking a cocktail onion into his other.

"How are the children?" he asks.

"We don't have any!" says his Wife. "Paul Westchester, what in the world has gotten into you?"

The rest is as familiar as it is sordid. Van Doren keeps blowing smoke rings down his neck so he goes back to the typewriter and loses his integrity, emasculating his poetic script so that now the Producer can shoot it!

It is only when his Wife phones again with the joyous news that she's pregnant that he can see a way out of the nightmare of driving Mamie to Ciro's every night in his yellow Jaguar, swimming in Esther Williams' pool, and burning Liberace's candles at both ends.

He returns to his old agency job at Bruisewell, Batter & Brutal, a wiser man. Having learned the old lesson that "Integrity is a matter of geography."

*

Our fledgling ingenue of 1958 must also be a girl who can always keep her wits about her, for occasionally she'll be called upon to try her pretty wings as:

THE AIRLINE STEWARDESS WHO LANDS THE PLANE
ALL BY HERSELF

because both Pilot and Co-Pilot have passed out from food poisoning. (This will teach them to eat in the Chicago Airport!)

And Our Heroine is "talked down" by tense young men in the control tower.

You've of course seen this spinetingler in every other flying film since the Wright Bros. first soloed for the Warner Bros. (Didn't Doris Day do it recently in "Julie"?). *Caution*: Don't watch if you have any loved ones in the air at the moment.

THE INGENUE IN THE EUROPEAN TYPE DRAMA

A. The Irish Rebellion.

The plays of Sean O'Casey, John Ford's "Informer," Carol Reed's "Odd Man Out," have inspired all sorts of flattering imitations, some good, some bad, in all mediums. But there is not a grain of truth to the base canard that it wasn't a desire for freedom that prompted The Rebels to seize the Dubli Postoffice, they only needed something to write about!

In short, all networks have plenty of Dublin streets in stock and an over-supply of smoke pots. So expect to see a goodly number of anguished colleens who must sell their cockles and mussels and wring their hands while leaning against that papier-mache lamppost, hoping it won't come unhinged—and that Kevin will come home safe from "The Trouble." Anguished, naturally, because the main trouble is with their brogue, which is sometimes thicker than the fog.

* * *

THE INGENUE WHO GOT LEFT BEHIND THE
IRON CURTAIN

This poor thing, usually a Professor's Daughter, has a hell of a time. She's got to get poor papa to safety, and even though he's the most brilliant scientist in Bad Gasswasser, he waits until he hears the jackboots of The Secret Police kicking in the front door before he is disillusioned with his countrymen and decides, "Alas, Liebchen, it's time to leave!"

What makes it worse always, is that he's been so busy inventing leaf-mold that he's sapped his strength. Daughter is obliged to pack a whole suitcase full of vitamin pills and another full of mufflers before she can whisk him out of the clutches of their pursuers. And it's only because the TV Director asks the Police to "kick lightly," that they ever get away at all before the door is broken down.

Herr Professor almost never makes the Border—but his Daughter does make the handsome Counter-Counter-Spy, so the whole thing isn't a total loss. Unless you're watching it. Which leads us naturally to:

STORIES DEALING WITH "THE GIRL IN JEOPARDY"
IN:

A. The Horror Si uation.

B. The Murder Mystery Usually "A puzzle" that must be solved.

In these, she'll be called upon to "scream with feeling" and to fall hopelessly in love with the Detective some 30 years her senior—which constitutes the Puzzle.

* * *

B-GIRLS DEMI-MONDAINES KEPT WOMEN AND VARIOUS OTHER GIRLS WHO ARE NO BETTER THAN THEY SHOULD BE.

They manage to keep the sexpot boiling in spite of the Network boys with their blue pencils, because they've all been disguised as Night Club Singers.

Unless, of course, they are:

In the "East-is-East West-is-West and never the twain shall meet "Type Love Story sired long ago by Rudyard Kipling.

Pearl Buck did, and still does, yeoman work in this field, but of course, the dean of this literature of the broken lotus blossom is Somerset Maugham. His Sadie Thompson has had daughters by the hundreds—girls in ratty fox fur pieces and tight black satin, shashaying around under countless palm trees, driving men mad mad mad in all mediums! However, in today's television dramas, Reverend Davidson's collar has been removed by Madison Avenue, and he now turns up as a Rum-Soaked Doctor. The only kind apparently eligible for membership in The South Seas Medical Association.

So it's safe to sum up at this point and say there'll be nothing very new under that merciless southern sun—except the Girl in the Sari or Sarong.

As for the stories, mostly they'll be the same old ones. After all, as they say, there's only a handful of basic plots.

It's not only The Story—to quote the Professor of Stage, Screen and Television Dramaturgy—it's How You Tell It.

And I might add here—before I get hit with a brick from Mr. and Mrs. Avid Viewer—you'll also see, as usual, thousands of hours of outstanding fresh and brilliant entertainment, on the various dramatic theatres of the airways.

Also right here and now, I'm duty bound to say that, as a Screen Writer, I must again acknowledge the debt Hollywood owes to television. Honest, illuminating comedies and dramas from the pens of tele playwrights like Paddy Chayefsky, Reginald Rose, Horton Roote, et al, dealt a death blow to the timid, puerile picture. In its place now, the Motion Picture Industry has been able to take off its velvet gloves and do "A Hatful of Rain," a "Marty," a "Bachelor Party," a "Something of Value," an "Island In The Sun."

Ironically enough, it's been a two-way process of creative osmosis. Hollywood, as we know, absorbed some of the best of the new television stories, writers, directors, the Eva Marie Saints, the Anthony Franciosas. While the new medium assimilated the two-reel comedy technique, the corny melodrama of yesteryear, the B-picture film method of story telling, Hopalong Cassidy, Roy Rogers, and the various grades of A-B-and-C Westerns. Plus a mountain of old gags, old scripts, twice-told tales? Twice? Some of them told a dozen times!

Broadway and Hollywood hits like "Nothing But The Truth," "This Thing Called Love," "Burlesque," "The Count of Monte Cristo," "Topaze"—well the complete list of all these venerable properties would be as thick as this annual.

In short, Hollywood cleaned out its story trunk, its bag of tricks, time-tested, time-worn, and dumped it onto NBC, CBS, ABC. With around-the-clock programming that eats up entertainment faster than new things can be invented, is it any wonder that the producers of live and film programs mus rework the standard catalog of sound stories? Play new variations on the same old themes.

Take for example the genesis of the two most popular types of programs au courant—The Western and The Mystery Melodrama. There isn't a five-foot shelf of Western lore and drama. It's probably 150 feet! From Fenimore Cooper's "Deerslayer" to Zane Grey's "Light Of The Western Stars."

Right now, members of the Television Branch of the Writers Guild of America, East and West (I'm a proud member) have their noses glued to the letters Wyatt Earp wrote to his Interior Decorator. They've covered everything else!

Sometimes, however, under a molehill of cliches lies a mountain of research.

* *

SIGMUND FREUD AT THE B-BAR-H.

The new goal is not Hopalong Cassidy, but a desire for the ring of truth—a sense of historical authenticity. Now the villain doesn't go to jail, he goes to a psychiatrist.

And "High Noon," produced by Stanley Kramer, au-

(Continued on page 28)

'DON'T WORRY OR EAT HIGHLY SPICED FOODS'

By SOL SAKS

Hollywood.

The doctor says I'm all right now and my wife says I should throw the damn notes away, but I have decided otherwise.

In order for the reader to understand the ensuing I must first explain something of my own background. I have been a writer for 15 years and last week I was sick. Come to think of it, that's all you need to know. While sick, in that semi-conscious, semi-delirious state induced by the lack of Miltown I jotted down notes which I am herewith reproducing. The reader will understand, of course, that these notes have been edited. Many of them are undeciperable, or of no interest to the reader, and there were other reasons. Amongst those deleted were some obscene references to panel shows, a grossly exaggerated caricature of Mamie Van Doren and the name Yvonne Courtier which my wife has agreed to believe is a girl whom I considered hiring to do my typing. Here are the notes.

* * *

"Si my father owns this ranch and is our employer," she said with a stamp of her expensively shod foot, "I demand that you take me to the dance."

One could hardly believe that this determined command could have come from those lovely lips set so perfectly beneath the saucy upturned nose, surrounded neatly by dainty freckles as if to substantiate her Irish ancestry.

"I'm sorry, Ma'm," he said. And though his voice was gentle and courteous, his quiet grey eyes, surrounded by the wrinkles caused from looking into the sun, showed his firmness. "But there's some heifers to brand and that's what your father pays me for."

She turned on her heel. Only business associates of her father's could have warned him of the firmly set chin they got to know so well during the fabulous wheat corner of 1924. "I never want to see you again," she said.

No Cure

And she never did. But it was just as well. Because he was barely smart enough to stay out of a mental institution and she was married, had three small children, was in love with the driver of the diaper-service truck, and got fat as a pig before she was 30.

He crumpled up the pages of figures and formulae and threw it almost savagely to the floor where it joined the many other papers which had met the same end. Then he pushed aside the test tubes and apparatus and momentarily rested his head on his arms. His wife entered quietly.

"I've got some fresh coffee for you, dear."

"Experiment 334 . . nil." He tried to hide the discouragement in his voice. "Just like Experiment 333 and all those before it."

"Darling, you can't work this hard. You've got to take a rest."

"But I feel that I'm so near to finding a cure for the dreaded disease!"

"Oh the hell with it, let's go to a movie," his wife said.

So they went to a movie and to this day there's no cure for the dreaded disease.

* * *

The husky, thick-necked man shouldered his way to the bar. "Never mind, no seats," he snarled. "I'll take this one right here."

"I wouldn't if I were you," the mild-looking young man said quietly. "That seat belongs to my friend."

The husky thick-necked man looked contemptuously at the slim figure of the other. "You lookin' for a fight?" he snarled.

The bystanders watched in admiration as the slim mild-looking man showed not the slightest sign of fear. "I said," he answered without emotion, "that this seat was taken."

"Well you'll have to fight for it," the husky thicknecked man said as without warning he swung.

They fought and the husky, thick-necked bully beat the living daylights out of the quiet, mild-looking man.

Everybody in the large rehearsal studio reserved for only the most important tv shows turned toward the door as it opened. The relief was almost audible as they saw that it was Sol Saks. The sponsor rushed forward to grasp his hand. "Thank God, you've come, we've been waiting for you."

Saks murmured simply, "I'm sorry." Only on the morrow would they read of the real reason for his tardiness. The burning building . the mother screaming of a child trapped inside . . his unhesitating dash into the flaming edifice . . . and his appearance again, just seconds before the building collapsed with the child held safely in his arms and the cheers of the crowd ringing in his ears.

With hardly a wasted motion Sol Saks picked up the script . . . crossed out a few words here . added a few lines here . . and those looking over his shoulder gasped in admiration as they saw from the hodge-podge pages emerge a smooth, well-knit, almost perfect script that in a few hours would electrify 40 million listeners. Only a careful observer would notice in those fun-loving eyes behind the thick glasses the flashes of pain caused from the badly burned hand held so casually in his coat pocket.

"Who," said one careful observer who happened to be present, "is the young man in whose fun-loving eyes behind the thick glasses are flashes of pain from the badly-burned hand held so casually in his coat pocket?"

"That's Sol Saks," another answered. "And the sponsor has just offered to give him $9,000 a week and an introduction to Mike Romanoff if he'll write the program."

"No thank you," Sol Saks was at that moment answering the sponsor. "But I've got to go home and write a play about the Real Meaning of Life." He turned and walked out and the crowd watched as his round-shouldered figure disappeared into the dimly lit corridor.

It was right after this last passage that I got well. The doctor said all I have to do is avoid worry and highly-spiced foods.

Now I've got to pay his bill and buy a new coat for my wife who keeps bringing up the name Yvonne Courtier. The sponsor isn't going to pay me quite $9,000 and he says every script will have to be okayed by him, the account executive, the head of the agency, the producer, the star and his sister-in-law who took English composition in high-school. And that if he demands it, I must write the script on Sunday afternoon while standing on my head front of Grauman's Chinese. (So far he has never demanded it but I do it once in a while anyhow, just to show him I'm conscientious.)

I'm not getting the introduction to Mike Romanoff either, but that doesn't matter since I can't eat highly spiced foods anyway.

Sum Up Frisco: Could Be Worse

By WILLIAM STEIF

San Francisco.

Neighborhood theatres continue to close, not in great numbers, but one every couple of months. Grosses have been weak in many situations, even at the first-runs on downtown Market Street. And exhibitors in Northern Californa, as they are in many parts of the country, are more and more looking to candy and popcorn to keep them out of the red.

Nevertheless, a big picture will still bring out crowds. "Island in the Sun," for instance, did great business and, more recently, "Pal Joey" hit it big. The trouble, exhibitors complain, is that there are too few pictures which catch the fickle, prosperous public's imagination.

One answer, of course, to such a problem was the closed-circuit televising of such an attraction as the Robinson-Basilio fight, but that was for only a couple of hours one night and, while it hypoed theatre business, it looked more like a stop-gap than anything else.

Another answer, some thought, was expansion of the art-house business, and the result is that Frisco now has eight full-fledged arties. But here, as in the big houses downtown, the product is too thin and at least one, possibly two, arties are in serious trouble.

None of this has prevented "Seven Wonders of the World," at the downtown Orpheum, or "Around the World in 80 Days," at the neighborhood Coronet, from each grossing more than $1 million in their first year. In fact, the "80 Days" gross is the highest in the nation, per capita, with the road-show scale running close to that of legit productions.

No Room at the Inn

By JIM BISHOP

The car bounced over the ridge of curb and swung into the parking lot. The saffron headlights moved across the back fence and stopped against a wall. A sign read "Halfmoon Inn." Elinor got out. "Lock the car," she said. I put the lights out and nodded in the dark. There were gifts in the back—toy trains and books and games and ties and packages of walnuts and pfeffersneuse and tart cranberries.

She walked ahead to the bar. Even in the ruddy gloom of the neons she was pretty. She was small and dark and had a round Betty Boop face and legs that once modelled stockings. She always did her shopping on Christmas Eve. Starting in 1930, we had 14 Christmases and they had been alike. We hit every store in Bergenfield, N.J., except the plumbing shop. Each year, we quit at 10. Each year, we were more fatigued than the previous one.

"Think of a drink," she said. We walked up the few steps into the Halfmoon Inn and I could not think of a drink because I knew that, no matter what I said, she would have rye and ginger and then she would have another one and, by the third, she would begin to mellow and the ache would leave her feet.

Jack was behind the bar. It was curved to give it smart lines and he served from inside a cruller. A soldier and a girl dreamed over a pair of drinks. Two darts stuck in the dartboard. One was on the floor. Jack was short and fat. He wore a white apron high under his arms. Behind him was a round stand with glistening bottles and a silvery cash register. He kept a neat Inn.

He had a blonde wife. She was stout and jolly and Elinor exchanged the women-and-children bulletins with her. Mutually they deplored the cost of everything and they talked against the manners and morals of the younger generation but they usually closed the gambit by agreeing that the boys were basically "good kids."

I tapped a bottle of beer. It tasted of damp rust as it always did when I drank too much of it. The soldier called Jack over and was leaning across the bar in a confidential whisper. The bartender had his ear near the soldier's face. He pursed his mouth and frowned. Then he said something. He shook his head no.

Jack looked at the girl as though he was about to spit. In a loud, holy tone, he said: "We don't have no guest rooms, soldier. My missus and I live upstairs, but there are no extra rooms." He stared at the girl. "We just keep a nice respectable bar. Don't let the word Inn fool you."

Elinor and Emma stopped talking to look. The soldier was embarrassed. He traced designs in the wetness around the bottom of his glass. "Try New York," Jack said. "They got lots of hotels. Some of them will take anybody. The soldier's feet were on the rungs of the stool and, for a second, it looked as though he was going to stand. He relaxed.

Emma called her husband. Elinor came back to me. She sat and leaned her elbows on the bar and covered the bottom part of her face with her fingers. It had been 15 years since I had seen her blush. "What's the matter?" I said. Through the fingers, she whispered "Shut up."

"What's going on here?" I said. She shook her head and kept her eyes on Emma. "A soldier is trying to get a room . . ." She glared at me. "He's probably stationed at the Teaneck Armory and this is the nearest ."

"Oh," she moaned, "are you stupid!" Emma was talking to Jack at a corner of the bar and now Jack was becoming red of face. It was obvious that Emma was whipping him with words. When she finished, Jack took the white apron and wiped his forehead and walked over and whispered to the soldier. The soldier stared, then smiled and offered his hand.

The bartender said something apologetic to the girl. She smiled and Jack tapped the back of her little hand with his big paw and then he went to the phone booth, shovelling in his pocket for a coin. He called the police department; I caught that through the walls of the booth.

No Quiz Kids They

"Would you mind—" I said to Elinor. She asked Emma to get her a rye and ginger. "You men," my wife said. Emma got the drink and she was smiling again. "Mine," she said in her faintly Teutonic accent, "is supposed to be stupid, but yours," she glanced my way, "is supposed to be a reporter. They got eyes at least."

"Reporter!" my wife said. "Ha!" In a moment, a squad car was in front. A young sergeant got out and came into the Inn. He and Jack and the soldier whispered in a group. Then the soldier got his girl and they went out, bowing thanks and the policeman took them away.

I looked at Jack. He didn't look well. "When you are ready, my friend," I said, "I would like to know what the problem is."

He tried to say something, but Emma put a dash of pity in her smile and he started to polish glasses. "I will tell you," Emma said. "I will be glad to tell you because you men are like little babies."

"Ha!" my wife said.

"My Jack runs a very respectable bar," Emma said. "So respectable our dog is not allowed in.

Tonight comes in a soldier and his woman. He drinks one, two drinks and he asks for a room. My Jack he shows this soldier that he is in the wrong place. He tells him off.

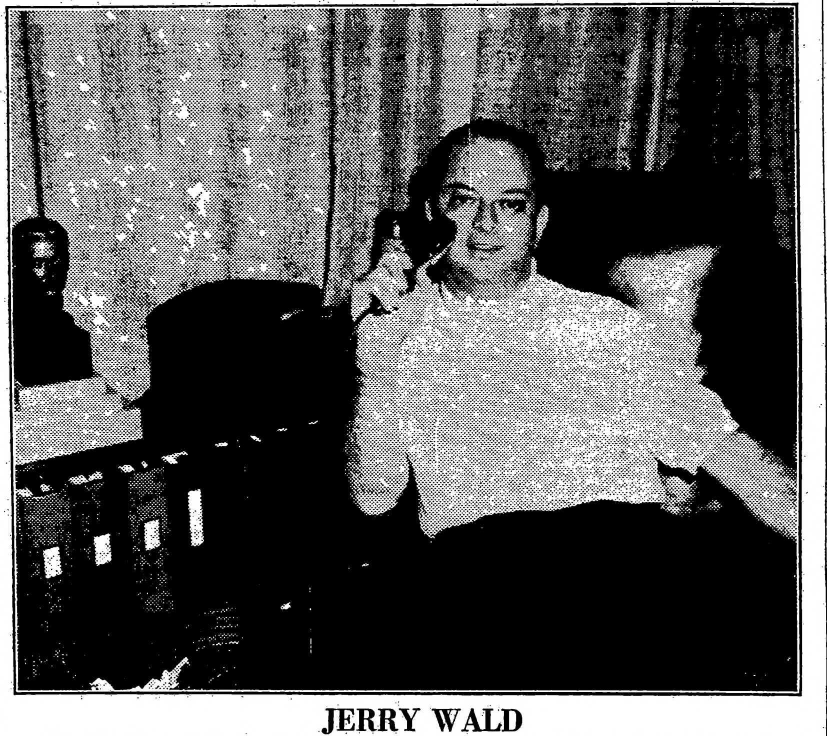
"Elinor and me—we know my Jack is off his rocker. The soldier's girl is not what Jack thinks." She smiled at me. "Not what you think either. She is pregnant. She is i the last week. Any day, you understand. Any minute maybe.

"What's the cop for" I said.

My wife wiped the corners of her mouth with the little bar napkin. "The police are taking him to Tenafly with his wife. They are going to get a doctor and a room." She winked at me. "What a Christmas present for that G.I."

"The whole thing reminds me of something," I said. "I can't think what it is."

"The great writer cannot think what it is," Elinor said to Emma. "Isn't that typical?" She turned to me. "I'll tell you what it is. It's the oldest story in the world. It's called No Room at the Inn."



JERRY WALD

During 1957 Jerry Wald produced and released through 20th Century Fox: "AN AFFAIR TO REMEMBER," "NO DOWN PAYMENT," "KISS THEM FOR ME," "PEYTON PLACE," and "THE LONG HOT SUMMER."

For 1958 the Jerry Wald productions to be released through 20th Century Fox will include "THE BIG WAR," "JEAN HARLOW," "MARCH THE NINTH," "MARDI GRAS," "HAVE TUX WILL TRAVEL" and "THE SOUND AND THE FURY."

MURDER BY PAPERBACK

By JOHN ROEBURT

"She was blonde, pure gold; her lingerie sheer as a veil stopped scantily over her knees. The curling smudges of paint on her were hieroglyphics only his secret eye could read. *Surrender*, it said, shrieking in his senses. Her colognes found him first, mixed-in with his sweat; her arms reached around him, and now fever was at once "

You've perhaps read the book. The trail to this perfumed boudoir paved with corpses, a record number the close of the scene even more bizarre than the prose build-up. At that summit of ecstasy, Baby Doll prods Mister with a small-calibre firearm sneaked from an invisible holster. But Mister finds that one instant of clarity in Nirvana, sufficient to nix the doublecross. Exit Baby Doll; a lead-pocked obituary nicely carved on the flat of her stomach.

Frenetic stuff; tough-minded mimicry of the Hammet-Chandler vogue. Written in this instance by a fellow, say, pseudonymed Wilcox, Guy Wilcox. Image Wilcox from his writings and you see.

But let me sketch him in. I *know* Wilcox. We meet seasonally to compare royalty checks, weep into a common bowl. We meet only at his place, on his insistence. The streets are too damned disorderly, Wilcox says; you take your life in your hands going out. Muggers, juvenile delinquents, madmen behind wheels, not enough policing. Wilcox's place is a development over near the East River; a 2½ room bachelor apartment. He's got a lampshade made up of his book jackets; had certain favorite book titles made specially into a chair fabric, at a fantastic cost. He's 16 stories up, was never once robbed, but has a phobi about burglars. Has varieties of locks on his windows, and an iron bar across the inside of his door.

Wilcox eats at home, does his own cooking. Is mainly a vegetarian; has some dark theory about meat stultifying the body processes and shortening life. Wilcox is 39; was last kissed by his Mother. He's small, with a porcelain look, and hairs counted and carefully spaced over the bald spots. Is mainly girl-shy; has some theory about germs and how sex anyhow debilitates the creative process. When we say goodoye, he hints around that he'd maybe some day like to meet the blonde he's been years writing about, never coming right out with it. The times I've given blonde babes his phone number, the dolls complain they can never get him personally on the phone. Wilcox is an expert at faking it as a Japanese butler, a non-English speaking houseboy, a witless maid. He has one hell of a talent for dialects; a hangover from amateur theatricals in some high school in Schenectady.

On leaving Wilcox, I duck into the nearest bar. To kill the taste of that fruit drink he'd served me, and to maybe debilitate that sheerly creative process you'd rather leave to Wilcox.

Freud First Figgered It Out

There then, is Wilcox, living the gamey life in his fancy, enjoying puberal follies with minimal or no risk to his everyday self. Even getting certain psychic benefits, without pawning his typewriter to pay the analyst. In short, Wilcox, like other colleagues right now in mind, makes the book do for the couch. As Freud once pondered it: 'The writer does the same as the child at play. He creates a world of phantasy which he takes very seriously. The daydream is a continuation of play . . . the driving powers behind phantasies are unsatisfied wishes, every separate phantasy contains the fulfillment of a wish and improves on unsatisfactory reality.'"

This Walter-Mittyism-by-typewriter varies in device and form; varies as the daydream is different in all men. But . . this prose sampling now: "All night the swamp waters rose around him, fed by the intricate system of streams that wormed down the slopes from the high sierras of Oaxaca and Pueblo. A *cocuyo* beetle lighted where his chest was bare, the two phosphorescent spots on either side of the thorax emanating a brilliant, cold, green light. He crushed the beetle in a vise of fingers, in a rehearsal of what he soon must do. With daylight, he *must* find Valdes. There was no place to hide; *murder* was his only safety now."

The book?—"Swamp Murder," by Brett Osborn. Set near southern Vera Cruz. An exotic locale, put down with flawlessly accurate detail. Osborn's written 30 mystery and suspense novels, and every one of them with a setting as far from Mamaroneck as Rand-McNally could take him. Read an Osborn paperback, and you're off head-hunting in the Solomon Islands, or climbing the Himalayan peaks hoping to bag man-hating Monica and the Ubucisz diamond, or riding a sampan in the China Seas with master-spy Krisch handcuffed to your side.

The 7-league boots fitted to Osborn's psyche is precisely the measure of my literary pal's own neurotic process. Osborn the man suffers from agoraphobia—commonly a fear of space. He once threw hysterics in Grand Central Station. In the memory of his oldest friends, Osborn's never ventured farther from home than the corner mailbox. His eyesight is fine, but he affects bifocals to limit the range of his vision. He likes everything small, compact, cosy, within easy reach. He chose his wife accordingly; to look down on a Singer midget, Lucy would have to climb up on a stool. A fan, aware of Osborn only through his books, once sponsored him for honorary membership in the Explorers Club.

Anybody plotting to kill Osborn, can get away with the perfect murder. Just blindfold Osborn, and then abandon him on the 9th hole of a public golf links. He'll have a stroke, *guaranteed*.

A Comer in today's mayhem school is Mauri Storch, born Feltknapp. Mauri is a Conchi in the battle of life; bloody his nose, and Mauri only turns the other cheek. He was a boy organist in Sunday School, crossed the street to avoid passing the poolroom. At Cornell in '36 Mauri locked himself in with Thomas Mann, while his dormitory fellows were off on the annual panty-raid. The count of Mauri's score against ruffian mankind shows up in his books. The villains are his molesters, from cradle to now, generally assigned other names but accurately described, even to their occupations.

Mauri's gassed, eviscerated, bludgeoned, garroted, poisoned a covey of teachers, block bullies, process servers, job interviewes, and a character omnipresent in his fiction named Zachary Ginnis. The prose demolition of Ginnis is too shocking to detail here. Novels with Ginnis as the quivering pigeon in fiendishly designed auto-da-fes, have been banned in Boston, Dallas, and Memphis; torn from the bookstalls by the Watch & Ward Society. The best guess about Ginnis' true identity to date was supplied by Mauri's younger brother. Seems there was a Ginnis who threw a mudball at Mauri's summer whites while adolescent double-dating in Tibbets Brook Park.

And oh yes, the malevolent face of evil in *all* of Mauri's books is a mealy-mouthed slob of a private eye skimpily named Max, just the given name. Mauri's pop was a free-wheeling household sadist named Max. Enough said?

A few tips in conclusion, for those who might enjoy the game of psyching the writer. When a scribe is obsessed with femme fatales too-beautiful-to-live, lay odds he's married to a plain jane. When he confects new and newer ways of mashing a grapefruit in a doll's lovely kisser, make book his own missus can and does flatten him regularly with a phrase. Find a crimewriter whose one tack is the scaepel dissestion of a town, its undercover lusts, the hidden skeletons, and the Jekyll-Hyde inner reality of the popular County Supervisor, bet your poke friend scribe is a pillar of the community, fun at parties, and vice-president of the local P.T.A.

The book, after all—(including myself *in*—is nothing more or less than *the solitary monologue of the Ego.*

On Location—In Paris

1957 Was An Active Year for American Film Productions in French Capital

By GENE MOSKOWITZ

Paris.

In July of 1957 grim gray German troops marched into Paris firing at retreating French soldiers. The Pariians didn't blink an eye. Sophisticated? No. They knew the German soldiers making like invaders were extras commanded by 20th Century-Fox. After six weeks here Edward Dmytryk who was directing "The Young Lions" took them—Marlon Brando, Montgomery Clift and Dean Martin—back to Hollywood to finish the film version of Irwin Shaw's novel.

That venture was only one of Hollywood's "Wars on the Seine" for a number of other American military films have been lensed on French soil over the past year to take advantage of authentic backgrounds. Aside from "Lions," these include such pictures as Columbia's "Bitter Victory" and United Artists' "The Vikings."

French sensitivity forced two American films to be lensed in Belgium and Munich, respectively, instead of in France. They're Metro's "I Accuse" and UA's "Paths of Glory." The French are still touchy after 60 years about the Dreyfus case with which "Accuse" deals. As for "Paths," this Kirk Douglas starrer concerns a cowardly French Army captain in World War II. It was thought better to make it in Germany and avoid any issues which may have arisen from wounded French pride.

Jose Ferrer directed "Accuse" and stars as the Jewish army captain railroaded to prison by a corrupt and anti-Semitic army clique at the turn-of-the-century. Exteriors were shot in Brussels. Meanwhile, down on the French Riviera, Otto Preminger completed his film version of the Francoise Sagan bestseller, "Bonjour Tristesse," for Columbia release. Cast in top roles are David Niven, Deborah Kerr and Jean Seberg.

"Bitter Victory," dealing with a British commando raid in North Africa during World War II, was turned out last year in Libya and France by American director Nicholas Ray. Backed by Columbia Pictures, it was produced by Paul Graetz in an English version only.

Another kind of war was displayed i Metro's "Gigi." Most of the film's exteriors were done in France while the rest was lensed in Hollywood. Produced by Arthur Freed, it's a musical version of the Colette tale of a turn-of-the-century courtesan family's Gallic-twist morality.

Hostilities in this yarn consist of a "war" on the family by its youngest member whom her elders are trying to railroad into concubinage. However, she manages to turn it into marriage. Screenplay and music were written by Alan Jay Lerner and Frederick Loewe who declared they kept Colette intact. Directed by Vincente Minnelli, it stars Maurice Chevalier, Louis Jourdan, Irene Dunne, Hermione Gingold and Ed Wynn.

Bob Hope's Encore

Bob Hope, who completed his personally - produced "Paris Holiday" for United Artists release here, said his skirmishes with co-star Fernandel were never warlike. Though he found it difficult shooting abroad, Hope plans to do another picture in France in 1958.

Throwing some light on the treatment of Irwin Shaw's novel, director Dmytryk said that the theme of "The Young Lions" is that all wars are civil wars—good and bad exist on both sides. War proves nothing. The book was written soon after the last war, he added, in the heat of its effect. And a re-evaluation, in the light of time, led script writer Edward Anhalt to make some changes.

In the picture, Clift plays a young Jewish soldier who finds he has to fight bigotry in the army as well as the enemy. In the book this character fought 10 bigots, one every day, and kept it up though being brutally beaten because it became a symbol of a titanic struggle to prove his equality and manhood.

The film retained this, but used only four fights to prevent it from becoming too repetitious. Role of Martin was changed to make him an ex-singer instead of a one-time American stage manager. Too, he is less politically involved in the picture than the character in the book.

Most drastically changed character is that of the German, portrayed by Brando. The lives of the two Americans, Clift and Martin, are paralleled with that of Nazi Brando and their destinies are traced as they finally cross paths on the field of battle.

Two endings were discussed for the film. They were whether the Nazi was killed by Clift and Martin in a reflex action when he fires into th air to be captured, or by a ruthless type of American who shoots him down while he's trying to surrender. In the book, Clift is killed by Brando but not in the picture.

Jubilees For Everybody

By ERIC JOHNSTON

(President, Motion Picture Association of America)

Washington.

Way back last January, it looked like a nice routine year. Surely Oklahoma would go through the season without losing a game. Surely in Milwaukee the brewmasters were the biggest men in town. In our immediate heavens, there was only one moon, quiet, dependable and minding its own business.

ric Johnston

With this beginning, the year 1957 ended up in a shattering of myths. Certainly it shattered a colossal one for me.

I've always gone along with the notion that show business had a monopoly on jubilees, including the original patents and copyrights. But in 1957, everybody got into the act.

Take Standard Oil of New Jersey, a fine old conservative firm. No one has ever accused S.O. of N.J. of glitter and flash, of gaudy showmanship. So what happens on Standard's Diamond Jubilee but it puts an hour and a half spectacular on television! And a good show it was, too.

Then there's General Motors, whose line, I believe, is automobiles, not extravanganzas. But what does GM do? It goes all out in a flurry of horn-tooting, fanfare and full-page ads to celebrate its own Golden Jubilee.

I doubt if anyone would deny that the merchants of Fifth Avenue, New York, are substantial, upstanding and conservative people. But look what happens to them on their Golden Jubilee! They soft talk the N. Y. Sanitation Dep't. into painting every trash can and litter basket on Fifth Avenue gold!

Now take ourselves in the motion picture industry. It seems to me that we have the real license to be in the jubilee business. Jubilees are expected of us. They're part of our nature. But in 1957, the competition from outsiders was so stiff that we had to throw a doubleheader Golden Jubilee to maintain our championship standing.

Jubilees Galore

In the spring, we celebrated Hollywood's 50th birthday at a gala shindig in N. Y., given for us by the N.Y. Sales Executives Club. in October we did it again at a gala shindig in California, given for us by the Los Angeles Chamber of Commerce.

Maybe we did have to run fast to stay in place in 1957, but our record for jubilees is still pretty good. Up to this year, at least, our film industry had the Golden Jubilee business firmly staked down. Just consider a few of our past performances:

In 1939, we celebrated the Golden Jubilee of the Kinetoscope. On this festive occasion, we were duly and fittingly observing Mr. Edison's perfection of the first movie-making machine back in 1889.

Then, in 1944, we celebrated the Golden Jubilee of the Nickelodeon. This time we were memorializing the first customers who entered a converted shoe store on lower Broadway in 1894. These customers gleefully paid their nickels into a stand-up row of glistening Kinetoscopes.

And in 1946, we did it again! We celebrated the Golden Jubilee of the Opening of Koster & Bial's Music Hall in 1896 in Herald Square, New York—where Macy's now fights Gimbel's. At Koster & Bial's, the customers for the first time sat down! And they've been sitting down ever since, even if some people think they've been sitting on their hands.

Now that, I submit, isn't really too bad a showing. Who else, I ask you, has ever had five Golden Jubilee celebrations in only 18 years? I think even a prejudiced observer would say that we're out in front, though perhaps not far enough to be complacent. Because if Standard Oil and General Motors with all their fabulous resources behind them are really going into the jubilee business, we'd better start planning a new one for 1958 and for every year thereafter.

I, for one, am all for jubilees. I think they're perfectly proper. They mark the great milestones and the distance travelled between them. Certainly they do in our business. And more than that, they provide a chance to stop and pause and reflect and look ahead.

Looking ahead, I see a lot of good solid reasons to be bright and hopeful about the future. In less than a single life span, the motion picture has become the most popular art form of the 20th century. We've weathered some crises en route and there may be other crises to come, but the motion picture is now firmly entrenched as the world's great medium of mass entertainment. The audiences will continue to grow.

And looking back, there's no doubt in my mind that Hollywood's Golden Jubilee was worth celebrating . . . many times over! Hollywood can be justly proud of its past accomplishments—as an entertainer, which it set out to be, and as a master salesman of America, which it really didn't have in mind.

Setting out to entertain, Hollywood in fact became the stimulator of mass production—of the assembly line. It did so simply by showing the American family using the newest products of our growing industries. It created massive appetites and tastes for better things at home and abroad and our industries responded to meet them. Perhaps immodestly, I believe we even made General Motors possible—and we did no harm to Standard Oil of New Jersey either!

Beyond this accomplishment, motion pictures have also carried the story of American democracy—its lights and its shadows and above all its vitality—around the world. And they are doing so today

So why this Golden Jubilee of 1957? For all these reasons and for just one more—that Hollywood at the bright young age of 50 is very much alive and kicking and hopeful and expects to remain so up through its Centennial Jubilee in the year 2007—and for many jubilees thereafter.

More Rewriting of History

By SIR FRANK SCULLY

"I'm planning as my first production to make Henry VIII in four dimensions, five colors and six screens wide," said Siegfried Tchaikowsky, the newly imported Russo-Germanic producer, director, writer, actor and cutter of Underground Pictures, so named by the company's bankers to get away from heckling stockholders.

"Henry VIII's been done," said the young president of the banking group which was running the company until he learned enough to hire a production head who knew something about the film biz.

"But not by me!" said Ziggy as if scoring a point. Then thinking that this might open the road to his ignorance he added, "Who?"

"Oh some foreigner made it years ago in England," contributed the chairman of the board. "I know because we had a piece of it."

"It starred Chuck Laughton," added the youngest banker.

"The lecturer?"

"No, the actor."

"Oh that clump," said the Russo-Germanic producer. "I'm a better actor than he is. But I don't plan to star myself. I plan to use Bennett Cerf."

"I see the tieup," said the youngest banker. "He's the star of 'What's My Loin?' and you plan to make Henry the Eighth as a leg show."

"Henry was fat," contributed the chairman of the board.

"We're out of pillows?" asked Tchaikowsky.

"We're out of that kind of money," cracked the chairman of the board. "We've paid off more dead wood in this company than if we had bought the forest primeval. And these stockholder scraps have just about ruined us."

"And all those high class dames," mused the president of the bank. "They'll cost a fortune."

"What dames?" demanded Tchaikowsky. "I'm not talking about dames. I'm talking about Henry VIII, the last Catholic King of England."

"He wasn't the last," corrected the youngest banker who had studied sex history under Kinsey at the University of Illinois, or was it Indiana, "and he had six wives."

"What of it?" asked European genius. "I've had seven wives but I'm not bragging about them."

Free Association

"Your love-life is less interesting to this bank than it was to your wives," said the chairman of the board.

"They all still write to me," said Ziggy Tchaikowsky.

"You mean they acknowledge their alimony checks we deduct from your salary?" asked the banker. "How well-mannered, how old world, how touching!"

"They add their love," said Tchaikowsky getting nettled by the needling. "But I'm off dames for now and none gets into this picture. This is going to be a high class 'Marty' without a dame."

"But we make our pictures primarily for women!" cried the chairman of the board in alarm. "They get pretty tired of warring and banquet scenes. They like some wenching for a change."

"Okay, I'll give him one wife and a girl friend," said Tchaikowsky," "though it will louse up my idea and up the budget."

"But that will make the first Queen Elizabeth illegitimate," said the banker who knew his history.'" That's what the big fight was about. Henry discovered after being married 17 years to Catharine that she had been his brother's widow and it began to bother his conscience, and Anne Boleyn was a hotter wench, as he had already found out. If Henry couldn't divorce and remarry, his kids were bastards."

You're On The Air!

"Please," said the chairman of the board obviously shocked, "watch your language. These meetings are tape-recorded."

"I was using the term in its legal sense." apologized the young banker.

"This is fine," said Tchaikowsky. "We drop the first dame and begin with Annie Boleyn."

"This is ridiculous," said the young banker who had the control of the bank really through his grandather who founded it. "Are we going to let this foreigner rewrite ancient history as Hollywood has rewritten contemporary history and make us a laughing stock both at home and abroad?"

"Tchaikowsky had a point there," said the chairman of the board. "They seem to drop all these early marriages out of Hollywood biographical pictures. They even dropped some out of 'Beau James.' I guess they do it for economy."

"My point exactly," said Tchaikowsky. "This picture will have so many original features that we do not need more than a triangle to keep the dames coming."

"You'll keep all the hangings and head-choppings in of course," said the youngest banker.

"Not all, only the gruesome ones," said Tchaikowsky. "After all, I'm half Russian, remember."

"But don't drag in the fact that Henry wrote a blast in Latin against Martin Luther, for which the Pope tapped him as defender of the faith, a title used by the British reigning monarch to this day."

"Say," said Tchaikowsky, "for a banker you're very cultured man."

"I think the point is well taken," said the chairman of the board. "After all, we'll get enough kickbacks dropping all those wives without bringing the Lutherans down on our heads."

"We're all Episcopalians," reminded the secretary who kept the records.

"True," said the chairman of the board, "but we accept deposits from Lutherans and officially we have no religious prejudice whatever."

"Let's adjourn for luncheon," aid the President.

There was a stampede as if they were all hoping to be cast as Henry VIII at a chicken roast.

Hipster's Closeup On Israel

By WOLFE KAUFMAN

Paris.

Cuff notes on a "first time" visit to Israel:

Tel Aviv is a much bigger city than one expects to see, with lots of hustle and bustle. Nearly half a million residents. No signs of Orientalism (at least not at first blush) and all the blessings and curses of "civilization," including such problems as where to park.

There are probobly more legit theatres-per-inhabitant here than anywhere in the world. Six theatres, all with resident companies, all playing repertory, and at least two of them of sufficient artistic stature to measure up to any repertory troupe in the world. But there's a lack of local dramatists of quality.

No vaudeville.

Magnificent concert hall, more modern, more beautiful, than anything in New York.

Lots of movie houses, some quite big-seaters. All pix subtitled, usually in two languages.

Everyone talks Hebrew, but there's a great deal of both English and French spoken. Yiddish is rare and frowned on.

Too many newspapers (approximately 16 dailies) and none of them too good. Caused by the language problem.

All top hotels airconditioned and modernized in every way, but expensive.

Very little night activity; a few niteries, mostly in or connected with, hotels.

People seem to be happy—more so than is apparent in any of the European capitals. Though surrounded by enemies and the constant threat of war, there's practically no war talk or gossip in cafes, restaurants,

Tourist Bureau (government operated) has a wonderful gimmick. Arranges visits to "a typical Israeli home" for visitors. Except that you feel guilty eating the poor people's tea and cookies. The "see how our people really live" notion is carried through honestly and surely accomplished more good than the "guided tours" to the battlefronts.

Radio is embryonic, but two stations seem to be operating. No television.

And the most amazing thing of all—no prosties. First city in the world which this perennial globetrotter has visited of which this could be said.

'So My Ancestors Didn't Come Over On The Mayflower'

By HARRY RUBY

Hollywood.

I have never been able to understand why some people point with overwhelming pride to the fact that one of their ancestors came over on the Mayflower. When someone tells me that his great-great-great-great-grandfather was among the passengers on that historic ship when it shoved off from Southampton to the New World in 1620, only an innate sense of tact and taste keep me from saying: "So what?"

I just don't cotton to the notion that coming over on the Mayflower was in itself an achievement. In my opinion, the thing that matters is not how a man gets to where he is going—but what he does when he gets there.

The achievements of Alec Bell, who gave us the telephone; the Wright Brothers, who gave us the aeroplane; Lydia Pinkham, whose Vegetable Compound was a boon to womankind, would have been just as great had they come over in a rowboat (and, for all we know, they may have).

There thousands of celebrated cases like the foregoing. But it would not be possible, in this meager space, to recount all of them, so I'll limit the recountal to my own family. We'll start with my father who was the first one of our family to make the trek over the bounding main.

When the ship my father came over on in 1885 entered New York Bay, he pointed to an island, now known as Bedloe, and said, through an interpreter: "What an ideal spot for a Statue of Liberty." Just one year later, the Statue of Liberty was erected on the very same spot. Credit for designing and executing the statue must go to the great French sculptor, Bartholdi. But it must be admitted that my Dad had vision and foresight — without which which nothing would ever get done even if, as in my father's case, it gets done by some one else.

When Uncle Lenny, my father's brother, set foot on these distant shores back in 1890, all he brought with him were the clothes on his back and a dogged determination to get ahead. Directly he came down the gangplank, after clearing the customs, he registered in night school. In less than five years after he landed in this country he distinguished himself as a Notary Public. Uncle Lenny was one of those rare individuals whom success doesn't change. With true Spartan devotion he never missed a meal at our house. They don't make men like that any more.

Uncle Marty, on my mother's side, who was the next to come over, was not the kind of man who could think up things like the telegraph, the safety razor, seedless grapes or radar. But there are other things just as important; things like music, poetry, games, jokes, etc., which bring happiness and fun to people.

Real Cutup

Uncle Marty thought up one of those things: He was the first man in this country to pull a chair from under an old man who was just about to sit down. This, which is still the most popular and widely used of all the practical jokes, was an overnight sensation and spread like wildfire.

Unfortunately, practical jokes are not the kind of things you can copyright or patent and collect royalties on, so Uncle Marty didn't leave a fortune when he left this world behind. Unc., as we kids used to call him, had other ways of regaling friends with his nimble wit—such as tripping a dignified guest. But he is best remember for the "pulling-a-chair-from-under-an-old-man" bit.

I do not mind someone getting a kind of glow out of the fact that a distant relative fought at Shiloh. Nor does it upset me when someone is normally proud of the fact that a remote ancestor was a Lady in Waiting to Queen Anne. But it does get my dander up when pride of ancestry is so inordinate that it makes for snobbishness. An there is no bigger bore than a snob who has nothing to be snobbish about.

I know of a man who puffs out like a pouter pigeon when he boasts about being a lineal descendent of one of the English settlers of Jamestown, Va. . . . who was hanged for stealing horses. In my book, a horse thief is a horse thief.

What's a War Without a Slogan

I've even heard tell of a collateral descendant who was a snob. As I get the story, he wouldn't use a very well-known patent medicine because the grandfather of the man who concocted it came over on a cattle boat. I am not ashamed to admit that it was a cattle boat that brought Uncle Philip over; a member we are very proud of, and for a very good reason, as you will see. Uncle Philip was not an uncle in the real sense of the word. But we kids called all relatives uncle or aunt—depending on which sex was involved.

Anyway, on Feb. 15, 1898, exactly five years after Uncle Philip got his final citizenship papers, an incident occurred that touched off the Spanish-American War: the U.S. Battleship Maine was blown up in Havana Harbor, Cuba. Luckily, we were not caught in the same state of unpreparedness that nearly threw us for a loss on Dec. 7, 1941, but there was grave concern about the fact we didn't have a slogan. No country likes to go to war without a slogan.

Slogans, besides giving a war a tag, inspire patriotism, build morale and help rally men to the cause. World War I was lousy with slogans. They were, to mention a few:

"Make the World Safe for Democracy!

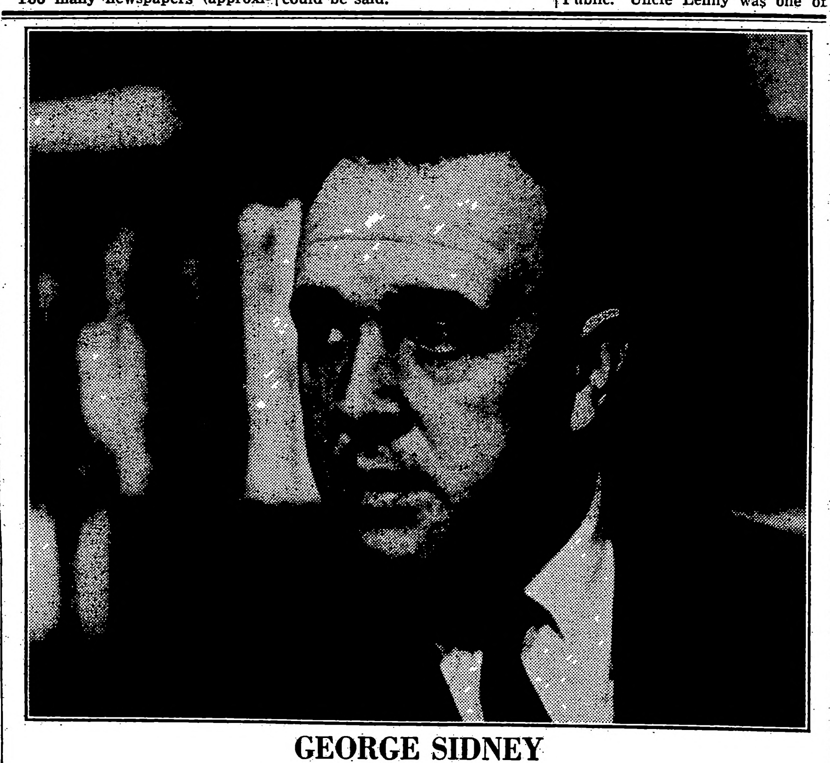
"The War to End Wars!!

"Hock the Kaiser!!!"

And who can ever forget Geo. M. Cohan's song slogan: "Over There!"?

Of the thousands of suggestions that came pouring in for a slogan for the Spanish-American War, the one that was chosen was Uncle Philip's: "Remember the Maine!" Well, shouldn't we be proud of Uncle Philip?

With all due respect for the Pilgrim Fathers who made the perilous voyage on the Mayflower, it is a well-known fact that getting passage on it was largely a matter of luck. Some of the people who were booked to sail on it missed it. My father missed it by only 265 years.



GEORGE SIDNEY
Current Release: "Pal Joey"
Now preparing ANDERSONVILLE and THE CANTINFLAS STORY for Columbia Release

ONCE UPON THF BIG-TIME

By EDDIE CANTOR

If you're over 45 and live in any fair-size city, you must have seen the vaudeville team of Martin & Marlowe. At least you saw my partner, Marlowe. Me, nobody ever noticed. Standing alongside this Cleopatra of "vaudeo," I got as much attention as Rudy Vallee in an Elvis Presley fan club.

Offstage, Francine Marlowe looked like a million bucks. Onstage, Fort Knox in tights! This kind of currency has to draw interest. Francine got whistles from guys who hadn't puckered since the year of that calendar, "September Morn."

When I met this doll, she knew from nothing, but her measurements would make Jayne Mansfield look like one of those ads, "Send This Child To Camp"; her face might not drive an artist to cut off his ear, but it could tear the heart out of any ordinary guy; and talk about eyelashes—they stood out like awnings. I'll never forget the first time I took her to dinner. Francine ordered hot consomme—fluttered those lashes and wound up with jellied madrilene.

Her dancing proved she was an independent thinker. Music could be any beat — Francine had her own. As for her singing, even a crow must go for earmuffs. But I showed her a few tricks: how to talk a song and sound like you're singing—how to strut and look like you're dancing— and how to put over straight lines (the ones she fed me). In no time at all, she's stopping the show, and I don't even mind because Francine's so grateful. "You brought out my talent," she keeps telling me. Her words sound sweeter than any applause I ever heard, so I don't mention that if Mother Nature hadn't cheated about six other babes, I'd still be a single act.

Every night after the show, Francine and I have dinner together. She tells me all about herself—how she likes to read—how much she'd like a Bible (which I think is fine) and a whole set of Greek Mythology (which I think is not so fine; for the same money, I could put a down payment on a restaurant run by a couple of live Greeks instead of buying books about a lot of mythical ones). But whatever Francine wants, Francine gets. I brag to all my friends about this book bit until I notice that Francine only reads one section of the Bible (about Samson), and except for the story about Apollo, the volumes on Mythology are all Greek to her.

Strong For Strong Men

In the words of Yul Brynner, "is a puzzlement" until I recall that Francine is always in the wings to catch certain acts: acrobats, weight-lifters, and other muscle-men. I don't need a "head shrinker" to tell me Miss Marlowe, who has none of the minor vices (no smoking or drinking), has a major weakness—strong men.

My heart drops to my shoes (which isn't much of a trip when you consider that even in my Adlers I have to stretch to make five feet five). I find myself forgetting the harmony on our closing song, and once or twice I even blow our biggest laugh. The way I'm setting this up, you'd think I was jealous, wouldn't you? Well, you've reached the first plateau.

I tell myself brains will win out over brawn. There must be something else that interests this girl. There is. Diamonds. I breathe a sigh of relief. At least they're possible. I start dividing my paycheck among the jewelers and pretty soon Francine sparkles with more bracelets than the Gabors if each one had been born triplets. What with the jewelry payments, I'm down to one suit that outshines all of Francine's diamonds. But I don't mind. I'm in love. I must have proposed a hundred times and while my partner doesn't say "No," she never says, "Yes."

In Toledo, I met her folks. Francine's mother (less about 40 pounds and the same number of years), could be her twin. The big surprise is her old man. He doesn't come up to my chin, and even with a bag of bananas in each hand, he'd still weigh less than Bob Hope's bankbooks. I don't need Dunninger to tell me what he does for a living. One look and you know he's a bookkeeper. His vest pockets—hip pockets—any place he has pockets—are stuffed with pens and pencils. He looks like a walking pipe organ. If he has any muscles, they're in his wife's name. Next to him, I feel like Atlas and Jack Dempsey together. That night, I propose to Francine again.

Her answer knocks me flatter than Jessel's voice. "I will," she says, "the week we play the Palace." I'm no dope. I know, and I know that she knows, we have as much chance of playing the Palace as Gypsy Rose Lee playing Carnegie Hall. Our act just isn't good enough.

But the minute Francine promises to marry me, I make up my mind that it will be. No more stealing jokes; no more old-hat numbers. I go into hock for new routines —new song arrangements. The hours I've been wasting with Indian Clubs (trying for muscles that look like they're blown up with a bicycle pump) go into rehearsing. Outside of material for the act, I only make one investment—a new wardrobe for Francine. One dress alone cost 300 bucks, but I figure when you've got a fancy Cadillac, you don't keep it in a two-bit garage.

We tried out the new act in Baltimore. The next day, my agent tells me a couple of the big brass from the United Booking Office caught the show and want to book us for the Palace. I can't believe it. Even when I go to sign up for a date just two weeks away, it doesn't seem real. Me, at the Palace, and Francine my queen for life!

Back at my hotel, I come out of my daze and think how lucky we are to have a week in Washington before playing the Palace—just enough time to polish any rough spots. I pick up VARIETY and turn to a section that lists which acts are booked where and when. I almost black out. Next week, in Washington, on the same bill with us, are the Two Bounding Gordons. One of these guys has a profile like Barrymore and muscles that one female reporter described as "rippling rhythm." I have an idea what will happen when Francine gets a look at him.

But Francine surprises me. She flirts a little with the good-looking Gordon, but keeps telling me, "A bargain's a bargain," so I know our wedding is still on. At the end of the week, after the matinee, I knock on her dressing-room door and Francine greets me like there were no acrobats in the world. She goes to her makeup table, brings back VARIETY and points to the headlines: "Palace Closes—Vaudeville Dead."

I get the message. No Palace—no marriage. But I'm wrong. There is a marriage. Francine ties the knot with one Bounding Gordon.

As they say in the movies: "Fade-Out—Fade-In." Thirty years have come and gone, along with mahjong and the Black Bottom. I'm a theatrical agent now, catching a new client of mine at the Chez Paree in Chicago. After his opening show, I go back to his dressing room and give out with the usual: "You were great, Kid! What Danny Kaye wouldn't give to have your talent." He eats it up—hasn't been around long enough to recognize the regular agent's line—you know, 100% lies for 10% commission.

When I leave him, it's still early, so I take a stroll and drop in a little neighborhood movie house—the kind that plays third and fourth-run pictures. After the feature, I'm walking up the aisle and a kind of fattish woman (you know the type—a complete stranger to No-Cal) bumps into me. Her "Pardon me, mister," stops both me and my heartbeat. That voice! Those eyes! It's Francine.

In the lobby, we talk about old times. The Bounding Gordon? Francine divorced him years ago, when he quit show business, opened a restaurant, and became his own best customer. In other words, when he lost his "built" he lost Francine. I want to hear more about him, but Francine asks how I liked the movie. I told her I liked it fine.

"Fine???" Francine flashes me a familiar look—like she's ready to spit in my eye). "Is that all you can say for that picture—'fine'? It's only wonderful, that's what it. Why, I've seen it seven times—three times today alone."

Then it hit me. The picture was "Trapeze" with Tony Curtis and Burt Lancaster in tights. How do you like that Francine—still with the acrobats!

Lawyers' Delight

The Rights of Authors Are Protected Legally These Days—and How!

By BENNETT CERF

The gentleman under scrutiny in this column is the fortunate and talented soul who writes a Broadway smash hit or best-selling novel, then sells it to Hollywood for a fabulous sum of cash—plus a percentage of the profits. If he's lucky, this author can wind up with almost as big a net as the corps of lawyers genuinely necessary to protect his interests.

Bennett Cerf

First come the contracts from the movie company—and have you seen one lately? They are so long they usually are delivered in two sections, and so complicated the lawyers themselves can't always explain the small print. After 15 conferences, three commas are omitted, and everybody signs on the dotted lines.

That's only the beginning, however. The real killing for the legalites comes with the rash of lawsuits thrown at the author the moment it becomes known he is in the chips: plagiarism suits, libel suits, invasion of privacy suits, breach of contract suits, and heaven knows what else. Almost invariably, he emerges from court with a cleaned skin—but an equally cleaned pocketbook.

Often the author has been slaving for as long as 10 years over a 700-page novel, compressing into its pages all the highlights of his lifetime. He may never write another hit, possibly because he's told everything he knows in this one (something the income tax people, incidentally, refuse to take into consideration). His own lawyer, plus the legal department of his publishers, have combed telephone directories and lists of every description to make sure his characters have fictitious names.

Then lightning strikes. The Book-of-the-Month Club and Reader's Digest Condensed Books empty pots of gold into his lap, and Buddy Adler, Kenneth McKenna, and Harry Cohn fly east to wine and dine him at the Pavillon. Let him enjoy it while he may for bingo! a Marmaduke Blintz, graduate of six asylums, hits him with a plagiarism suit, and furthermore, that name he conjured for his villain —Outgo J. Schmierkase—wasn't such a smart idea after all. It develops there really *is* an Outgo J. Schmierkase, living in a remote mountain hamlet, who feels that the use of his name in the author's work has damaged his career as third assistant keeper of the county jail washroom to the extent of $3,000,000 clams. The distracted author runs back to his lawyer—and the lawyer's wife runs to order a new chinchilla coat.

I went to court recently to watch one of these wildly improbable libel suits. The courtroom was jammed. "The public is deeply interested in this case," I commented wonderingly. "Nonsense," corrected a friend in the know. "These people are all lawyers of the author, lawyers of the publisher of the hard-bound edition, lawyers of the publisher of the paperback edition, lawyers of the publisher of the magazine that ran the book as a one-shot, lawyers of the movie outfit that filmed the story, and lawyers of the theatre that showed the picture first. Wait till you hear them all cry 'I object' in chorus! You'll think you're at an Army-Navy football game!"

"And who was that anguished character striving vainly to fight his way into the courtroom?" I asked.

"Oh, him," disparaged my friend. "That's the plaintiff."

I had a novelist in my own office at Random House recently, with his lawyer right at his elbow. "No more outlandish names for characters of mine," my author said vehemently. "The crazier it is, the surer it's some real name you've heard somewhere that's stuck in your memory. You know what I'm going to call my next hero? Calvin Coolidge!"

Oil in his eyes.

"You just do that," approved the novelist's lawyer softly.

Reminiscences Of A Dreamer

By CLAUDE BINYON

Hollywood.

Often I have asked myself where would the motion picture business be without me, but as yet I haven't given myself an answer. Maybe when business is a little better I will find my tongue. Many of you know me only as the writer and director of numerous excellent pictures, little realizing that I am a roving spark igniting the fire of genius all over Hollywood. For instance, you have read recently that Paramount expects a domestic gross of $45,000,000 for "Ten Commandments" by 1960. Here is how this windfall came about: A few years back when C. B. DeMille, or "C.B." as he and I call each other, was trying to decide on a subject for his next project. He and I were serving very capably on the Executive Board of the Screen Directors Guild. At a meeting of the board one evening I was seated between C. B. and George Sidney, president of the Guild, and carrying on simultaneous conversations with each, as is my knack. Sidney is very sensitive about the fact that he has been elected president of the Guild so often that some of the members confuse him with Franklin D. Roosevelt. He was asking me what he should do if he again was asked to run for the presidency. At the same time C.B. was telling me he wished he hadn't already made "Ten Commandments."

Claude Binyon

"Do it again," I said.

So Sidney was elected president again and C.B. remade "Ten Commandments" for a domestic gross of $45,000,000 by 1960. Both have not yet found time to thank me, but it is just as well. How could they have known that when I uttered those memorable words George Stevens, seated behind me, had just finished scratching my back?

*

Consider Elvis Presley, and while you are considering him I will tell you another true story. Years ago Bing Crosby had a weight problem, and being the man he is he decided to face up to it. Several months after he decided to face up to it I saw him on the street, and he had become so svelte that he looked positively gaunt. I congratulated him on his weight reduction and asked how he had accomplished it. "Very simple," said Bing, and to demonstrate he made a weird wiggling motion with his hips. I knew his was pulling my leg, as they say, but I pretended to take him seriously as I am a great one to go along with a gag.

Shortly after this, on advice of a doctor, I went on a very strict diet and in nine months I lost 90 pounds. Bing was amazed when he saw me. "How did you do it?" he asked. "Very simple," I said. "I did what you showed me." And quite seriously I imitated his weird hip wiggling. Well, sir, this became a classic story in Hollywood and was told and demonstrated in Hollywood parlors countless times. Eventually it filtered eastward, and then into the deep south where a young singer named Elvis Presley listened and watched, fascinated. The rest is history.

I wonder if Arthur Miller knows how much he owes to me. Several years ago I was seated at a table adjoining that of Marilyn Monroe in the 20th-Fox commissary, regaling my comrades with a steady flow of sparkling wit. I could sense that Marilyn was listening spellbound, and I was sure of it when I heard her ask her companion: "Who's that?"

"He's a writer," said her companion. Slowly I turned. Marilyn was looking full at me, and I could see that her eyes were saying: "Someday I'm going to marry a writer." Tenderly, so as not to bruise her little soul, my eyes answered back: "I'm married; you'll have to search elsewhere."

So Marilyn started searching. She saw Joe DiMaggio's name on a ghost-written sports article and quickly married him, but she soon realized her mistake and continued her search. Finally she found a real writer at a real typewriter—and true happiness—thanks to me.

Here's a thought-provoking sidelight on the Marilyn Monroe story, often discussed by small groups of psychiatrists behind closed doors. My name has all the vowels—a, e, i, o, u, and sometimes y. In choosing her writer Marilyn subconsciously selected one who could use what she had that I didn't need. She gave Arthur Miller the o and sometimes y to go with his a, e, i, and u. The psychiatrists have never revealed their conclusions to me, but only a fool could misinterpret their thoughts as they stare at me with open envy.

Of my many proteges I must confess my favorite is that energetic rapscallion Mike Todd. I met him in 1953 when I was directing a Bob Hope picture at Paramount and Mike was a visitor, an unknown quantity in the picture business. He seemed very anxious to make an impression on Bob Hope and constantly darted onto the set, interrupting the rehearsal to tell Bob one funny story after another. Now fun is fun, but I am noted for my strict adherence to shooting schedules; so after my patience had been tried to the breaking point I told my assistant to escort Mike off the set. He left, sulking like a small boy, not having perceived my ulterior motive.

Just what was my ulterior motive in ordering Mike Todd off the set? I can hear you asking. Frankly, my discerning eyes immediately had discovered the great talent lurking beneath that commonplace exterior. By ordering him off the set I hoped to get his Irish up, not knowing at the time that there was no Irish in him. But whatever there was in him, it got up—and at that moment I am sure Mike vowed that no one ever again would order him off a set. He would make his own pictures. He would hire and fire writers and directors. He would be the big boss, and *he* would order people off the set. By a stroke of lightning does a boy become a man.

You may thank me, if you wish, for the enjoyment you received from "Oklahoma!" and "Around the World in 80 Days." And some day if Mike approaches me in the right way, and I am in the proper mood, I'll tell him how I was responsible for his marriage to Liz.

Striptease At The Met

Tyro Ballerina Takes Publicist Too Literally And Shocks Gotham

By EDWARD L. BERNAYS

When the painting "September Morn" was promoted to respectability by the Metropolitan Museum of Art recently, I was reminded of another sort of striptease altogether, this time from the stage of the Metropolitan Opera House, on a February afternoon nearly 40 years ago.

How it happened that I was indirectly responsible for that display in 1918 is a story I could not bring myself to tell until many years later. One day a man, whose name I recognized as that of a well-known lawyer, called me at my office, the Metropolitan Musical Bureau, in the old Aeolian Hall, 33 West 42d St. We acted as managers for Metropolitan musical stars and concert attractions. He asked me to arrange for two dance recitals for a friend of his, a Miss Helen Moller.

I had not heard of Miss Moller, but I agreed to consider his request. She ran a school, he told me, on New York's Upper East Side, where she taught her students an Isadora Duncan style of free-wheeling interpretative dance, and it was there that I went with her friend, the lawyer, to watch her in action.

I saw no reason why Miss Moller, a pleasant, attractive young woman from Bird Island, Minnesota, should not be given an opportunity to dance before an audience; she was obviously eager for publicity. It would be up to the public to give their approval—or withhold it.

So I went ahead and engaged the Metropolitan Opera House for her for two afternoon engagements.

Before the first recital, Miss Moller asked me if I would talk to her about publicity. I invited her to my office and explained to her that a serious dancer usually achieved recognition by good reviews, based on hard work and development, and that publicity came as a byproduct. But she did not seem satisfied with this somber truth; she wanted public recognition right way. "Well," I said, diverting my impatience into a joke, "if you really want to get your name in the papers, you can always dance nude." My suggestion was preposterous, of course, and little did I suspect that my off-hand joke had struck a strangely responsive desire in the attractive Miss Moller.

The day arrived. We had successfully papered the house with music teachers, students and others who would go to anything the Opera House offered. Nearly all the seats were filled.

The lights dimmed and Miss Moller began her performance. She went through a number of dances assisted by her students and accompanied by the tony Orchestral Society of New York.

Peeling To Sibelius

The last dance before the scheduled intermission started like the others. Miss Moller, draped a la Duncan in gauzy pieces of chiffon, "interpreted" Sibelius' Valse Triste in her usual style. But one moment before the curtain dropped, there was a flash of white (or more truly, flesh color); Miss Moller was naked. "My God," I thought, "she took me seriously!"

What was described next day by one paper as "a thick and vasty gasp ." arose from all over the house. "There was a moment of absolute silence and then hisses and booing began. These continued unabated, while a number of persons arose and left the house hastily." A few independent spirits clapped.

During intermission the ticket holders articulated their disapproval noisily. Grenville Vernon, music critic of the N.Y. Tribune, whacked his cane violently on the red plush carpet, thundered, "It was an outrage!" and left the hall.

After the curtain rose again, Miss Moller went on as if nothing had happened, while I sweated until the end of the program's second half, which was incongruously climaxed by a display of American flags and the National Anthem.

The next day Miss Moller's wildest dreams were answered. Her name was in the headlines; she was famous. The N.Y. Tribune of Feb. 26 carried a front page story in its second column headed, "METROPOLITAN AUDIENCE BOOS 'NUDE' DANCER—Uproar When Miss Moller Seems to Shed Filmy Drapery."

The music and dance critics had, it appeared, turned into police and vice reporters overnight. "If there was more exposure than was fitting, she blames that on a mistake by the electrician, who, she says, instead of shining a gray-blue light upon her, enveloped her in the glare of a spotlight," said the Tribune.

Commr. Enright & Mayor Hylan

On Feb. 27 she was still in the news. The Tribune headline read, "POLICE TAKE HEED OF MISS MOLLER'S 'NATURE DANCING'." The subhead read: "Vice Crusaders Also Advise That Veils Stay in Place in Future." And a spokesman for the Society for the Suppression of Vice was quoted, "If anything like that is permitted on the stage of the Metropolitan Opera House, the police should revoke the license of that place. We shall make an investigation at once."

In the same article Police Commissioner Enright was quoted: "The public will be protected from a recurrence of such an exhibition in the future."

But Miss Moller was elated; she had got her publicity.

I had had enough and resigned. And so apparently did the Opera House owners. For on Feb. 28 the Times reported "CANCEL MOLLER DANCERS — Metropolitan Opera Owners Bar a Second Airy Exhibition" and went on to say that the present Opera Board which had agreed to lease the house again "has now found itself overruled" by the owners of the Metropolitan Opera Company.

Public indignation was apparently not assuaged by this step, so New York's Mayor John F. Hylan decided he had better guard the public morals and he wrote a letter to Police Commissioner Enright on March 13 protesting the incident and threatening to close down the House. The newspapers printed Mayor Hylan's letter, thus sustaining Miss Moller's newsworthiness.

It read:

"Inclosed find copy of a letter from a citizen, also clippings, with reference to a nude dancer who recently appeared at the Metropolitan Opera House. This young woman claimed to have appeared in the name of art, but most people believe it was in indecent performance.

"I am amazed to think that the trustees of the Metropolitan Opera House and the subscribers to the institution could tolerate such an exhibition. I wish you would see to it that no more such exhibitions are staged at the Metropolitan or at any other theatre in this city. If the same occurred in a theatre patronized by plain people, some of these good people who patronized the Metropolitan would consider the town wide open and would indignantly protest.

"I want you to see to it that the good people who attend the Metropolitan Opera House do not have their morals corrupted."

As I look back on it, the whole thing seems marvelously outrageous. At the time, though, I vowed I would never joke to a client again, at least not that way. Who could tell what I might inspire the next time?

Charlotte Greenwood

Negrete Theatre for Mex.

Mexico City.

The dream of the late Jorge Negrete, romantic actor-singer, of a unique theatre for Mexico, an actor's playhouse, inherited by the National Actor's Union (ANDA), has materialized with the inauguration of such a house.

Reps of all branches of acting attended the ceremony which was presided over by ANDA's secretary general, Congressman Rodolfo Landa. The theatre, named for Negrete, will be used for the presentation of specialized productions.

Don't Touch That Typewriter!

Woe Betide the Author Who Looks to Writing Repose 'Chez Nous'

By AL MORGAN

I figure the least we can do is help each other.

I mean, nobody told *me* and I probably won't be getting any more of those letters from Rex Stout saying my annual dues in the Author's League is tax deductible but fair's fair and I gotta blow the whistle.

Al Morgan

I mean, I used to think if you wrote a book you spent your time on safari, or marrying Marilyn Monroe's stand-in, or sitting in the George M. Cohan corner at the Oak Room doing the Bloody Mary Bit.

I mean I really did.

I was willing to live mentally in the 17th Century. I really was. And that Lambertville isn't the worst place in the world to live. It really isn't. They got "Music Circus" there in the summer. Whatever the devil that is.

All my life I figured, "write a novel and you got it made." I really did.

Big deal. Write a novel.

So I wrote a novel. Boy! The things they don't tell you about could drive you crazy. Even if it is tax deductible, just catch them wising you up to some of those things in that Author's League Bulletin.

I mean it's a good magazine and all that but you'd think just among themselves they'd take the pipe out of the mouth and level with you. Like I'm going to.

I mean if we can't help each other, Hitler might just as well have won the war. Right? OK.

Take like you're me. All your life you've been working in the furnace industry. At nights you've been nibbling away at the hand that's been feeding you. You've been writing "hard-hitting," "searing," "relentless," "no-holds-barred," "explosive" expose called, "The Grate Man." I mean you're really going to rip the mask off this vital American Industry. You're going to tell the world that some of our Top Furnace Tycoons have feet of clay. I mean you really are.

And you do.

And it's published.

And you turn in your broom, tear up your commutation ticket and figure you're on your way to independence and solvency.

You're a novelist. You're self-employed. If they ask you on "What's My Line?," you look them right in the eye and say, "I'm self-employed." You're a professional man. Like a chiropodist, for God's sake!

For the first time in your life you can't be fired, court-martialed or shot.

You say to your wife, "Judy, honey," you say. "It's a wonderful day."

The hell it is. Your wife's name is Martha.

The Old Salve

Two days later when she's speaking to you again you dangle a passport in front of her nose. Figuratively speaking, I mean. "Honey," you say, being careful this time. When you get to be my age you find it's like having Blue Cross to call all your women friends Honey. It makes dreaming less hazardous. "Honey," you say. "A novelist can write anywhere. I mean like the south of France, or Portugal, the deck of a tramp steamer rounding the Horn or Disneyland. Anywhere." When she comes back from the Travel Agency with the folders you lay down the ground rules.

1. Complete quiet during working hours.
2. And keep the kids busy.
3. And stop vacuuming.
4. And stop saying at the dinner table "Well . . How many words today?" with that idiotic grin on her face.

("Honey I didn't mean it that way. Idiotic is just a kind of expression. I mean it really is. Francoise Sagan says it all the time. She really does.")

After a week's work getting your workroom ready (which somehow involves re-hanging curtains, cleaning windows and mowing the grass) you are ready to throw yourself on self-discipline. I mean you'll probably turn out nine novels a year. You're a free man, self-employed and away from petty annoyances. Safe in the bosom of your family.

And get that out of your mind. These crazy suburban schools let the kids out at the craziest times in the afternoon.

Got it out of your mind? I'll wait. OK.

You've moved into what is loosely called your "den." It is of course, also used as a meeting place for Den Four Pack Three of the Cub Scouts (you're Den Dad, whatever that is), children's tviewing room, home base for the PTA Strategy Board and twice a week as the work room of the Library Book Pasting Committee. But it's your den. The sign on the wall says so.

"For God's sake, keep it down. This is my den."

It only took two days to letter and your old free hand hasn't lost it's skill.

Up to now it sounds great doesn't it?

I mean those lunches at home. I mean those Campbell people whip up a mean can of soup. And who wants crackers to be crispy all the time?

Along about here you begin to think longingly of the old days in the furnace works.

Handy Man

As the only man home during working hours you become a sort of unpaid handy man. You fix faucets, broken waffle irons and change flat tires. And how many novels can you write, with si band-aids on your fingers?

You break up six dog fights a day and learn where your wife keeps the iodine bottle.

You discover a rather profound truth about the woman you married. Like every other wife in the world, she can't quite believe that a man is working his hardest when he's just standing in a room,

(Continued on page 61)

PHYLLIS KIRK
Starring in
"THE THIN MAN"
MGM-TV

'Race': Boxoffice But Booby-Trapped

Nazis' Notorious Use of Race Stereotype for Screen Propaganda Contrasts With American Experiments—40 Years Later D. W. Griffith's 'Rape & Race' Slants in 'Nation' Still Arouse Controversy—Used in Little Rock

By ROBERT J. LANDRY

Veit Harlan does not defend "Jew Suss." He admits it was a hateful moving picture. His defence is that, under the Nazis, he had no choice. He was not free to refuse to direct a story Hitler wanted filmed. Only a few months ago Harlan pleaded, again, for forgiveness and an end to his professional disgrace. He seeks good behavior credit marks from German and World opinion because he destroyed, after the war, the negative, which might otherwise have fallen into the hands of certain anti-Semites of the Middle East.

It is true, of course, that there were many films under the Nazis which systematically poisoned minds against the Jews. Harlan's film was only the best known, the most notorious, probably the most skilfully produced. His subsequent disgrace has been in ratio to his artistry.

Nazi propaganda was incessant on screen, stage, radio, press, over every stadium and factory loudspeaker. A main, though not an only, theme was race hatred. Often Jew-baiting was incidental, a thrown-in crack. But "Jew Suss," based on an unobjectionable novel, was loaded and slanted so viciously that it has become the memory-symbol of a terrible but not exclusively German-taught lesson: *that moving pictures may be used to debauch human nature as well as divert and inform it.*

It is not intended to compare the cold, confiscating, massive brutality of Nazi malice with lesser phenomena in race superiority-inferiority exploitation. But it cannot escape the notice of close students of the cinema that American producers of yesteryear have made free and often careless use of such "stereotypes" as the yellow peril, the lazy Mexican peon, the flannel-sleeved Irish, the mobster Italian and, of course, the unspeakable Huns of Eric Von Stroheim and Wallace and Noah Beery. A reminder that such racial angles were and are bruising to pride has lately been provided by the protests elicited by certain old movies revived on television.

Americans are in the position of having demonstrated to the world, so early as 1915, a bold manipulation of race feeling, for profit. The film in question, David Wark Griffith's "The Birth of a Nation," was so "charged" that even today when it is shown in special bookings, to film museum audiences, or college courses, emotion creeps into the discussion.

"Birth" was the original American boxoffice blockbuster. No confirmed data exists, the film was sold so often, reissued so many times, and mostly circulated on states rights deals. It is probable, however, that the world gross was well into the $50-millions, ahead of the official all-time boxoffice champion. "Gone With the Wind" ($33,500,000), which, interestingly, also deals with the Confederacy that was, though in no way otherwise comparable.

How To Blow Up The B.O.

If the final angry words concerning "Birth of a Nation" have not yet been said, if the Geiger counter still picks up radiation hazards, it is arresting to note that (1) Griffith developed such magnitudinous force by combining the twin nightmares of folklore in America— to wit, *rape and race* and (2) that he absolutely denied that his film inflamed bigotry. To prove himself a liberal he at once made "Intolerance." Irony must remark that Griffith's "Birth" cleaned up and his "Intolerance" flopped.

Griffith would never concede, as Veit Harlan in Germany, that the minority race cast in the role of scapegoat complained with any justice. But as the Jews in Europe were quite clear in their own minds about "Jew Suss," so, too, have the Negroes in America been clear in their about the movie D.W.G. made of Thomas Dixon's "The Clansman." Negroes considered themselves rabidly incited against by the film and repeatedly went to court seeking injunctive relief. No need here to recite the tangled history of such litigation. A number of cities did ban "Birth," and at least one state, Ohio. Possibly the most significant result of all the social agitation was this: after 1930 no print not drastically deleted was shown publicly.

During 1957 this VARIETY critic viewed a remarkably clear, privately owned, rare print of the 1915 original editing of the famed 12-reel silent epic. The print is a prize of the film library of the actor, John Griggs, who has a fortune tied up in old collector's items. Interestingly, Griggs has added his own sound track, based on the original orchestral score.

Seen again, in the perspective of time, the film's relation to the race problem in America is vividly apparent. Kentucky-born Griffith did not invent but he surely did capture and encapsule the Dixie attitude. The uncut and unsoftened 1915 print carries subtitles in the jargon of today's segregationists. The epic's message, explicitly and implicitly, is very "familiar."

Naturally it is not possible for a professional critic to pretend he viewed "The Birth of a Nation" in ignorance of its impact, or its place in cinematic history. Perhaps no film so divides between pioneering artistry and what it is saying.

Did He Know What He Was Doing?

A fascinating question remains unanswered, to wit, whether, or to what extent, Griffith knew what he was about. He was a showman. His aim was to titillate the masses. In modern parlance he set out to manufacture tumult. No doubt he succeeded beyond his wildest imagining, even though he loaded his work with "sexsational" values, especially for that era. Threatened rape was standard for melodrama but with race dropped into the mixture, the difference made all the difference at the ticket window. Griffith topped the white slave films of that day which were frightening America out of its wits.

How clever Griffith was in playing upon the race feelings of his audiences is suggested by the fact that the dastardly mulatto in the end threatened Lillian Gish not with rape but—more subtle horror—marriage. Until then, she, a Northerner, had somewhat deplored Southern attitudes. Now she eagerly prayed for the Ku Klux Klan to come galloping.

See what we mean by the statement that even today a discussion of this film, made 40 years ago, arouses emotion? The lesson cannot be lost upon either showmen or critics. Griffith rushed in where, ever since, the film industry has largely feared to tread. Despite all the money involved, nothing like "The Birth of a Nation" followed. For once, a sensational success did not create a of imitations.

Still Playing 40 Years Later

Though now mostly retired to the cloisters of scholarship, "The Birth" is still exhibited occasionally. VARIETY has lately reported showings at the Lawndale Theatre in Philadelphia, and at art houses in Minneapolis and Washington plus scattered situations in Ohio where it became legally admissable (after 40 years) following the abolition of state censorship. There were no incidents. However, a proposal of a freelance producer to "remake" the classic, for the great value of the title, but eliminating, as he promised, the objectionable angles, raised enough hue and cry that the project was quietly forgotten.

Most significant circumstance of all during 1957 may well be this: "Birth" was being sensationalized in a downtown house in Little Rock in advance of the school integration riots there.

Some of the remembered aspects of "Birth of a Nation" were outside Griffith's control. For perhaps 20 years, off and on, hired horsemen in Klan regalia paraded the streets of American towns to advertise the film. Millions still living witnessed the highly dubious spectacle of night-riders turned into ballyhooligans.

Livery stable Klansmen were seen in American towns well before the film was made. Here is a point that has not been fully explored—it appears that Griffith borrowed the basic boxoffice formulae from bloody shirt postwar melodrama which long toured the back country of America disguised as "the legitimate theatre."

To what extent did the original states rights distributors fear possible banning of the film? There is evidence that the pell-mell making of cash deals, often for relatively trifling sums, has a fast-buck motivation. Early, if fragmentary, records of transactions in the possession of film scholars are fairly unbelieveable considering the subsequent boxoffice cleanup. It was, of course, 1915 and 1916 and it was then not possible to advance-calculate earnings, as knowledgable showmen can do today, after the first 10 or 15 openings.

For all its sensation, "The Birth of A Nation" rated from the outset as a nervous hit, and something of a trade question, if not embarrassment. Few could be so "innocent" as not to know that this film was the Confederate version of the two-sided and mischievous demagoguery which had dominated American politics since the Civil War.

It should be emphasized that Griffith's Negroes were played by white actors under cork. A sole exception was a young colored woman glimpsed momentarily as a maid. These "darkies" were hardly more than theatrical minstrels, made to leer and sneer. The shuffling-gaited comic valet of Tom Wilson is from the bottom of the old vaudeville hokum barrel.

Quite different from his almost thoughtless stereoptypic handling of the blackface figures was Griffith's doting development of the white characters in the story. Had this not been so there would have been only a shabby quickly-forgotten exploitation picture. Lovable people, and beguiling touches, infused "Birth" with a warmth that belied its harsh and brutal political actionist philosophy.

Griffith opened several of his scenes with a posed grouping—per Lincoln in the White House, Lee and Grant at Appomattox. The effect of this discovered vignette technique is rather like a shaft of sunlight suddenly falling on a county courthouse patriotic mural, the figures of which presently come alive. The director had a nice instinct for small town Americana. Infinitely cunning for his purposes was the selection of sweet-faced, doe-eyed, poetry-reading Henry B. Walthall as the Kleagle of the local Klu Klux Klan. Surely never on land or screen was a band of vigilantes, bent upon lynching, led by so refined and gentle a leader.

Battle Scenes Still Great

Mae Marsh had originally been intended for the role given Lillian Gish. Griffith made the switch when he realized that Miss Gish's long blonde hair could come dramatically undone and provide a "Griffith effect" against the dark-skin of the villian. Not for no reason was pioneer Griffith hailed as a "pictorial" genius.

Enthusiasts always acclaim the battle scenes. The 1957 re-look of this critic confirms their brilliant organization and execution. They do indeed stand the test of time. One feels that it is still wholly suitable, in the frame of 1915, to renew the lease on cameraman Billy Bitzer's niche in the film hall of fame.

Of course this is woven inextricably into the tapestry of the American film industry. Only a few weeks ago when Louis B. Mayer died it was recalled that his acquisition of the outside-Boston rights to "The Birth" was his first big taste of film profit potential.

Nearly all the actors in the 1915 film went on to stardom. Even a bit player who unfortunately disappeared the interim, might have become one if scouts had ever found him. He was the Union soldier on hospital guard who fell in love with Lillian Gish on immediate sight. Griffith delighted in such improvised by-play, and so did his audience.

Griffith was imaginative in his casting, as when choosing a 16-year old lanky youth to impersonate Abraham Lincoln. The boy grew up to be the director, Joseph Henaberry.

Across the time bridge of four decades Lillian Gish and Mae Marsh still seem entrancingly girlish. Their close-ups serve as reminder that Griffith practically charted the technique of the Hollywood personal buildup. Small wonder so many of his actors held "The Master" in the greatest gratitude and affection.

One may speculate that a curiously naive, homefolksy quality. Griffith helped him steer "The Birth of a quality in Griffith helped him steer "The Birth of a united vigilantes and valentines, unbelievable Negroes and endearing white gently folk. It was cornball with sweeping panorama, a political tract with a thick larding of the sexsational. The film's power to evoke emotion is still present, however intellectually vomitous some of the sub-titles and some of the scenes now seem.

Not the least of Griffith's industry pioneering is the fear he instilled in showmen of the consequences inherent in race themes. His was a naive daring, a willingness to stack the cards, story-wise, a boy debator's zest for scoring points and indifference to balanced statement. In the paradox which was Griffith, crudities were cheek-by-jowl with pathos. The frightening thing he created was a sort of narrative dignity which, in actor patois, "plays against the lines" of what the story is saying. The story is saying that there should be no nonsense about Negroes voting.

Village Evangelism

Griffith alarmed both races and all politicians. They saw that such artistry could persuade millions of good folk to belief that the worst was not only the best course, but the only course. The rankest kind of redneck primitiveness emerges Griffith's stardusted story-telling, as sweet reasonableness. He played fast and loose with social dynamite.

The director was fated to expose his strain of village evangelism in features he made many years after "The Birth of A Nation." In one memorable turkey (and he made several at the unfortunate end of his career) Griffith took up arms against Demon Rum. His push for touchdown in this instance caused him to topple a dignified gentleman in a white suit, and, of course, sodden drunk, into a sty to wallow there on camera, among the Audiences howled in derision.

In defending the race slants in "Birth" Griffith defied his critics to prove "the facts" were untrue. Race relationists have usually answered that the truth of the facts was not what counted politically or practically—but how they were arranged, and presented, and interpreted, what purpose "the facts" were made to serve. Just here still lies the ultimate "moral" for showmen.

Negro leaders, and many social scientists, assert that the 1915 blockbuster flooded the North with the Southern point of view and that the release of the film was therefore an act of the highest political significance. Historians believe that the saturation playoff of the epic during 1915 and 1916 clearly "colored" the Immigration Act of 1917. The revival of the Klu Klux Klan a few years later is commonly related to the film—though it is interesting to remark that the latterday Klan broadened its pattern of prejudice to include Jews and Catholics.

Those Negro Customers

Time has worked notable switches with respect to the Negro. Now an important segment of the economy, numbering 15,000,000 and known to be responsive to motion pictures which interest them, there is a growing tendency among Hollywood producers to "cater" to this market.

Film theatres in the Dixie belt continue preponderantly segregated, though exceptions in the bigger urban centres have multiplied. The significant point is that though the South is 40% of the domestic playoff, producers have deliberately risked the loss, or reduction of the South for the boxoffice value of (a) the northern industrial situations and (b) the overseas audiences. In Europe, in Asia, in the Pacific Islands and in some parts of Africa, films treating Negro problems or starring Negro personalities are conspicuously popular.

All sort of odd tangents may be remarked in terms of the American Negro entertainer today, 40 years after D. W. Griffith. Take the curious reliance of a swank hotel like the Waldorf-Astoria upon a succession of highpowered black performers. Or ponder the implication that our U.S. State Dept. has repeatedly sponsored foreign tours of Negro jazz groups, Negro operatic singers and the Negro folk opera, "Porgy and Bess."

In adapting and casting "Porgy and Bess" for the forthcoming Samuel Goldwyn film version, it is already clear that many delicacies must be skirted. Indeed the scenarist has been—he has complained—showered with gratuitous advice lest he trip on some of boobytraps of racial stereotyping.

Race emotionalism was in his day, and is now, commercial, but also fissionable. "Birth" renders a one-sided argument yet what it says is realistic enough. It is the stuff of today's headlines and editorials, the gear-box lubrication of modern Congressional filibusters.

Griffith's Klansmen turning back the Negroes at the polls, as "The Birth of A Nation" fades out, has a startling parrallel to the Little Rock mob of 1957 turning back the Negro pupils at the high school portals.

So the great lesson of Griffith in 1915, and more recently of Veit Harlan's "Jew Suss," is that showmanship enters the area of race feeling at its own peril. Harlan admits he knew the gun was loaded. Griffith insisted upon his own at-least-partial innocence

Today ignorance of the laws of group reaction could, at this level of sophistication, hardly pass as an excuse.

Trippingly On the Tongue

(Or Need Actors Suffer So Much 'Laryngitis'?)

By SIMON R. MITCHNECK, Ph.D.

We are breeding a race of hoarse players. There is a basic misunderstanding between intelligibility and audibility. Before the microphone on the soundstage, when an actor is not understood, the soundman will say, "*Speak up.*" On the legitimate stage, he will be told by the director, "*Speak louder.*" I have listened to the soundman's request and to the director's command, and realized they both are wasting their breath. Each one concerned should examine the structure and phonology of our language and derive from there the cure for the evils besetting the spoken word.

Simon R. Mitchneck

Ever since I departed from the shelter of Columbia U. as a language instructor, and dared the open battlefields of Hollywood and Broadway, I have watched with wonder and admiration the startling progress made in every branch of the performing arts—every branch except speech. This is a subject not discussed any more than the queen's virtue—until the public discovers that the beauteous star is shrill when she is supposed to be gentle, unintelligible when the very heart of a scene depends on what can be gleaned from her words; or that the matinee idol sounds like a ranting blusterer. It would seem that much of our casting is done according to face or bosom, according to jaw or muscle, with the hope that the voices will follow the author's intentions and the director's dictates. For in the theatre and cinema, where people gather for a communal experience, in television, where the actors come into the spectator's home, the ear is assaulted by excessive volume or uncontrolled resonance, both making for blurred and unintelligible speech. Why do players "shout" on our stages?

The L and the F

Intelligibility in English depends on enunciation, articulation or distinctness of certain letters which have deteriorated in the speech of the United States. The pronunciation of certain letters is involuntary, that is, they get themselves pronounced regardless of the speaker's diligence or lack of it. But in other letters the process is voluntary, and the actor must make conscious adjustments of the speech organs before these sounds are heard. The letter *L* is one of them, *F* is another. And there are a few more. Many Americans, including actors, who should have perfect control of their speech mechanism, have lost the facility to pronounce these letters. Furthermore, the voiceless consonants, such and P and T, where there is no vibration of the vocal cords, are completely lost in space unless stressed. I am often told by students at the Dramatic Workshop and by some professional actors imbued with "Methods," that preoccupation with speech problems will interfere with their acting. This is mere subterfuge. Is there a more important component of acting than speech? Besides, speech originates in the brain, and thought travels faster than sound. If the player will direct his mind toward clarity of expression his speech organs will follow quicker than he can wink.

The baneful result of "speaking up" and of "speaking louder" has been hoarseness for many of our notable actors and actresses. The announcements that such and such a player has laryngitis, that another has bronchitis, and that a third suffers from another form of *itis* which prevent them from appearing—all these respiratory ailments stem mostly from straining the voice to the point of injury, sometimes beyond repair. If a player gives six to eight performances a week and shouts in every one of them, he will end up without a voice or with an unpleasant one. Diverse methods of breathing, posture, and looking into the mirror while practicing certain sounds have received undue or wrong emphasis to the exclusion of the more basic knowledge how to control the alphabet, which, after all, makes up words, lines, and language. An actor rarely has a speech so long and uninterruptible that he cannot smuggle in a breath when needed.

The finest example of clarity with ease during the current season is Florence Eldridge in "Long Day's Journey Into Night." At no time does she strain or shout. The spectator has the impression that her mind, and not her diaphragm, guides her speech organs. In "The Time of the Cuckoo," on which I was speech consultant, I was impressed by the lucidity of every word uttered by Shirley Booth in every part of the three theatres we played in. When I asked her how she achieved this, her answer was, "*from here,*" as she pointed to the front of the mouth, where control over many letters is exercised. When asked, the late Enzio Pinza during "Fanny" how he breathed, he answered: "I don't think about it." Opera training? He let nature help him there as we strove to change his singing technique to a speaking technique and concentrated on the letters which composed the words spoken. The result was comfort for his throat and for the ears of the audience. In the plays "Anastasia," and "Romanoff and Juliet," too, with international casts and the whole gamut of emotion, I worked for clarity without the hysterical screaming that constitutes so many of our performances. And the approach was always from the linguistic angle.

Other major causes of unintelligibility on our stages are accented parts, spoken by foreigners or by natives assuming a foreign accent. The United States is the only country in the world in whose pictures foreign players appear in stellar or principal roles not spoken in their own language but in English—whatever their competence in it. The impression of fluency a foreign actor may give during a conversation or an interview often turns into sheer gibberish in a performance. Some appear to flail their arms like a windmill to the sound of Donald Duck. So many of them are shipwrecked on our shores because the talent they showed in their native country is lost in a careless transition to another language. An immense amount of care and compensation is needed in order to make them intelligible both linguistically and emotionally.

In my work with Michelle Morgan and Ingrid Bergman, with Charles Boyer and Jean Pierre Aumont, and many others whose speech I doctored, minute, almost surgical care was necessary in order to give their delivery clarity and authority. And never was there need to make them raise their

(Continued on page 34)

How To Look At Movies

[A Guide For The Unperplexed]

By LOUIS LASCO

Hollywood.

Practically all art forms have elicited books on how to appreciate their creations. How-to-read-a-book books flood the library shelves. Books on how to appreciate painting, sculpture, music, architecture, ballet, etc. abound. Even now the publishers are putting out a book on how to appreciate books about book appreciation. Therefore one must conclude it an abominable circumstance that there is no book on how to look at movies, or more to the point, how to endure them.

I have, not too presumptuously I hope, taken it upon myself to blaze this trail. And if this humble pioneer shall have proven himself inadequate to the task, he is solaced by the knowledge that surer hands will take up the reins.

The movie patron having purchased his ticket enters the lobby, where he is confronted by a salivating display of confectionery which, to his later regret, induces him to fling aside all caution. He takes his seat burdened with sufficient dextri-maltose to see him through a prolonged era of famine.

The lights dim. The music, which has been enchanting the audience and is all too often the most memorable portion of the evening, now diminishes and fades out. The picture's title is announced on the screen, which seems superfluous because the patron certainly has known all along what he is to see.

There follows a procession of screen credits which, more probably through oversight rather than deliberation, omits the names of the studio police. Actually this need not be a tedious time if the imaginations of the producers were stoked to a degree where they might, among other possibilities, add biographical tidbits alongside the credits, such as—

PRODUCED BY
ROSCOE TREMAINE
Twice divorced—Analyzed
Vienna '49
WRITTEN BY
STURDEVANT DEGLOPPER
Real name—Tony Fantutti—
Is totally bald
STARRING
GLADYS GEVALT
Unpadded, measures 12-14-16—
Avid admirer of Chris Marlowe
COSTARRING
BRADLEY PUMISTON
Has shoe fetish—Favorite food,
pumpkin seeds

This would breathe a little life into the credits and keep the audience awake. But change comes slowly to the industry. And so the somnolence of the producers is matched only by the snoring of the audience.

In the following paragraphs we shall deal with the "familiar movie" endeavoring to clarify and offer changes to cinematic situations whose real significance is usually lost to the average moviegoer.

Let us consider the western. Inevitably occurs the scene of the sundown gun duel with the antagonists slowly advancing on one another down a deserted street. We know from countless previous meetings with this bowlegged tableau that in a few moments the villain's left ventricle will play host to the hero's expertly aimed bullet, leaving our adrenalin action at normal.

How salutary if, at this time, narrator's voice over the action unobtrusively declaimed: — "Ladies and gentlemen, the excessively slow pace employed by the combatants is not voluntary but a geriatric condition. Both men have term contracts so the producer had no choice. It might interest you to know that Yardley Fumes playing the role of Brett Wells, just out of prep school, is 62 years old. If you look closely when he draws you can see a slight bulge in his sleeve, where a surgical device is concealed. Incidentally, should you care to transfer your attention, the little hill just left of the saloon presents a most absorbing polished rock formation, a likely remnant of the Neolithic Age."

One of the classic scenes of the screen library, which comes up as often as an onion ring dinner, is the scorned woman flattening herself against the door, slammed shut by her displeased lover or husband. Then she either slides to the floor or hurls herself upon the bed, in either case breaking into sobs of mushrooming volume, giving the effect of stereophonic sound.

Such a reaction is hardly commensurate with the emotional distress. The scene would enjoy more impact if the heroine having the door closed on her, rushed to the vanity case, withdrew a hand grenade, pulled out the pin with her incisors, and either flung it out the window or swallowed it. Now instead of an immature, shallow whimperer, you have a heroine of stature, depth, with guts and firepower.

How about the old standby of prison pictures? I mean the one where the disgruntled prisoner is raking the cell bars with a chair leg. Here is another opportunity for our narrator to shed some light. "Ladies and gentlemen, you may think Rocky is expressing his dissatisfaction with the prison menu or the guards' lack of social graces. Not at all. Anyone who has brushed against a book on analysis will immediately recognize a subconscious xylophone frustration."

Another scene of galling frequency occurs when the husband, entering a bar, spies his wife holding hands with a stranger, apparently about two highballs away from adultery. Does he rush over, slug the interloper and drag his wife home by the hair? Hardly. Instead he whips out a cigaret, lights it very deliberately, blows a smoke ring and departs. Seems to be a case of where a man's best friend is his filter-tip.

The prisoner about to be led to the gas chamber is offered a last request. Does he murmur a woman's name or ask for a favorite book? No, he begs the warden for a last Camel.

Or the hero who has just rescued a damsel from a treacherous icy undertow. The logical thing is to beat a hasty march into the house and turn up the steam heat. So what does he do? Sits shivering and crosslegged on the wet sand and lights up a Lucky.

It's high time the candy people got wise to this cigaret monopoly. Personally I'd find it a relief if the hero, instead of a cigaret pack, pulled out a Tootsie Roll. Anyway, I'm a cigar smoker and can't identify with cigarets. Goodnight.

Theatre Owners Hate Tollvision, But 'Investigate'

By HY HOLLINGER

The owners, lessees and operators of brick-and-mortar exhibition sites could hardly enthuse in 1957 over tollvision, including the several "cable theatre" variations wherein there was supposed to be a future for film exhibitors. Stripped of all euphemisms and happy-talk, parlor-meter is a substitute for, and implies the demise of the physical cinema with its ticket-seller and ticket-taker.

Congenital distaste of the veteran house operators was expressed in November at Miami, whence the "impoverished" exhibitors gathered in annual convention. There the Theatre Owners of America, after a full day of debate, "resolved" that home-toll in any form spelled economic convulsions and terminus. The film men said "no thanks."

Regional film exhibitor convention also have hotly debated and discussed the subject of feevee. Many theatre chains, as they observed the experiment in Bartlesville, Okla., petitioned municipal authorities for franchises to operate a cable system of "home movies" when and if it became feasible but they were reluctant converts.

SHIRLEY MacLAINE
"THE MATCHMAKER"
Paramount
"HOT SPELL"
Paramount
N.B.C.—TV
"SHEEP MAN"
M.G.M.

'T' AS IN TAX, TV & TIGHT LIRE

Progress in Fight Against Book Censorship By Police and DAs

By **HORACE S. MANGES**

(Weil, Gotshal & Manges, counsel to American Book Publishers Council)

If I were a VARIETYician instead of a lawyer, I would have captioned this stint "Mich. Courts Nix Cops' and Probers' Book-Banning Trix." But since I must also observe "legalese" propriety, I have used a more formal entitling. In any event, I hope that by this time my topic is clear.

The lawful method of banning publications on the ground of obscenity, conformity with the Constitution, by a trial in the courts. In this way the decision as to whether a publication is or is not obscene is made by a judge and jury, or by a judge alone, depending on the law involved.

Unfortunately, however, within recent years a new method of effecting censorship has been developed by the police and by district attorneys, which bypasses the constitutional method just referred to. Mr. Police Chief or Mr. District Attorney (in some localities called Prosecutor) announces that in his opinion specific publication is obscene. The effect of such pronouncement is readily predictable. He need not even add that any distributor will be arrested, although sometimes he does fortuitously furnish that information. As a result, the publication is usually withdrawn from sale at once, since the distributor is ready to forego his modest profit on the publication involved and turn to a non-controversial one, rather than risk the possible stigma of a conviction. Thus, the work is banned from sale just as effectively as if a court—after a full trial—had found it to be obscene, merely on the say-so of a police official or a prosecutor, who in most instances is yielding to the will of private pressure groups. This is a pernicious practice, utterly in violation of constitutional rights; but it's by far the quickest and the easiest method for a police commissioner or a district attorney to obtain effective action.

Twice within the last year and a half did such extra-legal banning take place in Michigan, and twice it was successfully stopped. One of these cases arose in Detroit where Police Commissioner Edward S. Piggins announced that John O'Hara's National Book Award winning novel, "Ten North Frederick," was obscene and that sellers would be prosecuted. Random House, publisher of the hard-bound edition, and Bantam Books, publishers of the paper-bound edition, thereupon brought twin suits to enjoin the Police Commissioner. After a joint hearing, Judge Carl M. Weideman of the Michigan State Circuit Court granted to the publishers temporary injunctions pending trial, enjoining the Commissioner from "banning" the sale of the book. These injunctions, of course, did not prevent the Commissioner from arresting sellers in the manner provided by law.

Constitutional Rights

In making his rulings, Judge Weideman significantly upheld the contention of the publishers that the obscenity or non-obscenity of the book objected to by the Police Commissioner had absolutely nothing whatever to do with the issue involved—which was whether the Commissioner's conduct had violated the constitutional rights of the publishers. Commissioner Piggins appealed from the granting of the temporary injunctions (which took place in March, 1957) but later he abandoned these appeals. The trials of the cases, involving the right of the publishers to permanent injunctions, are expected to be reached during the first half of 1958.

The second of these cases took place in Michigan's Port Huron. There, back in the fall of 1956, St. Clair County Prosecutor Wilbur Hamm announced that he was recognizing the list of "Publications Disapproved" issued by the Detroit Branch of the National Office for Decent Literature, a screening organization under the sponsorship of the Catholic Bishops of the U.S., and he asked the two local wholesale distributors of paper-bound books to discontinue selling those books. As a result, over 400 books were immediately removed from sale in Port Huron, that again the public was deprived of the right to read publications which had not been adjudicated obscene in the courts.

Once more an injunction was sought, this time by five publishers of paper-bound books, to wit, Popular Library, Bantam Books, Dell, Pocket Books, and the New American Library. Bantam Books, Dell brought in the U. S. District Court in Detroit, where Judge Thomas P. Thornton held the publishers' application for a temporary injunction for more than seven months without rendering any decision. But when the case was called for a pre-trial hearing in May, 1957, the defendant prosecutor, following Judge Weideman's sharp admonition against non-judicial censorship in the "10 North Frederick" cases, decided to capitulate and consented to the granting of a permanent injunction in the very form demanded by the publishers in their complaint.

Legal Right To Threaten

In these cases it is usually the contention of the police commissioner or the district attorney that since he has the power to enforce the law, he likewise has the power to *threaten* to enforce it and that this is all he is doing in announcing that he regards a specific publication as obscene and that he will arrest any seller.

The vulnerability of this argument is that in these claimed obscenity cases we are not dealing with the alleged commission of an ordinary crime. In the case of an ordinary crime, such as arson or assault, whether or not the law has been violated can be objectively determined by a law enforcement officer, be he policeman or prosecutor; the mere *threat* of prosecution will not of itself result in a deprivation of a constitutional right, such as freedom of the press.

For example, consider a case involving the crime of arson—a policeman sees a person about to burn down a house. He may properly threaten that person with arrest for arson if he should start the fire. In so doing, the policeman is not making a subjective decision which causes a violation of any constitutional right. However, when a law enforcement officer issues a statement that he regards a publication to be obscene, the effect of that announcement is usually to cause the withdrawal of the publication from sale and thus destroy the constitutional right of freedom of the press—merely because of the official's subjective judgment, which may or may not be based upon judicially accepted standards.

Nor can Mr. Police Chief or Mr. District Attorney bolster his position by pointing out that the U. S. Supreme Court (Roth v. U.S.) reiterated last June that material legally determined to be obscene is not entitled to the protection of freedom of the press as guaranteed by the Federal Constitution. The answer is that the Supreme Court was talking about cases where obscenity had already been found by a court, while in the cases involving censorship by Police Chiefs and District Attorneys, there has been no determination of obscenity by a court. In other words, the appropriate tribunal which should be doing the adjudicating as to whether a publication is obscene, and which would be deciding that question only after a full and fair trial, has been effectively ousted from jurisdiction. Clearly, the argument in favor of informal book-banning by short-circuiting the courts is unsound.

The two cases described above show progress in 1957 in the fight against non-judicial banning of publications. Let up hope that they will encourage everyone interested in freedom of the press not to take "Cops' and Probers'" censorship lying down.

Beer, Shop Hours & TV

By **NORMAN B. RYDGE**

(Chairman & Managing Director of Greater Union Theatres)

Sydney.

Australia's Cinema faces the beginning of the most decisive five-year period in its history—a period which will determine the mark-up or write-down value of many millions of pounds of capital invested over the past 40 years. We are plunging into the storm and stress so painfully familiar to showmen of the United States and United Kingdom—the battle for the public's leisure time and spending money against intensified competition from television, the automobile, the ravages of Hire-Purchase, and in Australia's particular longer trading hours and expansion of the liquor trade.

Even with the warnings and examples from overseas it is doubtful whether the Australian film industry could not credit the speed with which the video boom and time payment purchase would snowball, as it has done in this initial 12 months of its existence here.

Reference to the liquor trade as a new threat to the cinema is worth noting for in our principal state of New South Wales its inroads on the boxoffice are already substantial.

The recent extension of trading hours from 6 to 10 p.m. is responsible for new social habits in industrial communities and has led to a vast hotel building and remodelling programme to provide luxury indoor beer lounges and outdoor beer gardens each capable of accommodating anything from 400 to as many as 3,000 patrons with free live show entertainment and video throw.

Licensed workmen's clubs are also a new form of cinema opposition. The government has granted licenses to hundreds of new establishments in city, suburban and country areas which operate for profit exclusively on liquor sales and poker machines, and also offer live show entertainment for a nominal membership fee.

These beer gardens and workmen's clubs are just as much a nov-

(Continued on page 46)

MORE U.S.-ITALO FILMS IN 1958

By **ROBERT F. HAWKINS**

Rome.

Television, high taxes, less and weaker product, tightening of production funds, unscrupulous and/or poor production methods—these are the main reasons behind Italy's present unstable film industry situation, reasons cited like a never-ending refrain throughout the year by the country's unhappy film officials.

On the surface, things at year's-end looked about the same. Yank releases continued to lead the pack with a dominant 63% slice of the market (with Italy copping 29% and other nations 8%), feature production was close to last year's total of 130, one-third of them in color and one-fourth of the total made as co-productions with partner countries such as France, Germany, and Spain; imports held at about 300 for the twelvemonth.

There had even been signs of progress: despite the tightness of cash, labs had been updated (a new Technicolor plant is now ready outside Rome); new theatres had been built (with the trend being towards the nabes and away from city centers), other showcases modernized; Italian features have copped an unusual share of prizes at world festivals, as well as applause at Italian Film Weeks held everywhere; physical equipment now totaled 50 sound stages around the country; costs had been lowered and one picture, "Poveri Ma Belli" (Poor But Handsome) (Titanus), produced for some $100,000, is now expected to gross $1,500,000 domestically, $300,000 more abroad. There has even been a successful effort to weed Communist film workers out of studios and swing them to the free unions, which now for the first time control the industry.

B.O. In Dropoff

But the danger signs lay in other allied statistics. Business, industry toppers reluctantly admitted, was off anywhere from 5% to 15% depending on sector and period of the year, though exceptionally sharp in major centers. An early estimate at this writing indicates that total Italian gross for the year could be some $10,000,000 below last year's $174,000,000 total. Similarly, the total of tickets sold during 1957 dropped from 790,000,000 to an estimated 750,000,000. These two sets of figures mark the first serious drop since the Italian pic industry started on its phenomenal post-war rise several years ago.

The causes, everyone agreed, were principally to be found in television's zoom to the top Italian conversation piece and in the high taxes levied on pic tabs. 1957 was the year Italy's video set total topped 700,000 (70,000 in cafes and other crowded public places), the year it hit Italy's south with a bang, the year its impact began to be felt several nights a week, rather than just on one or two as in previous years. As for taxes, they are locally considered the world's highest, often reaching 75% of the ticket cost. During 1956, the government collected some $47,000,000 in taxes, gave back only $7,500,000 in aid form.

Fighting Back

To help fight its way out of trouble, the local industry formed an all-industry committee called a "Comitato D'Intesa," designed to hard-sell the motion picture once more to the Italian public all along the line, (via film weeks, increased press coverage etc.), as well as to combat the tax problem via repeated appeals to the government, and try to erect whatever barriers possible against the oncoming video invasion. Specifically, it called in government intervention against abuse of video in public places, where it is charged barkeepers reap extra (and taxfree) profits to the specific detriment of theatreowners, whose tax burden is enormous.

Lowering of costs is another facet of the fight back up the lad-

(Continued on page 61)

ROBERT RYAN

"GOD'S LITTLE ACRE"

Hamburg's Open Fun Front Peddles Strip Films and Girl Mud Wrestlers

By HANS HOEHN

Hamburg.

Allied retaliation bombs wiped out 50% of Hamburg but it's now rebuilt and the boom town of Germany with ultra-modern structures, American cars, Parisian chic, plenty of gaiety and some of the most curious amusements in Europe. This is the site of the Reeperbahn fun front where there flourishes in joint after joint what the Germans with reverse-meaning called "Sittenfilme" (moral pictures).

This is American striptease turned Teutonic, in the wake of the conquest of Paris. The Parisians are supposed to be more blase but Hamburg full of prosperous rubes. The quality of the films is crude. The "dolls" are mostly a long way from being pretty.

These movies (average running time 5-10 minutes) resemble each other like two pins. A dame (sometimes two) slowly (very slowly) undresses herself. Then, she lingers around for a while. After that, she puts on—with obvious devotion piece by piece—her clothes again. Much attention, of course, is dedicated to dead-chic (mostly black) underwear.

Hamburg's police authorities are liberal. Elsewhere in Germany these disrobings are not permitted. In Berlin, for example, the police rated them (a) tasteless (b) primitive but (c) the clincher, illegal. A nightclub owner who tried to oppose this view was told that he risked severe punishment. It was no argument that because Hamburg showed "Sittenfilme" Berlin should enjoy the same privilege.

Hamburg is not without its esthetes. A district attorney has reportedly commented: "Hamburg has no need to compete with Paris with such filthy films." Apparently in order to save their come-on Hamburg's nightclub owners are considering a "voluntary self-control." Films that "go too far" and insult human dignity, to put the subject-matter coyly, would be prohibited.

Stripper stuff is, however, only the more noticeable detail of a rampant night life. Some of Reeperbahn's spots close at 4 or 5 a.m., but quite a few are operating until 7 a.m. The various attractions may not always be called exciting but they are certainly multi-sided. Take, for instance, the Bikini-Kabarett. One of the recent bills, which called itself "That Which the World Has Never Seen," (rough translation), read as follows:

8:00—Sex-Nackt-Revue (Nackt goes for nudes)
8:15—"Moral Film"
8:25—Sex-Nackt-Revue
9:00—Kora Ballet Dances
9:15—"Moral Film"
9:40—Sex-Nackt-Revue
10:05—Ladies Wrestling In Mud
10:35—Alexander Ballet
10:45—"Moral Film"
11:00—Sex-Nackt-Revue
11:20—Ladies Wrestling In Mud
11:50—"Moral Film"
0:15—Sex-Nackt-Revue
0:50—Ladies Wrestling In Mud
1:20—Sex-Nackt-Revue
2:00—"Moral Film"
2:10—Ladies Wrestling In Mud
2:40—Sex-Nackt-Revue
3:10—"Moral Film"
3:30—Kora Ballet

Stroll In Reeperbahn

While in Hamburg, this VARIETY reporter looked up about 15 of Reeperbahn's more than 100 spots. After the "Bikini," he went to the "Menke." Latter consists of two places, one located down—and the other upstairs. The first one is "Existentialist Cellar," sort of a Montmartre cave. Mostly younger people linger around here. The music is strictly Dixie. Spot is open from 8 p.m. until 5 a.m. which means a tough job for the musicians. The place upstairs is a regular dance-cafe. Since it's open until 7 a.m. it has become a favorite hangout for the after-show trade. Many musicians who make music somewhere else get together here for an early (or late) coffee in the morning hours. Consequently, this spot registers a full house until 7 a.m., its closing hour.

"Lilliput," a few steps off the "Menke," whose reputation also dates back for many decades now has also hopped on the striptease-pix wagon. Plenty of them shown here. Between intermissions, a band takes over.

Cafe Keese is the most elegant and also the most "serious" spot. Prices are accordingly. A bottle of wine costs at least 20 Deutsch Marks; same bottle would cost only a tenth that in an ordinary shop. Here, Max Schuette and his orch (7) supply dansapation. Customers obviously are well-heeled businessmen.

Strolling down the Reeperbahn, one keeps seeing the same posters: **Ladies Wrestling In the Mud, Parisian Underwear Show, Beauty Dances, Horse, Donkey & Camel Riding, Naked Girls' Revues, etc.**

A typical Reeperbahn spot is also the socalled Piraten-Cabaret which offers a "Non-Stop Pirates Revue"—as to the poster, the biggest pirate show all over the world with attractive girls. Every night until four in the morning. Noteworthy: Many of the posters, leaflets, signs etc. are printed in German and English, often also Swedish. Nightlife-starved Svenskas often find their way to this German seaport.

An then to the "Roxy. The customer is amazed at being served by femmes who have remarkably deep voices, rather ugly lips and a strange mincing gait. You guessed it Another variation of a queer-joint is "Barcelona." Yet this has a better reputation, as reputations go.

"Montmartre" is place that tries to follow the Parisian pattern with a burlesque show and naked dancing girls. It apes entertainment people are seeing in Paris and other renowned metropoli.

"Zillertal" offers Munich beer festivities. Musicians wear Lederhose (leather short pants), there are plenty of Bavarian folk songs and marches, plus suds and bockwurst. No denying, this spot has "Stimmung" and prices are very reasonable. The result: Always overcrowded here.

This reporter wound up his Reeperbahn stroll at Cafe Lausen. Here, he saw at last some of the prettier girls. One of the latter gave the explanation: "Cafe Lausen is famous for its beautiful girls Really, it has the prettiest girls in town."—"Will the price be accordingly?" this reporter asked.—The girl nodded. "50 Marks and hotel room extra."—Quite apparently, they have plenty of customers. Mostly businessmen.

One thing is clear: In Hamburg materialism is at its peak. That starts with the waitresses and managers, who try to talk you into accepting table company (girls, of course). And they ask for the bubbly, the most expensive cigarets etc.

Video Not Yet Austrian Woe

By EMIL W. MAASS

Vienna.

MGM-20th-Fox as well as Paramount and Warners look back on a very prosperous year. Business here in the Austrian capital was very good and the same was the case in the provi While official statistics of the film industry show that the daily attendance of Vienna cinemas dropped in the first half of 1957 against the record for the corresponding period of 1956, this minus is more than compensated since the start of the new season. This latter improvement despite that admission prices were slightly increased. The word "increased" is perhaps misleading, since admissions had not kept pace with the general upward trend of the price structure—or call it inflation.

He makes it a point to preem such "high art" films in the correct surroundings, understanding as correct the neighborhood and tradition of such houses. This film was also a hit in the Styrian capital Graz. This is especially noteworthy.

Of the most topical trade question of 1957—television competition— Wolfgang Wolf who handles Metro and 20th product, replied, that this entertainment medium had so far not hurt film biz. "We must be, however on the look-out and prepared."

Austrian television is relaying soccer matches. Sunday afternoons. Youth goes into cafes to see games so there must be some loss of attendance.

Yeh—Wha' Hoppened To Those 'Premeers'?

By COL. BARNEY OLDFIELD

Colorado Springs, Colo.

Once going, and once coming from a ghost town called Virginia City, Nevada, I shared a compartment with a N. Y. Herald Tribune contributor, name of Lucius Beebe.

Even though it was a ground bound train, he must have known the Air Force would eventually get me—anyway, he waved me into the upper berth!

The reason for our sardining in this vest-pocket boudoir on wheels was a Warner Bros. investment called, "Virginia City," about to be unreeled in what was known in the '30s as a "world premiere."

It was fashionable then to return to the scene of the crime for such things, dragooning as many journalists as editorial rooms could spare into the contrived celebrations which embroidered them. The screen story in this instance was more pale than the sheeting which passed as the going costume of the inhabitants of Virginia City's decrepit Boot Hill cemetery.

Warners had horsebacked that erstwhile Tasmanian, Errol Flynn, as the lead in "Virginia City" and was promising that he would leave Reno's more civilized community long enough to get up to VC's old Opera House, as well as stop in at the local crackerbox moviehouse for a personal appearance before the film was shown. Even he was not brave enough to show afterward, lest some local might challenge him into the street and high noon him there and then.

Beebe was not a particularly frightening companion, although there were complaints about him amongst the other ink-stained wretches that he was wont to look upon them as inferiors. But I had a temporary advantage over him: who can look down on you from a lower berth!

My breakfasts were much earlier than his, and he cared little about my comings and goings so long as I did not step between his shoulder blades en route to and from my upper. He never complained about the service in the diner, he being a railway buff of long standing with books and articles to prove it, but he did look appropriately pained when Harry Martin of the Memphis Commercial-Appeal drank noisily from the finger-bowl as if he knew no better. (But then, Harry would drink anything, lemon-flavored water).

As Reno loomed ahead, disembarking point smack into the old west, Beebe had his first great shock. Who, of all people, was on the Reno platform waving the train in, all dressed up in leather chaps and a clock-stopping shirt but Mac Kriendler, a New York saloonkeeper.

Muttering loudly against such transparent synthetics this far west, Beebe gave me one admonition as he stepped down.

"See that I get back on the train," he said, thereupon plunging hastily in the direction of the Truckee River bridge over which was the Riverside Hotel bar, where an honest loser could lose himself.

In Reno, not a searchlight was off-cue. The premiere and the personals went smoothly. Word was then passed among all of us outlanders that there would be some time for suitable carryings-on after the picture was over. Cinderella-like, however, in the wee hours we were warned, some Union Pacific trainman would lean on the whistlecord for several blasts. All of us journalistic gypsies, ready or not, were then to make haste to the train, belt down, and be ready for the return trip.

It was with some consternation that I suddenly remembered Beebe's instructions to get him board without fail. Not having seen him since Flynn's unscheduled flight from Virginia City much earlier in the day, I went on a quickie through several of the bars and gaming places. Beebe was finally found in the Bank Club, closest to the siding being used by Union Pacific.

Wine, Winnings & Whistle

He was well along, both in wine and winnings. His take, all in silver dollars at his insistence, had mounted to several formidable stacks. At that moment the UP whistle shattered the night air. Shouldering up to him, and over his protests about the boorish plebians one meets while on a transcontinental freeload, I swept as much of the money as I could into my 10-gallon hat and his. We then knotted the sleeves of Herb Graffis' coat, dumping the mainder of the money in this improvised carrying device.

In such a flourishing fiscal shape, we trundled Beebe and his booty to the train, with him protesting all the way.

Beebe dropped into his lower berth, and being equally as tired of it all, I just dropped all the loot on the floor, locked the door, and went to bed myself.

When I awoke in the morning, it was to a strange spectacle. Beebe was up and about, but with an air of great mystification was trying to pile up the dollars in neat stacks so he could get a count. The lurching train would immediately upset them, and he would laboriously start over. Hours later he totalled it at something above $500, and he hadn't the faintest notion as to its origin.

Years later, he took up occasional residence in Virginia City, carefully nurturing its reputation for more saloons per capita than anywhere, and defending it against statistical violations from other quarters.

Maybe it's because its citizens were once in a mood to provide the only rupture in the slick Hollywood arrangements for a movie unveiling by riding its star out of town on a rail, and Beebe appreciates such spirited things.

Or possibly he dreams of a day when he can take a train out of there and wake up to find the floor of his compartment covered with silver dollars which happened once before.

Mac Kriendler was here a few days ago and said he was going to see Beebe when he went to the Coast.

If he put on that western garb again and Beebe saw him in it, this might be the thing which would drive Beebe out of his mountain retreat and all the way back to that other batch of ghosts he left behind—something called Cafe Society.

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Palm Springs a Refuge, Not a Hideaway For Show Biz; Laziness at Luxury Prices

By KAY CAMPBELL

Hollywood.

Owned and operated by the people in show biz for the people in show biz, Palm Springs has outgrown its old title "playground of the stars" to become the No. 1 rendezvous of big league, top-name talent today. World renowned artists, writers and musicians, stars, producers and directors of stage, screen, radio and television contribute in large numbers to its permanent population of 12,260 as well as its wintertime pop of 50,000. And it is estimated that a large share of its assessed valuation of more than $100,000,000 belongs to the big names of the entertainment world.

In addition to owning hotels, apartments and homes in this sprawling spreading sandpile, industry names have engaged in other activities and business ventures; while the membership lists of the Racquet, Tennis, Tamarisk and Thunderbird clubs read like the Who's Who of Show Biz. Parades, premieres, roundups, rodeos and tournaments are star-studded.

Unlike Las Vegas, which spotlights personalities to lure the outlanders, and where everyone hustles from one attraction to the next, from one casino to a better 'ole in a frenzied search for amusement, this lazy, manana village caters to the colonists—refugees from Broadway or Hollywood—and offers luxurious lounging at fancy prices, a take-it-or-leave-it attitude toward the continuous parade of parties, fashion shows, luaus and other events, and complete indifference to attire. (Shorts, shirts and sandals are virtually a uniform around the clock for the colonists). There are only two niteries, per se, the Chi-Chi and The Palms.

The Village Theatre has been the scene of film premieres, and tickets to the Playhouse Guild productions are sold out weeks in advance.

The Racquet Club has 600 members (initiation fee $500 plus $100 yearly dues) and the Tennis Club lists 350 (initiation $200, plus annual dues $87).

Palm Springs is a refuge, not a hideaway for the guys and dolls of show biz. The telephone directory not only lists phone numbers, but addresses and the given and pro names of spouses. George Montgomery (Dinah Shore), Cary Grant (Betsy), Alan Ladd (Sue C.) are typical listings.

In addition you'll find Jack Benny, Charles Farrell, Harold Lloyd, Rudy Vallee, William Powell, Bob Hope, Bing Crosby, David Rose, Eddie Cantor, Marjorie Main, Kirk Douglas, Irene Hervey, Allan Jones, Sol Lesser, Jimmy Van Heusen, Darryl F. Zanuck, Ginny Simms, Lily Pons, Andre Kostelanetz, Joan Davis, Desi Arnaz, Lucille Ball, Claudette Colbert, Mary Pickford, Buddy Rogers, Hoagy Carmichael, Jeff Chandler, Eddie Fisher, Debbie Reynolds, Liberace, Walt Disney, Jennifer Jones, David O. Selznick, Ronald Colman, Brian Aherne, Connie Moore, Dan Dailey, Harry Von Zell, William Perlberg, Edwin Silverman, and numerous other home-owners in the same book.

49th Season

Now entering its 49th season, Palm Springs today bears little resemblance to the sunbaked Indian settlement of Agua Caliente, with its ragged cluster of 13 tumbledown shacks adorned with tumbleweeds, in which Nellie Coffman established a boarding house in 1908. Mrs. Coffman paid $400 for the ground upon which the main building of the Desert Inn now stands, which is valued at $2,500,000 currently.

In those days, there were 11 white residents (one of whom owns the Tennis Club) and 56 Indians. The tribe now numbers 65 and its reservation hops and skips over 32,000 acres, including some of the most desirable real estate midtown. As the land is held in trust by the Federal Government, the tribe cannot sell it or lease it for longer periods than five years; the leases are renewable, but are subject to 30-day cancellation clauses. Inasmuch as not even speculators are inclined to establish permanent, expensive buildings on these terms, the area is a checkerboard of vacant lots, trailer parks and shacks alternating with luxury hotels, homes and shops.

The Indian blockade—the Coahuillas reap about $100,000 from rentals annually—has also resulted in a drift down the highway toward Indio. Date palms, rocks and sand have given way to vast areas of grass which mark the new golf courses, to lush oleanders, roses, tamarisk surrounding costly structures of stone and glass, and new subdivisions.

Sand straddling this avenida sells for $2,000 per front foot; and residential lots are priced as high as $20,000. Small wonder that the natives have dubbed it Blue Chip Strip!

And you have to be in the chips, too, to build a house or inn along this strip. Rising costs of material—which must be trucked in—and labor, plus the cost of the sand dunes, adds up to an average of $50,000 per dwelling. One little number, which cost $600,000, boasts a motor-driven lazy susan on which eight sun-lovers may acquire an all-over tan as it revolves, and a sub-street level tennis court (to comply with building restrictions) illuminated with multi-power lights in addition to a pool, the size of which is an average city playground. There are a few other little necessities, such as a casino in the basement.

Hotels, Housing, Developments

At the far end of the strip is Desi Arnaz's Western Hills Hotel, sited on the Indian Wells Golf Course, which opened last April with all of the fanfare of a Hollywood premiere—stars and press were flown in for the occasion. Cuban cuisine, the Wally Harpst dance band, and a 70-foot pool are among the lures here. La Quinta, an earlier far-famed resort, is adjacent. Shadow Mountain Club, membership-owned, is a hideout for socialites. Numerous other small clubs and cafes flank the strip to the village, but the next top-billing establishments for showfolk are Art Linkletter's Rancho Mirage and the Desert Air Hotel, which face each other across the hot and shimmering pavement.

Rancho Mirage is one of the most recent housing developments, where the payoff ranges from $5,000-$6,000 per acre. Within the last year, no less than 150 houses, priced at $50,000 apiece, have been built on 1,200 acres of sand-dunes. This subdivision offers a shopping center, swim club and postoffice, with a guest card arrangement at nearby golf courses; and among the stellar contingent who have built dwellings here are Jeff Chandler, Hedy Lamarr and Sir Cedric Hardwicke.

Romanoff's-On-The-Rocks, an eatery with which John Steinberg (ex-Hillcrest) will be associated, is located at one end of the Rancho.

The Desert Air, where you taxi your own plane right up to the front door and turn it over to an attendant to park, plays host each year to the exclusive Aviation Club with a nationwide membership. Last season's luau, with 1,000 reservations, was emceed by Hilo Hattie.

Next in stripline is Thunderbird Country Club, where the $15,000 invitational tourney each January draws the biggest names in golfdom—Hogan, Hope, Crosby, et al. Western-type ranch houses, owned nearly 100% by Hollywoodites, surround the fairways.

The streets in the adjoining Blue Skies ("solid gold") Trailer Park are named for the owners—Colbert, Crosby, Kaye, Benny, Phil Harris, Bill Goetz, and Bill Perlberg. Sheltered by palms, surrounded by gardens, each of these super-deluxe "mobile homes" has its own enclosed patio and plush cabana; some are expandable to a width of 20 feet, many are airconditioned, and each represents a sizable investment.

One million gallons of water per day are required to quench the thirst of the 18-hole course at Tamarisk, next door. Membership-owned, the elegant residences of Danny Thomas, Sinatra, Crosby, Desi and Lucy, Harry James, Phil Harris, Danny Kaye and the Marx Bros. nestle against the greens. Smoke Tree Ranch, the haven of industrial and financial tycoons, ranges up to the coppery mountains and has retained its arid charms. President Eisenhower slept here!

La Paz, Jack Wrather's L'Horizon, Deep Well, The Biltmore are among other favorites along this strip.

Back in the center of this soporific resort one finds Marion Davies' Desert Inn, whose bar owner is songsmith Jimmy Van Heusen; Horace Heidt's Lone Palm hostelry, Bill Goodwin's The Nooks, Polly Bergen's The Apache, and Bob Howard's Manor (recently sold to David Margolis of San Francisco) in addition to Alan Ladd's hardware store, Mrs. Harry Joe (Dorothy Gray) Brown's boutique, Chuck Walter's men's shop Hoagy Carmichael's interior decorating enterprise, and Andrea Leeds' flower shop.

All in all there are 300 hotels with a total investment of over $50 million with rates ranging from $8 to $150 per day per occupant; half of these are open year-round. (In 1935, you could get a room at the Desert Inn for $25 per week!)

During these two decades, beaucoup other changes have been equally radical. Prior to World War II, the assessed valuation was no greater than $8,000,000. The pre-war consumption of electricity was 9,000,000 kilowatt hours. During 1956 these totaled 75,680,781. Building permits for the first six months of '57 totaled $5,425,770. And it is estimated that Palm Springs occupants have the highest per capita income of any resort in the U.S. Retail sales in '56 reached a peak of $35,000,000. And the per capita ratio for swimming pools is 1-10, highest in the nation.

Airconditioning is the raison d'etre for the changeover from seasonal to year-round activities. Just a few years ago, the great open spaces were given back to the sidewinders and lizards, and houses were shuttered with aluminum foil plastered on windows, while buckets of water were stationed throughout to add to the humidity. Now, the colonists step from airconditioned houses to airconditioned cars to patronize airconditioned shops, niteries, cafes, and theatres. Gone forever is the sight of parking meters along Pal Canyon Drive sacked (literally with brown paper bags) for the summer months. The highways are jammed with Jags, Cads, Lincolns, and Gs, the fairways and pools are filled to capacity, and the airport at Desert Air is crowded with planes.

However, it's only during the season (October through May) that you can listen to Trav Rogers chanting "Wagon Wheels" at the Ranch Club brunches or Allan Jones singing "The Lord's Prayer" for the Desert Riders, or line up with the throng to applaud at the Rodeo or Desert Circus or Juel Park's fash show at the Racquet Club. Among the celebs who've headed the rodeo or circus are Walt Disney, Randy Scott, Ray Anthony, Mamie Van Doren, Natalie Wood, Bob Wagner, Anita Ekberg, Kirk Douglas, Alice Faye, Piper Laurie, Rex Bell, Liberace, Jane Russell, Bob Hope, and Bonita Granville.

During the season the leading hotels—El Mirador, Desert Inn, Oasis, Western Hills, Biltmore, Lone Palm and Howard Manor—with excellent and extensive dining facilities, rack up the biggest take among eateries, but a score of other fine cafes are firmly packed, too.

Among these the clientele varies, but discrimination is not determined by price—everyone seems to have money down there. The guys and dolls who cling to black tie and mink frequent the Racquet Club, El Mirador and similar establishments; the gung-ho younger generation who make a habit of sipping sodas through a straw at Wil Wright's in Bevhills flock to the Doll House to rhumba and feast on Mexican food; the shorts-and-shirters love those poolside dinners at Lone Palm and Howard Manor; and the Sea Horse, which specializes in sea food, is a strong contender in a race with the Dunes for the music trade. Frankie Laine, Bing Crosby, Phil Harris, Alice Faye, and Sinatra alternate between these two top restaurants.

The Biltmore is a fave with producers as is the Deep Well Ranch, with its homemade bread and homegrown beef—owner Yoland Markson has his own cattle ranch in Arizona.

Steak-lovers line up at Laurye's, Saddle & Sirloin and The Flame; lasagne enthusiasts at Villa Capri and Cirone's; and fried-chicken devotees at Zanville's. Cisco's is noted for its Mexican specialties, and four good cafes serve Cantonese dishes—Don the Beachcomber's, Kon-Tiki, Jade Pagoda and Montesito.

Probably no other spa in America makes such a habit of "at home" poolside parties, barbecues and luaus as you'll find among the around-the-calendarites in Palm Springs. As a result many of the top-ranking cafes also offer "take home" foods and catering service. Among these are La Petite Marmite, Cisco's, Zanville's, Jade Pagoda, Montesito, Sea Horse and Villa Capri.

After the party's over, the Ham 'n' Eggery is just around the corner.

Domestic Blitz

By JULES ARCHER

There are few things as disconcerting to a husband as arriving home from work, beaming cheerfully at the little woman, and being hit in the face with an onion or dishrag.

It happens every day.

This is basically why Dr. Kinsey found that sympathetic creatures in mink have the well-paid opportunity to tsk-tsk at horrifying tales about wives who don't understand their husbands.

But the unhappy truth of the matter is that husbands simply do no understand wives. Kitchen is kitchen, and office is office, and never the twain shall meet. Unless a husband stays home to write, like me, whereupon the twain meet all over the place. I kiss my wife goodby every morning, rush upstairs to my study, and five minutes later I'm handing her $2.40 for the bakery salesman.

But the unhappy truth of the matter is that husband's onion in my face. Anything my wife has to throw, she has to come upstairs to do it. Never hit me once, either; I know when it's coming. First I hear some kind of sickening crash downstairs. Then [illegible] wife's voice, pitched at high C. Then one or two sharp smacks, and one or two little voices wailing.

By the time by wife gets to the top of the stairs, flames shooting out of both ears, I am safely behind the filing cabinet. Through years of practice, I am able to continue my speculations while bunched in a knot, impervious to reminders from the doorway that they are my kids, too, and why don't I take a hand in disciplining them instead of leaving all the dirty work to the lady in the doorway.

Here, in a nutshell, is the clue to the unpredictable female who kisses you fondly goodbye in the morning, and lets you have it in the kisser when you come home [illegible] night. What few husbands fail to realize is there are about nine hours between those moods. Nine hours and too many kids.

Too many is any given number above none.

The [illegible] of the fathers used to be visited upon the children. Not any more. In today's household, the sins of the children are visited upon the fathers. Father does not know it, but every day he is serenely absent at his job, his kids are hard at work building up storm clouds in the bosom of the girl he left behind. By the time father gets home something's got to give.

His wife gives it, and he gets it.

One writer I know found out about all this. He decided to employ counter-strategy against his wife's tormentors, figuring this would divert the lightning from himself. So one evening upon emerging from his den, he rolled up his sleeves and promptly spanked his two little girls.

"Oh, daddy!" one of them shrieked. "Not [illegible] my *birthday!*"

"You unspeakable brute!" exclaimed his wife.

No one in the house spoke to him for four days. So it came out better than he had expected, after all.

Remorse

Most husbands, however, don't find out about how it is with a women subjected to torment from below hip level for the best, or rather, worst part of each day. Consequently, when they are welcomed home with a glare or a projectile, they are immediately assailed by an uneasy sensation of guilt.

They begin to reflect hastily on the date of their anniversary; hushed-up loss at poker; a forgotten errand; the rash luncheon date with their secretaries three weeks ago. Skeletons rattle clear out of their closets in the anxious effort to make amends.

This does not, needless to say, improve the situation. "I can quite sympathize with your ordeal," I once ventured to say to my wife, "but I don't see why *I* have to be made the whipping-boy every time the kids give you hell."

"*Who,*" she inquired sweetly, "*gave me the kids?*"

I made another desperate try. "Let's put it this way; Why can't you take things a little more calmly, reasonably?"

On the dawn of the fourth day with an apron around my middle, a broom in my hand, and Mike, Dane and Kerry hanging from my earlobes, I had acquired a great deal of of the insight which has made this thesis possible. Pausing at the door of my study to hurl a dustpan at my wife, as she sat behind my typewriter in dreamy comfort, I made remarks quite unlike my gentle self.

"Uh uh," she reproached me. "Calmly and reasonably."

Some time later it occured to me that since Kerry was now past his fifth birthday, I might be able to have the matter out with him, man-to-man. "Look," I said earnestly. "I want to put something up to your sense of fairness. When you and your brothers pester Mommy, and drive her crazy, she gets very upset and starts yelling at *me.* Then I can't write, and we don't get any checks, I can't buy anything for you kids."

"You're stingy, that's why," Kerry said.

"Shut up and listen. What I'm telling you is that because you kids are naughty, you make Mommy get mad at Daddy."

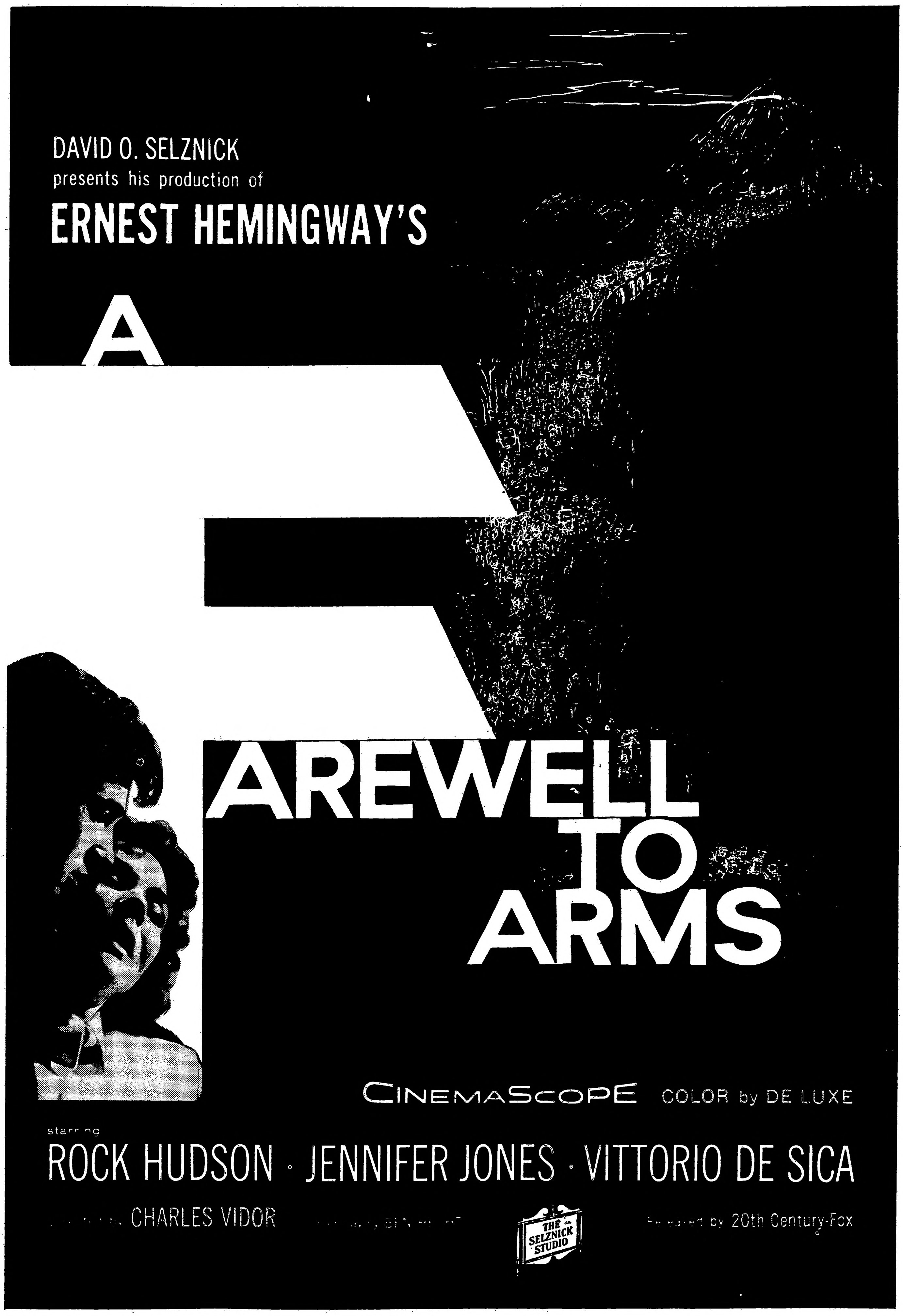
"Why?" Kerry asked. "What did you do to make her mad?"

I eyed his speculatively a moment. Then I said, "I presented her with three fine, bouncing baby boys."

"*Why don't you buy us things, you stingy old Daddy?*"

And there the matter rests. As you can see, it doesn't pay to pursue it too closely. The wise husband will simply understand and turn the other cheek. There is some satisfaction in reflecting that one day your boys will grow up and marry, and have children of their own. And it will all come out in the wash when they open their front doors to get hit with a dishrag.

A 1970, jet-propelled one, too.



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Nothing Mars Havana But Gats

Cuban Town Biggest Gambling Spot Between Las Vegas and Monte Carlo

By JAY MALLIN

Havana.

Havana, which fancies itself the Paris of the Caribbean, is well on its way to becoming the Las Vegas of the East. There's now more gambling here than in any other city between Vegas and Monte Carlo. Three new casinos have opened in or near Havana this year, bringing the ctiy's total to eight. Three more are due.

Until 1954 gambling was permitted in only five places in Cuba: Tropicana, Montmartre and Sans Souci nightclubs and the Casino Nacional in Havana, and at the Hotel Varadero Internacional in the resort town of Varadero. (All of these are still in operation except the Casino Nacional, which has been torn down to make way for a golf course.)

In 1955 the government of strongman Fulgencio Batista decided to boost the tourist trade (Cuba's No. 2 industry) by expanding gambling facilities. He made up a law permitting the establishment of gambling in all hotels worth over $1,000,000, as well as in any other places deemed suitable by the Tourist Institute.

The first hotel to take advantage of this easement was the Hotel Nacional, which granted a gambling concession to Wilbur Clark, boss of Las Vegas' Desert Inn. As the Casino Parisien, this spot opened in January, 1956. Comodoro and the Sevilla Biltmore, both in Havana, followed during 1957.

Waiters Union, Prop.

Three new hotels, the Hilton, Riviera and Capri, now nearing completion or just completed all have casinos. The Riviera is controlled by the Las Vegas people who run the Casino Parisien. The Hilton is being built by the Cuban Waiters Union, but will be managed by the Hilton organization. The Capri is the property of Miami hotel interests.

Two other casinos in or near Havana are the ones in the jai alai *fronton* and at the Rainbow casino, outside Matanzas.

During the early 1930's slot machines were commonplace in Havana. Later they were banned, but with the resurgence of gambling they are now back in operation. They eat nickels to dollars.

Americans have a vested interest in Cuban gambling. Almost every casino is owned or managed by Americans. Some of them: Harry "Lefty" Clark at Tropicana; Sid Jacobs at Sans Souci; Sam Tucker and Dino and Eddy Cellini at the Casino Parisien; and Phillip Schaffer and Arthur Allen at Montmartre. (In the city of Santa Clara, Norman Rothman runs the new Venecia nightclub.)

Cuba's political troubles in 1957 has inevitably affected the island's tourism, which has dropped some 20% under 1956's total. This in turn hurt the nightclubs. Not only have many tourists stopped coming, but local people as well. Rebel terrorists have planted bombs in or near casinos, and this, not surprisingly, has discouraged business.

But operators are optimistic about the future. They are sure that once the island's gangster feuding is settled, Cuba will resume as a major tourist attraction. Add in its foreign atmosphere of rum, rumba and romance, to the tables; jai alai, cock fights and dog and horse races. There is also a weekly national lottery, with prizes ranging up to $100,000, and there are over a score of weekly, and even daily, illegal lotteries. Some newspapers hold lotteries among their subscribers, giving away houses, cars and cash.

Comments Wilbur Clark, *"Some day they'll call Las Vegas the 'Havana of the West'."*

GHOST TOWN

By LUCIUS BEEBE

Virginia City, Nev.

Lucius Beebe

Back of the biggest tourist season this old mining town has ever known and a rush of prosperity to its merchants and resort proprietors, comparable to the 19th century bonanzas in such mines as Hale & Norcross and Yellow Jacket, is the fact that, barring unforeseen calamity and conflagration on an epic scale, Virginia City will never be any more of a ghost town than it is now.

Last December the odds were heavily against there being anything at all remaining in a few years of what had once been the Cosmopolis of the Old West. Virginia City, since the discovery of silver on the side of Sun Mountain in 1859, had known many booms and subsequent busts, but this time it was faced with descent into what promised to be terminal borrasca. The aging and spavined plant of the Virginia City & Gold Hill Water Co., some of its open flumes in service bringing water from the High Sierra 30 miles distant since the '70's, collapsed with irrevocable finality under the impact of an early winter.

For three months the town was without any water supply at all for sanitary, drinking or fire prevention purposes save what was trucked in in tanks from nearby Carson City. The Water Co., which had been deliberately looted by generations of former owners in the belief that Virginia City itself would perish with its mines, was hopelessly bankrupt. The State of Nevada was in no way legally obligated to relieve a purely local situation save on a temporary or emergency basis: the Federal government was disinterested to the point of acute boredom.

Conventional Finance

One serious conflagration in the grand tradition that had repeatedly destroyed the mining camps of the Old West in bonanza times and Virginia City, whose construction is ninety percent wood aged under the desert sun, would have been just a memory. The 400 residents remaining of the town's population of 25,000 in 1875 were sadly making plans to go elsewhere next time the fire siren sounded.

The place was obviously through.

Then, bright and effulgent as dawn over the desert, came the news from far-off Wood Ridge, New Jersey, that all was saved. In its darkest hour and at the lowest ebb of its morale Virginia City was saved by the bell. The bell had been resoundingly bonged by Curtis-Wright, manufacturers of a device still known in Virginia City as the flying machine, which had recently become Nevada's largest landowner by virtue of the purchase of 100 square miles of desert in Storey County, although at some miles removed from Virginia City. Alerted to the plight of the Comstock and as a radiant gesture of good will, Curtiss-Wright had picked up the tab for a new water system as casually as its president Roy Hurley might pick up the luncheon check for friends at the Banker's Club. The aircraft firm had advanced $50,000 for an emergency pipeline to replace the open flumes through the Washoes immediately with the promise of an overall renovation of the water company's plant in the near future. Earth moving machinery directed by Curtiss-Wright in three weeks had water flowing into Virginia City in an abundance unknown since the days of the Big Bonanza in Con-Virginia.

Comes Curtiss

The advent of Curtiss-Wright in Nevada had not hitherto been viewed with universal approbation. Its arrival had been somewhat clandestine, circumstance required in order to avoid delusions of grandeur on the part of desert landholders, and the terrible tempered Territorial Enterprise had been articulately denouncing Curtiss-Wright's projected guided missiles plant as "a suburb of hell."

As a matter of fact at the time the announcement of the town's reprieve, President Hurley was due to make a speech before the Reno Chamber of Commerce and The Enterprise had an editorial in type beginning: "What the welcoming committee for Mr. Hurley needs is a substantial length of hemp rope . ." Editor of The Enterprise Charles Clegg was at the moment in Palm Beach aboard the private car *Virginia City* of which he is half owner and made his daily telephone check with managing editor Robert Richards in more or less the following terms.

Clegg: You're planning to run the piece denouncing Curtiss-Wright this week, Bob?

Richards: Listen, I have news for you. Curtiss-Wright has just ponied up $50,000 to repair the water system and I thought you might want something else.

Clegg: Holy cow! Here take a new lead editorial to begin as follows: "As notable a gesture of good will on the part of a giant corporation characterized both by benevolence and public responsibility as can be found in the record—"

For 94 years The Territorial Enterprise has prided itself on its editorial flexibility and availability to reason and it did nothing in the emergency of the moment to prejudice this tradition.

With a renewed lease on life and water to lavish on such hitherto luxurious frivolities as brushing the teeth, planting gardens and drinking chasers to the whisky which is the wine of the country in Virginia City, the town spread itself for a tourist season of outsize dimensions and was not disappointed. More than 40,000 visitors a week, by State Highway Department count, tooled up the Geiger Grade from Reno and the old Gold Canyon road from U.S. 50 to view the sagging false fronts, wooden canopied sidewalks and eighteen gorgeous saloons that have survived from the Comstock's legendary years. They flooded Piper's Opera, now a museum of wistful memories, enriched the roulette and 21 games at Pat Hart's Old Brass Rail Saloon and consumed approximately a herd of filet mignons at the town's newly reactivate luxury restaurant, Sharon

Just how far Virginia City's current boom in real estate or should go is a question for the moot. The advent of Curtiss-Wright, the assurance of water and the dimensions of the tourist bonanza which is engulfing everything connected with the Old West have placed a premium on city lots which only a year ago were reverting in great numbers to the county for lack of tax payments. No single advantageous lot for business or residential purposes is today available from the county in the town's A, B or C Streets and fancy prices (in ghost town terms it must be understood) are being asked for property occupied by mine dumps on the edge of town. Prices asked for residences, most of which would be condemned under the building code of any modern city in the land, are astronomical, largely because the owners don't really want to sell. Three room miner's cottages now and then change hands for $10,000. A business block in C Street which ten years ago sold for $8,000, now has a price tag of $40,000.

Rumors from the great world outside Nevada suggest that Virginia City is not alone in enjoying boom time economy and a rising market in real estate. The same is reportedly true in Aspen, Cripple Creek, Central City and other once declining mining camps throughout Colorado where well-to-do Easterners and informed local residents are snapping up everything in sight at rates no longer bargain. Exurbia isn't something for New York and the Atlantic seaboard alone. It is taking to them thar hills where gold is traditionally supposed to be and, surprisingly enough, proves to exist in one form or another.

Swiss Too Literal for Musicals' License

And Kids Up to 18 Forbidden by Law to Attend Cinema—U.S. Tunefilms Generally Flop

By GEORGE MEZOEFI

Geneva.

Musical comedy out of Hollywood has always been a stepchild of the Swiss film exhibition business.

This may be a baffling fact to all those who know that this country has come out of two World Wars unharmed; that its living standard today is one of the highest in Enrope; and that the average Swiss has practically nothing to worry about. (Okay, Switzerland does have a high suicide rate!) Seemingly the perfect climate for acceptance of light entertainment reflecting a gay, carefree mood, ought to be right here. And U.S. musical comedy represents the tops in light entertainment. Why, then, are the Swiss so unresponsive to it?

Maybe the answer lies in the Swiss character in which three qualities stand out conspicuously: (1) *realistic thinking;* (2) *a yen for simplicity and straightforwardness;* (3) *a tendency to poke fun at "romantic" moods.* Hence, three vital elements of the American musical, especially of the screen, are nixed by the average Swiss: (1) "normal" human beings breaking into song and dance at often inappropriate (to Swiss eyes) moments; (2) too lavish production values; (3) "romantic" solos or duets ("how the heck can they sing about it instead of doing it?").

Attempts at "saving" U.S. tunefilms by scissoring them according to Swiss tastes have failed. 20th Fox trimmed "King and I," when first released here in the fall of 1956, by bringing the original 12 musical numbers down to six, saccrificing among others "Hello, Young Lovers," "We Kiss in a Shadow" and "I Have Dreamed." It didn't help at the b.o. However, this film picked up on second-runs, due to the barrage of Yul Brynner publicity making the rounds after the initial release and, to some extent, also to the film's Academy Awards. But the music was still considered a "necessary evil."

There is no end to the list of U.S. hit tuners which flopped at Swiss wickets: "Oklahoma" (a meagre 10 days' run in Zurich), "Annie Get Your Gun," "Carousel," "Guys and Dolls," "Call Me Madam," "Kiss Me Kate," "Blue Skies," "Show Boat" ite Christmas," "Gentlemen Prefer Blondes," "Band Wagon," "Star Is Born," "No Biz Like Show Biz," and many more.

On the other hand, a rundown of local hits of the species is quickly established. Outstanding example is "American in Paris" which went over great, but is merely the classical exception to the rule. In this particular case, the 17-minute ballet contributed importantly, too, accounting for much of the terrific word-of-mouth.

Grace Kelly Exception

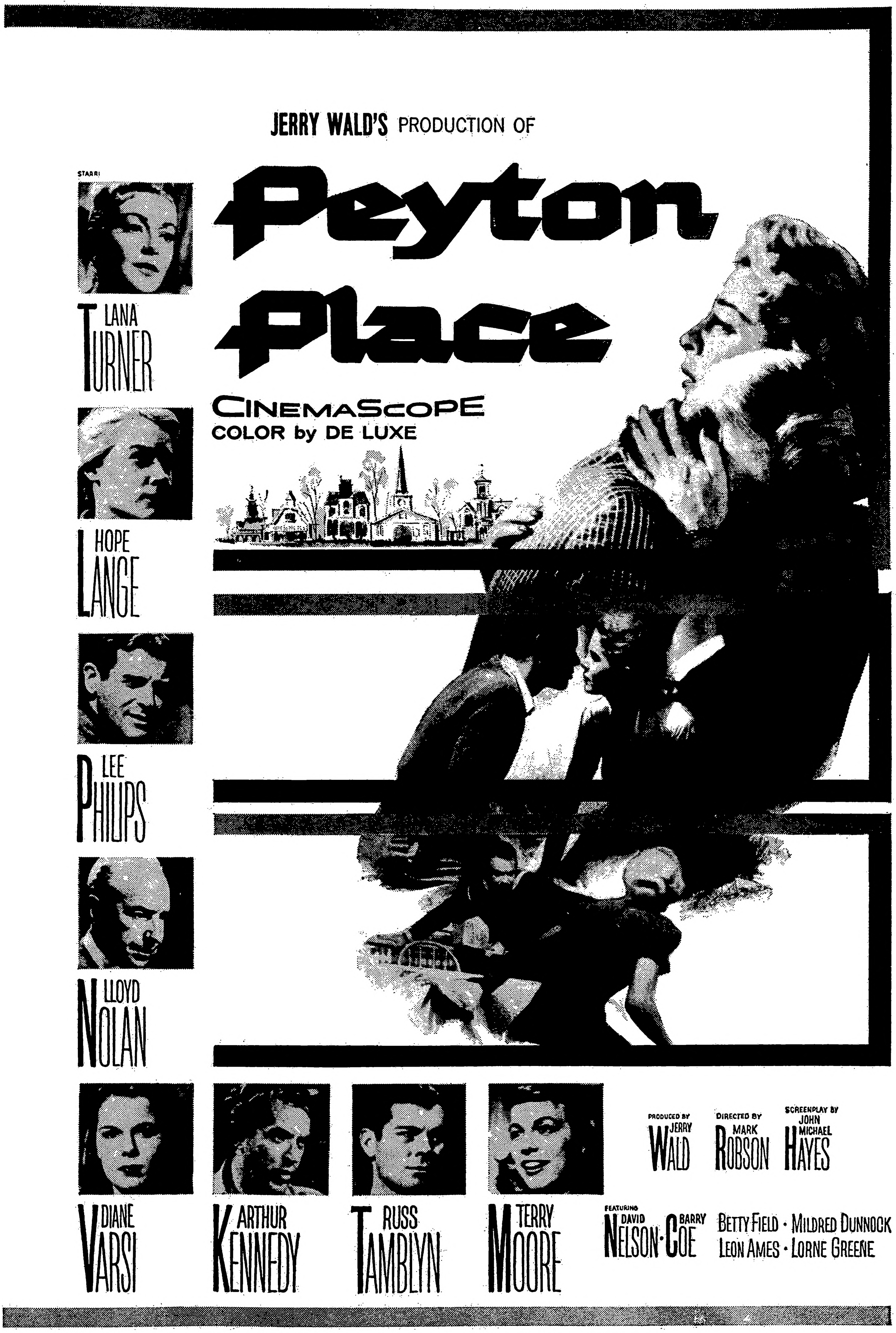
"High Society" also did good biz, the fact that this was the Princess' last pic being chiefly responsible. "Bathing Beauty" was another money-making tunefilm. But, paradoxically, it made the grade in spite of being a musical. For Swiss spectators, its main attraction was Red Skelton's buffoonery which was played to the hilt in this film.

The generally sad fate of U.S. tuners at Swiss b.o. may also be accounted for by the fact that the middle and elder generations forming the major portion of moviegoers here, either prefer films in their own language without having to read subtitles, or seek their entertainment preferably in non-musical form. The younger generation (according to law, no persons under 16 or, as in Zurich, 18 are admitted to cinemas) may fill the house for a few days, at best. The juvenile public, however, prefers musicals to be jazzy and turns to yawning derisive comments when things get "sugar-coated." Thus, many films attract neither generation and therefore flop altogether.

On the stage, the situation looks different. Up to 1956, not a single U.S. musicomedy had been produced in Switzerland. That was the year when "Kiss Me Kate" broke the ice, being staged within a few months' interval at Stadttheatre Basle (with two pianos) and Zurich (with full orch). In both cities, it clicked beyond expectations. Statistics of the 1956-57 season at Stadttheatre Zurich reveal that the Cole Porter-Sam & Bella Spewack opus zoomed to the top of all operettas with 23 performances (considered excellent for a repertory theatre). It topped such perennial favorites as "Beggar Student," "Ball at the Opera," "Dubarry" and "Cousin from Dingsda."

Among the local creative talent in the musicomedy field, number one position is held by Paul Burkhard, composer of "Oh My Papa."

WENDELL COREY



JERRY WALD'S PRODUCTION OF

Peyton Place

CINEMASCOPE
COLOR by DE LUXE

STARRI

LANA TURNER

HOPE LANGE

LEE PHILIPS

LLOYD NOLAN

DIANE VARSI

ARTHUR KENNEDY

RUSS TAMBLYN

TERRY MOORE

PRODUCED BY JERRY WALD

DIRECTED BY MARK ROBSON

SCREENPLAY BY JOHN MICHAEL HAYES

FEATURING DAVID NELSON · BARRY COE

BETTY FIELD · MILDRED DUNNOCK
LEON AMES · LORNE GREENE

UA's 'Grover Whalen' Bemoans (?) His Fate In Paris

By FRANCIS M. WINIKUS

Paris.

After two years of flacking in Europe, we managed recently a three-week sabbatical in the States. In a self-contemplative mood, we're back in Paris, delighted to be removed from the hysterics, frenetics and head hernias of the current film business dip.

Fran Winikus

It's peaceful in Paris. The rainy season has started which will last until April only, thanks to the French Tourist Bureau and the proverbial ASCAP songs. At Fouquet's the outdoor tables and chairs are put away. Inside, a few of us are sitting around over our cold cafes noirs, ruminating. Symbolically, a fly who forgot to fly south for the winter is drowning in a cup. Someone draws the obvious parallel between the fly and the flack who worked Europe — particularly Paris—this past year.

The onslaught started in early April, built to the peak of a lemming migration in July and August and gradually subsided in September with an occasional gurgle and gasp of latent activity. By ship, by plane and train, buses and cars, just-passing-through-and-thought-I'd-give-you-a-rings, on bicycles and walking tours they came, sometimes preceded by a letter which always began:

"Sorry not to have written before but I know how busy (ha-ha) you are. I know you won't mind that I told my Uncle Rupert to call you when he gets to Paris. This is the first time for him, Aunt Hermione and the four kids and I know that you'll be happy, etc. . ."

From every city, town and hamlet in the United States they came, singly and in groups; editors, publishers, columnists, critics, agency reps, musicians, secretaries, stenographers, tieup specialists, vendors, old "friends," school chums and service buddies—and most of their travelling relatives.

We closed ranks like the Greeks at Thermopylae but to no avail. Just when victory seemed at hand, a dastardly doublecross was perpetrated by the airlines not only the new polar routes from Los Angeles to Paris but five new flights which arrived at Orly between 6:30 and 8:30 a.m. on—get this—*Sunday morning.*

The Ordeal

The weaker ones went first. In a most depressing rite in the Ritz Bar, three members of our clique were read out of the group to the tympanied accompaniment of "The Death March" played on old escargot shells while their last month's expense account slips were shredded—and downed in Pepsi-Cola (*our own vin-du-pays*). Rumor has it that all three are now living in disgrace on Elba, their only hope a Film Festival in 1960.

But our motto, Ne Cede Malis (Yield Not To Misfortunes), stood us in good stead. A Cadillac Pool was created. By secret code, arrival information was passed. By rotation, and on the hour, a seven-passenger juggernaut left Paris for the airport with some of us aboard. A Naval Watch system was inaugurated—four hours on and four hours off—so that, at all times, a combat crew would be on duty on the flying bridge of every Cadillac.

All went well until one Sunday morning in early August. One of our company had been up all night on patrol duty between the Lido and La Nouvelle Eve and forgot the weekly Top Secret Code change. Instead of picking up a prominent actress, her publicist, her hairdresser and their 27 pieces of luggage, he hustled and wrestled into the Cadillac two baggage porters and the family of a prominent pork butcher from Lyon who was awaiting his arrival, delivering them to a five-room suite at the Plaza-Athenee. Pandemonium: Chaos! Disgrace. Once again the pitiful ceremony. Once again, we closed ranks.

The Honors!

Somehow, this decimated crew finished the summer. There was the usual Final Banquet. Medals and ribbons were given out and silent toasts were tippled to the departed. Some might find interest in the awards, herewith:

GOLD MEDAL FOR ALL-AROUND FLACK—not awarded for 1957.

SILVER STAR FOR MOST TIMES AT LIDO—J. J.—(19 times).

BLUE RIBBON FOR MOST TIMES UP ALL NIGHT —F. W. (all summer).

SILVER-MOUNTED CANOE PADDLE—(for getting the most drunks to their hotel the most times—B. H. (47 drunks).

(In this category, there was a tie between B. H. and J. J. but B. H. won because 34 of his 47 were women).

Ah, memories, memories . . . the night the lady columnist from Altoona stole a silver sauce bowl from La Tour D'Argent . . . and forgot that it was still filled with Sauce Bernaise . . . The character who changed his hotel reservation six times in one week and then stayed with friends . . . the dear friend of a dear friend who asked to have $50,000 in diamonds smuggled into France in answer to the query, "Anything I can do for you?" . . And so on—and on.

The Real Lowdown

From our recent visit to the States we've gotten the impression that the boys back home have some wrong ideas which we'd like to correct. When the elbow nudges our ribs, the eyes leer and the lips slaver as they pronounce, "Oh, Boy! Paris . . . WHAT A SPOT!", it's time to speak the truth. Voici!

1. *It is not true that every producer, actor, director or vice-president's dentist's grandmother is met upon arrival with Cadillac, whisked to a five-room suite at the Hotel George V, bathed in ass's milk and force-fed with pheasant under glass washed down with Dom Perignon '47. Sometimes we use Buicks.*
2. *It is not true that Paris is loaded with frantic blondes, impassioned brunets and natural redheads awaiting the summons of playful American males; not true that they come arunnin' at that atavistic call to arms, "Dix Milles Francs!" The truth is that there are very few French natural redheads.*
3. *It is not true that the lunch break stretches from 11 until 4 and that it is incumbent upon the participants to down a litre of white wine, another of red plus a windup of assorted brandies. The truth is that many people get back to work at 3:30.*
4. *It is not true that French plumbing is always terrible and that on frequent occasions the bidet makes ice cubes. Anyone who knows can tell you that all a bidet can do is to make trouble.*

Yes, it is very quiet in Paris these days. The only cloud on the horizon is a recent news item that the Boeing passenger jets will be flying next year. "Imagine," the article says, "New York to Paris in six and onehalf- hours! Now tourists will be able to go there for weekends!" With no attempt to be sacrilegious, we'd like to paraphrase the quote and end with, 'My w.c. runneth over!"

MANORS AND MANNERS

By VERNON DUKE

When Moliere's Mr. Jourdain amassed enough wealth to set himself up in a splendid house, complete with fancy furnishings and servants, he became possessed with a craze for gentility and gallantry. The "would-be gentleman" summoned tutors in music, dancing, fencing and philosophy, because "people of quality do so." Jourdain was an absurd fool, yet ambitious enough to realize that living in a manner to which he was unaccustomed was merely half-the-battle; complete victory could only be achieved by becoming a carbon copy of a moneyed gentleman. If he failed in this ambition, it was not through lack of effort.

Vernon Duke

The dollaristocrats of our show business have no such "souci d'elegance"—that is they will pay heavily for elegance, but want no part of the "soucis." They see no point in fretting about one's lack of college education, when one can pour oneself into a genuine Ivy League suit and look every—well, *nearly* every inch a Yale alumnus. Why learn French when none is spoken in the lobby of the George Sank? A Frenchman will not cross the ocean until he learns enough English to wade through at least one Hemingway in the original. The Paris-bound dollaristocrat would consider that a waste of time and money; the French do not interest him unless they represent boudoir potential or could prove useful, should the American want to invest in a Say-Zanie, a Yuh-Thrill-Oh, or a Two-Louse-Low-Trick.

The characters under discussion here are not the theatre's intelligentsia not the creative gentry employed by the film or video industries, but the hustlers and the hucksters, the publicity-grabbing operators and promoters, the benzedrine brigade of show business.

What does a dollaristocrat do when his yearly income reaches six figures? He buys a manor a shade more magnificent than that of his nearest competitor's. The competitor invests in an interior decorator, who insists on books and paintings. Our boy gets the decorator's rival, who has a way with fountains and chandeliers. There are book dealers who cater to the non-reading bibliophiles; they love a client who demands six yards of yellow morocco. The decorator wants yellow books to complete his color scheme, and neither he, nor his employer, cares if the leather disguises Elbert Hubbard's "Little Journeys" or the complete works of Whyte-Melville.

'Regency' Kick

The current dollaristocratic fad in house decor is "Regency"—goodness knows why. Regency rakes would be mortified to find replicas of their dwellings inhabited by sun-worshippers and their mink-clad minxes, spouting Brooklynese with occasional borrowings from Colony cant.

The dollaristocratic jargon has undergone some changes of late; terms borrowed from the underworld, college or musicians' slang have seen better days, but the two four-letter classics never had it so good. No smart publisher would print a novel without the twin scabrous "musts" injected skillfully at the first signs of a lagging plot. Unprintable no longer, and therefore somewhat hackneyed, the two words are used with undiminished gusto by the better-publicized showfolk. Go to any Broadway or Hollywood gathering of column fodder and see if I'm right.

The next step, following the acquisition of a manor, is securing the right paintings to hang on its walls. A European trip is in order, and there is nothing our native Jourdain likes better than the role of a Good Will Hambassador. Good Americans supposedly go to Paris to die; our man goes there, if not to live, then, certainly, to "live it up." The dollaristocrats regards Europe as a de luxe combination of Palm Springs, Las Vegas and Miami Beach, with an assortment of foreign flavors and slews of unnecessary foreigners. He happily throws his weight and dollars around, squawks loudly about being short-changed, compares everything unfavorably with the home product, and indulges athletically in noisy horseplay, which characterizes our innocents abroad and brings about the problem of senile delinquency.

Should such festive activities result in marital mayhem and other unpleasantness, the dollaristorat does the accepted thing—he runs to the nearest psychoanalyst. It occurs to me that a Molieresque School for Would-be Ladies and Gentlemen would help matters more readily. I, for one, cannot wait for the spectacle of platinum-girdled, chinchilla-brassiered Eliza Doolittles taken over the coals by $300-a-month Higginses.

French Quiz Game

The Paris weekly, Les Arts, recently ran a six-page quiz on the subject infinitely painful to Parisians, "Are We Americanized?" The American influences in French Art and Literature were discussed and, while the editors admitted that Coca-Cola consuming, gum-chewing, jitterbugging and stripteasing (the No. 1 current Paris fad) were of American origin, we were denied any credit for loftier pioneering. Les Arts insisted that plays imported from the U.S.A. clicked in Paris *only* because of the brilliant French adaptors; our music and painting had merit *only* when copied from the French, and, as for literature, even the usually admired Faulkners and Steinbecks were dismissed with "supremely unimportant."

"Let's be frank," the editors summed up, "the one American commodity we can use is the Dollar." I suspect that the "quiz" was a pseudo-patriotic stunt, devised by the publishers, because the answers to the editors' questions were unsigned. Infuriating though the whole thing was, I'm not sure that the smug superiority complex which distinguishes the rotogravured dollaristocrat overseas, was not, at least partly, responsible for the prefabricated results of the quiz.

Some three years ago I dined in one of Paris' better restaurants with a gifted and much-traveled French writer. We were both fascinated by the noises emanating from the next table, where four well-heeled "Amerloques" (French slang for U.S. citizens) were about to order dinner. "Waiter," said the host, a youngish glamour-gent type, "Make with four *real* steaks, Kansas City aged meat, come-pray-nay? No frilly frog stuff-get me? And plenty of *real* French fried potatoes."

"*French*, monsieur?" the mild-mannered garcon remonstrated, "But, I thought you . ."

"Yeh, yeh . . ," growled the customer, "That's what I mean; *American* French fries, not the *French* french kind—O.K., on the double."

Some 20 minutes later a huge Chauteaubriand Aux Pommes was ceremoniously wheeled in; the meat was the best you could buy in les Halles, its black-red sheen framed by thin, golden "frites." The tourists fell to it with exclamations on the familiar order of, "Can't beat a good American steak . . bet it was flown in from Chicago this morning who said snails? B-r-r- . . . ." and the like.

My companion shrugged wearily as he gulped down his Beaujolais: "O Tempora, o Bores!"

They Shall Not 'Pass'

By NOEL MEADOW

About a million Americans, reported Tom Pryor in the N.Y. Times, see movies on the cuff every week. His estimate was most conservative, as he had to light somewhere between 600,000 and 15,000,000 the two extremes offered to him by melancholy boxoffice statisticians.

Pryor's estimate of the minimal dollar cost of this largesse to the film industry has also a delightful basis —innocence of such motion picture journalists as to boxoffice prices, a matter never known to concern them personally. With unabashed pre-World War II naivete, Pryor allows that 65c per head is about the average going rate. At that American film houses are giving away some $44,800,00 in admissions annually.

The evil is symbolized by the "pass," which was raised to the level of an American institution by sharpshooting Annie Oakley.

The topic of the "pass" is not a matter of wholly cent concern. It has been, too, a sore trial to poets and philosophers of the past (which is, after all, a derivation of "   ").

Follow on:

"'E doesn't want no *pass*:
'E's journeying first class."
From "Burial of Private Ginger Jones,"
By Edgar Wallace.

"To those who live and toil and lowly die,
Who *pass* beyond and leave no lasting trace . .
From "Casuals of the Sea,"
By William McFee.

"Whenever a rascal strove to *pass*,
Instead of silver, a coin of brass . . . "
From "The Coin Is Spurious,"
By Charles McKay.

"Yes, I have lived! *Pass* on
And trouble me with questions nevermore."
From "On the Saint Gaudens Work in Rock Creek Cemetery,"
By Henrietta A. Heathorn (Mrs. Thomas H. Huxley).

"Be comforted! Thy grief shall *pass* away."
From "This, Too, Shall Pass Away,"
By Paul Hamilton Hayne.

"Have you had a kindness shown?
Pass it on."
From "Pass It On,"
By Henry Burton.

"I think they have no portion in us after
We *pass* the gate."
From "Vitae Summa Brevis,"
By Ernest Dowson.

"You shall not *pass!* You shall not *pass!*
From Verdun. Written for the Red Cross, London.
By Harold Begbie.

"They are not gone who *pass*
Beyond the clasp of hand."
From "They Softly Walk,"
By Hugh Robert Orr.

"It is nothing to you, all ye that *pass* by?"
Lamentations. 1, 12.
The Bible.

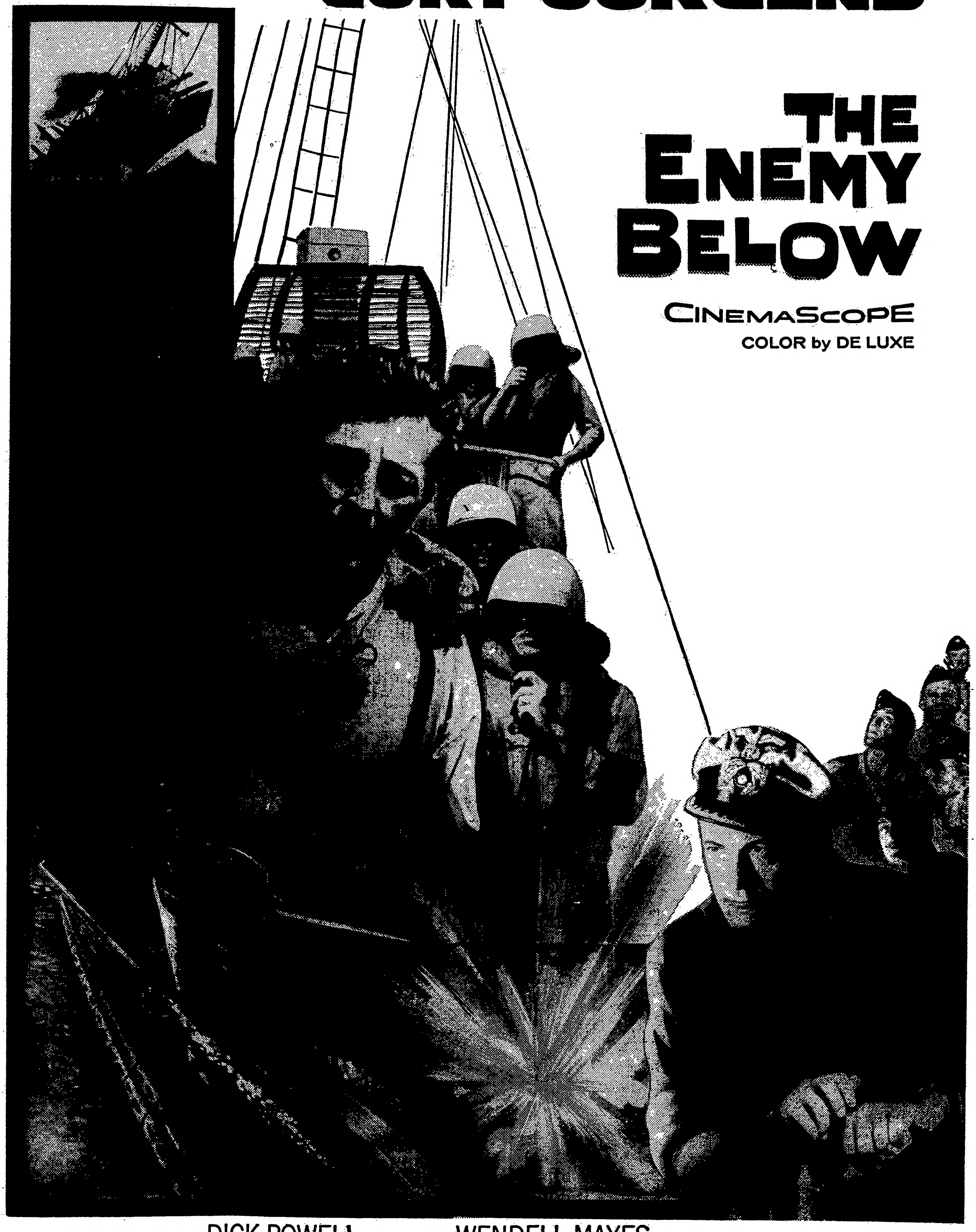
"Men seldom make *passes*
At girls who wear glasses."
Dorothy Parker.

"I'm sure I shall not *pass* again this way."
Ellen H. Underwood.

"Than do high deeds in Hungary
To *pass* all men's believing."
By Ezra Pound.

"As I *pass* through my incarnations in every age and race "
From "The Gods of the Copybook."
By Rudyard Kipling.

ROBERT MITCHUM
CURT JURGENS



THE ENEMY BELOW

CINEMASCOPE
COLOR by DE LUXE

PRODUCED AND DIRECTED BY **DICK POWELL** • SCREENPLAY BY **WENDELL MAYES** • BASED ON THE NOVEL BY COMMANDER D. A. RAYNER

Gags A La Mode

Decline of the Topical Joke

By LEONARD TRAUBE

Topical gags are about as dead as they could be without the formalities of burial. Radio has long since abdicated the throne after a "long run" as kingpin of such swift bon mots. Vaudeville, the former emperor of the updated crack or the newsy riposte, went into hiding so long ago that its power in the department of the timely joke or provocative one-liner is remembered mostly by oldtimers only.

Television started to make some topical noise when the Berles and the Buttonses, the Hopes and the Skeltons, and a small string of others, rushed like mad to be first with an overnight topical scoop. Hardly more than Hope is left now to make with suchlike jokes. One reason is the decline in comedians on the medium, another, the fact that sponsors and networks are allergic to certain cracks; a third reason, probably the foremost, is the big switch from live to film—and how can you be timely on a hunk of 16 millimeter that may have been ground out two months previously?

Radio was top gun from the middle '30s forward when three or four comedians could—and did—go on the air in the same night with the crack that "John Dillinger has given the Philadelphia police 24 hours to get out of town." That may have been the last of the strategic topicals that swept the country overnight. Nowadays most of these swifties are generated almost exclusively in such substantial but limited surroundings as the Brown Derby-Toots Shor-21-Mike Romanoff dine-see-and-be-seen circuit.

In television, hardly anyone remembers when the last "good one" was pitched. Bob Hope is always in there, and Jack Benny, Red Skelton and Jack E. Leonard to a certain extent, but the next morning it's "whaddit he say?" A couple of years ago, Steve Allen got off one that may have stuck around for a while. Allen, given a choice by his doctor between cigarets and cancer, niftied, "I gave up cancer."

Since his "new comeback" in tv, on NBC's "Tonight," Jack Paar has been throwing in quite a number of timely laugh-getters. Characteristically, he also has been plugging his writer, Jack Douglas.

Jack Benny & The Weed

The cigaret joke is nothing new, merely in a new framework by reason of the "scare." Almost 37 years go to the day, Jack Benny, always alert to what's happening in the world, though in the latterday years of his radio-electronic nonpareility a "situation" pitcher and to-the-manner-born comic rather than a straight gagster, was having a picnic with the weed.

A custom-pegged crack is only as good as yesterday's headline, of course, although in the case of cigarets, it lasts longer (no pun intended, not much!). If a TG (topical gag) has to be explained, it's no good, and because few current events cracks are durable, a flashback on a certain one-liner by Benny has little meaning expect to those familiar with the era.

Back in 1921 Benny, then in his middle 20s, was being "New Acted" by VARIETY. *Sime* (Sime Silverman, founder-publisher-editor, 1905-33) himself hied to the Fifth Ave. Theatre in New York to catch the young monologist in his "14-Mins." turn. Historians will immediately leap upon Sime's opening lines, because he embodied in the nine-word double sentence a thumbnail size-up of the then upcoming comedian—"Jack Benny has a violin and talk. Mainly talk." But that's a side dish to the present treatise.

Good Gag Is Worth Repeating

Sime goes on: "He handles himself as though having played small time, though his talk material is new. When Benny said he had stopped smoking as smoking is now too effeminate, he waited for the expected laugh which was not as hearty as he looked for, so he repeated the gag.

It may well be that Benny was disappointed, but in after-years, at least, the Lucky Striker made a crackerjack art out of an air of injured innocence and a stance that bespoke fakery magnifique. A couple of seconds elapse and Benny will repeat a gag even today. If Sime was correct about the comic's ciggie gag not receiving the expected "hearty response" from the audience, Benny undoubtedly learned a lot from the critique. In 1921, a lot would depend on the composition of the audience. Perhaps 1921 already was too late, but this was the era, just following World War I, when distaffers were beginning to smoke socially. Not too many years before that, a cig dangling from the lips of a dame, no matter how highly placed she was in the social stratum, would connote a "bad girl," or at best, "sophisticated."

Benny probably repeated the crack in other vaudeville houses, with undoubtedly better results; maybe even triggering a couple of small belly-laughs. It was a topical that certainly had the desired ingredients. (In the same review Sime mentioned another of Benny's jokes, this one along narrative style with a punchline, and he took a swipe at the audience and the theatre (the latter for catering to such peasants) for thinking this was funnier than he smoking gag. This was one of the reviewer's ways of giving his "blessing" to material, with or without regard to audience values.) Sime's sum-up: "He has gags, presence and assurance." Notice "gags" are first on the list.

Halligan's Hot-Off-The-Griddle

Another "great topical" good for its time but a dud today was relayed by Sime in behalf of Bill Halligan who brought it east from the Coast. (The publisher-editor had a penchant for working extraneous passages into his reviews; the material was intended for the comedy profession at large, for use over the "booked solid" vaudeville loops, in an era when a performer could get a load of mileage out of a one-liner, in contrast to today's "here today gone tomorrow" material.) Halligan's crack: "An optimist is a bartender still paying dues to his union." How many persons today savvy this unless they know pronto that Prohibition had recently arrived in America to put the mixologists out of work. Explanations are the kiss of death. You can't milk a laugh out of a forgotten era without going into postscripts.

On Jack Benny again (how do you get rid of a hero!), one need not go farther back than six months ago to find him at his peak with another topicality or two. The reviewer, *Scho* (Joe Schoenfeld, editor of Daily VARIETY), caught him at the Flamingo in Las Vegas, the comedian's first night club engagement. They figured he was taking the saloon fling for the challenge rather than the money, and Benny himself summed it up in a gag: "If it's good enough for Eddie Peabody and Noel Coward, it's good enough for me!" To be sure, this was a quasi-trade gag, but understood by the Flamingo's and Las Vegas customers, which is sufficient and an end in itself . . . a far cry from television and its avalanche of "inside" gags savvied by a speck of the millions in the look & listen audience. A topical that falls flat because it is "special" is one of the first signs that its pitcher is either new at the business or can't resist the temptation to address himself to a small coterie that he regards highly, e.g., the trade or a couple of agents in the house.

In modern times, right up until his untimely death, the greatest of the standup comics—certainly when it came to the Page One joke—was Will Rogers. (Why waste time here; see last year's Anniversary Number.) Between vaudeville stops, Rogers plied his crack-jacks in revues and musical comedy. The tuned-up legiters and some straight plays are perhaps the last of the major showcases for such jokerage, but there's only a tiny number of writers around skillful enough or interested enough to make hey-hey out of the headlines. Television, with its cavernous maw, is considered as good as dead in this respect, as has been mentioned, and even the late (?) Sputnik drew little attention considering its tremendous potentialities as a subject for quickies. As if awakening from its near-grave to be shocked by the paucity, it was radio that came alive vis-a-vis the Russian round-the-world carousel—a fact that would appear to discredit television.

Here and there in the night clubs, under the proper climate and with the right performer, the Danny Thomases, Berles, Joe E. Lewises, et al., will "come through"; but it's all too sparse and spasmodic. On foreign soil, the area for custom-tailored quickie is narrowing sadly. The French are about the most uninhibited. The English are still singularly capable of poking fun at themselves (self-poking being the very essence of the topical), and some other countries of the Commonwealth are no doubt still alive to the nifty swiftie. Add a few other unshackled countries and that's about it.

One of the great politico-pegged cracks of this century came not from a comic but a lady writer considered to have one of the sharpest minds extant. From her it had to have a slight loftiness or "literateness" that may have reduced its rating as far as wide acceptance is concerned. In the early days of the Truman Administration, when the President, being new at the job, was putting his foot in his mouth. She pitched this deathless comment: "To Err Is Truman." Most sources credit this to Dorothy Thompson.

Another splendiferous comment came a few months ago in Time magazine. The Luce-talk weekly was reviewing the picture, "Helen Morgan Story," and reflecting on a spate of other liquor-dipped film treatises of recent years such as "I'll Cry Tomorrow" and the current "Jeanne Eagels." The publication quipped that a new credit should be flashed on the screen—the picture's proof. (Dear comedians: yes, the public prints are often as good as your hired writers.)

Probably Milton Berle's best quasi-topical contribution was in the days when Bishop Fulton Sheen was opposite him on television. "We're both using old material," said the former Tuesday titan.

Aficionados of the gentleman claim that young comedian Mort Sahl may be the next "big one" to hit not only as a laugh purveyor but one who knows his headlines. If this is so, he would be strangely welcome as a gap-filler.

Like a headline, the "custom" joke is good for 24 hours or so (give or take a week or two). On a continuing hot subject, gags almost write themselves and have durability in kind. Posterity does not inherit the cream of the jest, topicality being too brittle.

An historian of a generation or so hence, hot on the trail of what made the 1950s tick in terms of its prime laughmakers, are figured to pinpoint one comedian as a prime example of his time. He would be a comedian who has never suffered a topical gag to escape from his lips. Paraphrasing Anthony's line in reference to Julius Caesar, the gag a la mode must be made of sterner stuff to stand the test of time. The comedian in question knows that the topical cannot be made of sterner stuff as this would deny the principle embodied in that type of comicality—the principle of "tell it today, tomorrow is too late." The comedian in question does not work that side of the street. He, too, is Caesar—Sid.

Song Of The Film Pioneer

By HOWARD DIETZ
(With Arthur Schwartz Music)

(At the annual dinner of the Motion Picture Poineers on Nov. 25, 1957, th guest of honor was Joseph R. Vogel, president of Loew's Inc. who (nobody would deny) had had a rough 1957. For the occasion Loew's Howard Dietz teamed with his musical comedy collaborator, Arthur Schwartz, to capture in song something of the atmosphere and morale of the crisis.—Ed.

Sing a Song of the Pioneer, Sing a Song of the Pioneer
Ev'ry year we hire a hall, hire a hall and have a ball,
All for one and one for all. Sing a Song of the Pioneer.

Westward Ho, Westward Hum,
Business go to hell when TV come.

Daniel Boone was a pioneer, pioneer of a yesteryear,
We don't have coonskin hats, we don't have Indian spats,
But we have Balaban & Katz, And many a modern pioneer.

Men like Loew and Zukor, pioneers unique,
If they had stayed in the fur trade we wouldn't be up the creek,
Way up the creek, Way up the creek.

Men like Spyros Skouras, tried very hard to cure us,
Gave us hope, with CinemaScope, but that didn't cure the "tsouris,"
"Tsouris" in Greek means up the creek.

Westward Ho, Westward Hoo,
Business go to hell in popcorn too!

Joe Vogel is a pioneer, that is why we are gathered here.
He is fearless, he is foxy, showed he has a lot of Moxie
He's the prexy with the proxy, The Pioneer of the Year.

Joe Vogel is a motion picture mogul, a motion picture mogul every inch
While the industry's cornerstone was being laid
He was playing Flora Finch.

Buffalo Bill was a pioneer, a pioneer of a yesteryear,
Made a famous Western trek.
If it hadn't been for the Western trek
We wouldn't be playing that Western wreck, by many a pioneer.

Men like Samuel Goldwyn, he has travelled far.
If he were still, in Gloversville, we wouldn't be where we are
Way up the creek, way up the creek.

Palisades promoters, Joe and Brother Nicholas,
If they hadn't played with a Penny Arcade
Things wouldn't be so "ridicholas" way up the creek, way up the creek.

Westward Ho, Westward Sail
Broke our tail on the sliding scale.

Joe Vogel is a pioneer, that is why we are gathered here.
He is noble as a Roman, he's an optimistic omen,
M-G-M has found a Showman, the Pioneer of the Year.

Joe Vogel is a motion-picture mogul,
You name the game and he is well ahead,
While the industry's cornerstone was being laid
He was doing what we said.

Sing a Song of the Pioneer, Sing a Song of the Pioneer
Ev'ry year we hire a hall, hire a hall and have a ball,
All for one and one for all!

48% Admish Tax, But Film Trade Up in Greece

By IRENE VELISSARIOU

Athens.

Moving pictures remain the top public entertainment in this country. Proof of this may be noted. Local production had reached a record mark of 50 films in 1957, against half of that number in previous years.

Many of Greece's first afterwar productions were not only strongly supported by audiences but had access to best playing time and top terms. Quality was neglected and a slump developed when fun-starved (for a while) public got fed up with bad drama and cheap comedy.

Of course there was the excuse of limited economic and technical possibilities in a country of about only 8,000,000 inhabitants. Nor does the Greek Government support local production, neither in grants to producers nor other benefits. But these facts were not accepted. A few Greek successes at foreign film festivals only deepened the gulf between the best and the average. The return of better standards artistically has been slow.

Most of the 50 Greek films of 1957 have been shot in Athens, some on location. Michalis Kacoyannis, who heads the Greek Directors Guild and whose former features, "Stella" and "The Girl Black," were Festival items, has completed "The Last Lie," starring Elli Lambetti, supported by Georges Pappas, Helen Hatziarguri, Michalis Nicolinacos, Helen Zapheriou, Athena Michaelidou and others.

Greg Tallas' production this year is titled "The Girl of the Seagulls," starring his wife, Helen Bratsou, and Chr. Nezer.

Greek-American producer Peter Melas produced "The Man of the Train," directed by Dinos Dimopoulos with Anna Synodinou and Georges Pappas in the leading roles.

Young director Georges Koundouros shot almost entirely on location at the Meteore mountains a picture on the Greek underground activities during the war and occupation called "The Outlaws."

Finos Film Studios had signed Greek-Italian star Yvonne Sanson to co-star with Dimitri Horn in the picture "A Life We Have," directed by George Tzavellas. An-Zervos Studio sent to Venice and Carlovy-Vary its "The Lake of Desires," directed by George Zervos.

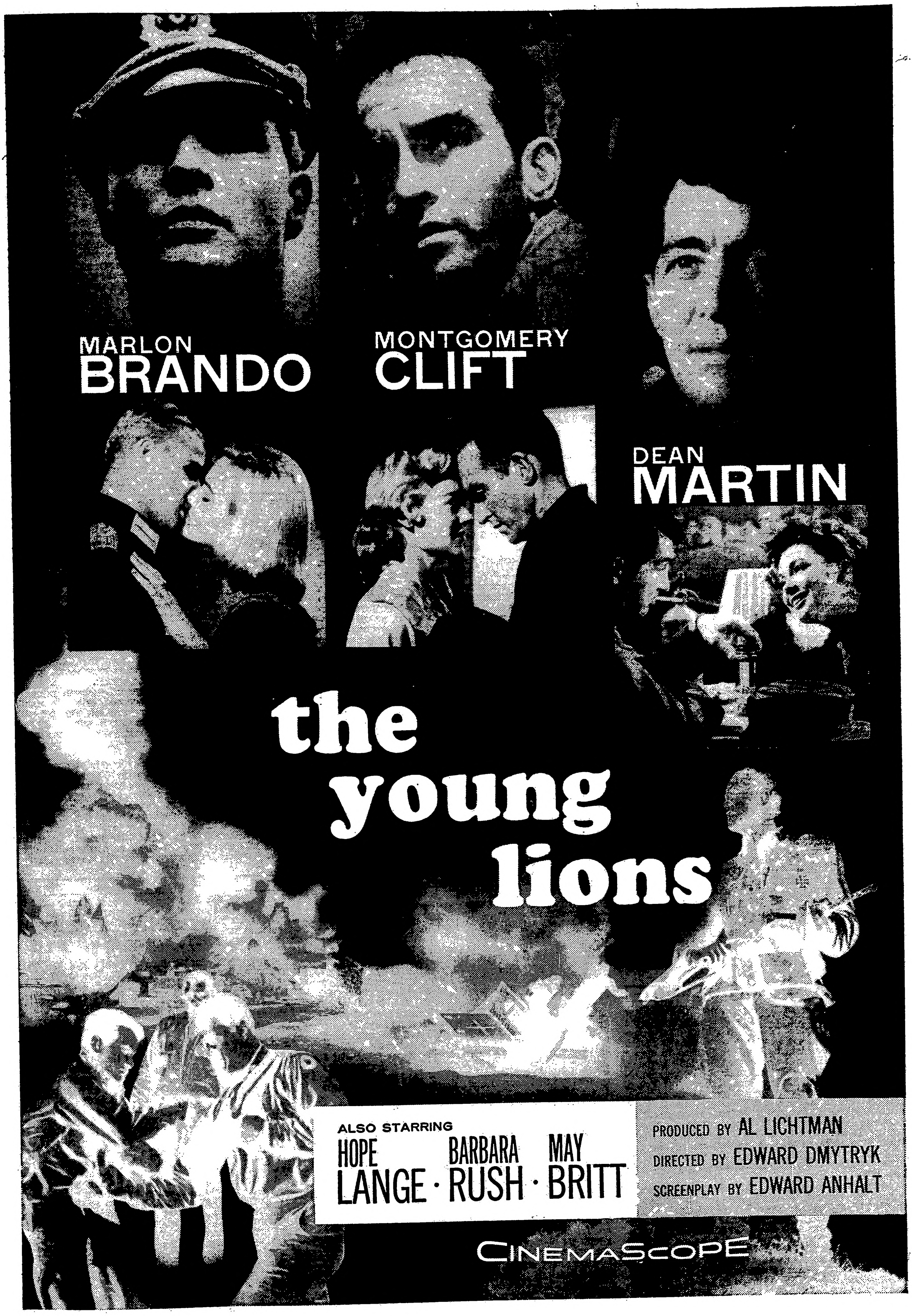
Production plans for 1958 embrace Michalis Kacoyannis C'Scope version of the Greek classic "Iphigenia" with United Artists backing. Preparations will be exhaustive, and pic is not expected to be ready until 1959. Ilya Lopert will be executive producer with Elli Lambetti in the starring role.

Another big co-production of 1958 will be a Greek-Soviet cinematographic version of Homer's "Iliad," directed by the Russian Ohlapkoff. Georges Zervos will be assistant director and the cast includes Greek and Russian actors.

Meanwhile Hollywood dominates local screens. Nearly the 70% of all pix imported this year are American. Greece is a good market for U. S. films and no quotas or allocation restrictions exist any more. There is still the big problem, however, of the high admission tax (48%). Prices are under Government control and ruled by precise decrees. It got so bad that Greek exhibitors threatened to close theatres last year and they were allowed recently a small increase and special consideration for features of unusual length, per "War and Peace."

But this tax problem does not prevent building of many new theatres. Two more first runs have opened in Athens, the Rivoli and the Ilyssia, and their total number reaches now the 19 against the 12 operated two years ago. A large number of theatres have been built also in the suburbs, and neighborhoods of Athens as well as in the provinces.

About 40 new openairs operated in Athens last summer, and the attendance had an increase of 7.23% over previous summer.



MARLON
BRANDO

MONTGOMERY
CLIFT

DEAN
MARTIN

the young lions

ALSO STARRING

HOPE LANGE · BARBARA RUSH · MAY BRITT

PRODUCED BY AL LICHTMAN
DIRECTED BY EDWARD DMYTRYK
SCREENPLAY BY EDWARD ANHALT

CINEMASCOPE

They Went This-A-Way

By ARTHUR KOBER

The Westerns have certainly gone a long way since I was a boy and sat entranced at the Broncho Billy and William S. Hart pictures. In those days Broncho Billy Anderson wore pants that looked like a moth-infested white fur coat, slit in the middle, its shoulders embellished by two decorated holsters from which flashed a pair of pearl-handled guns. His waistcoat, as I remember it, was studded with enough beads and sequins to keep the Albuquerque Indians busy for moons producing souvenirs to sell to the Sante Fe passengers pausing on their way to Los Angeles. His hat, if I'm not mistaken, was large enough to tent an undernourished baby. Wow, what a getup!

I don't recall William S. Hart's costume, except for his leather wristlets and his silk scarf which he wore as a bib and which, in retrospect, was of a size to cover a bridge table. It seems to me, however, that unlike the garrulous (in titles) Broncho Billy, William S. Hart was more or less taciturn, and whatever words seeped through his gritted choppers were usually addressed to his ever-faithful horse, and then only in close shots. My favorite still of him was a permanent fixture of the movie house I attended (The Gem—or was it The Bijou?) and showed Hart affectionately nuzzling his steed, a form of animal idolatry which, I'm happy to say, never proved popular enough to divert his male fans from a chronic interest in girls.

Because of the equine cast to our hero's features, it was sometimes hard to distinguish him, in this photo, from his horse. Both were grim, solemn and long-lipped. I always had the feeling that if I had extended a lump of sugar, Hart's molars would have snapped it from my hand—way up to the wrist!

He sure was a tough hombre to tangle with, was William S. Hart. When he was aroused his gimlet eyes narrowed to two tiny slits like hyphens, and his mouth formed a long straight line. It was sheer joy watching the arcs of his face go horizontal, for then he was merciless as becomes an upholstered and holstered hero whose patience, tolerance and temper had reached the point of exhaustion.

Mix, Hoot, Buck, Ken, et al.

Later, there were other favorites of mine: Tom Mix, dressed as a Western Good Humor Man, Hoot Gibson, Tim McCoy, whose name was usually prefaced by the rank of Colonel, Buck Jones, Ken Maynard, Johnny Mack Brown, "Wild-Bill" Elliott, Charles Starrett, Richard Talmadge, Eddie Polo and a somebody Roosevelt. What all these gun-slinging characters had in common was their intense devotion to their horse, an animal caparisoned almost as stylishly as its master. In fact, Tom Mix's mount was always an important factor in the story, and I have a distinct recollection of the rider entering a living room astride his trotter. (Subsequently, the horse, in these films, was to receive feature billing. "Hopalong" Cassidy, nee William Boyd, Roy Rogers, and the Lone Ranger of radio and television, all had featured animals whose fan mail, I'm sure, was second only to the star.)

Suddenly the rider who tore through the plains on his favorite bronco, who, though outnumbered, battled the outlaws, firing both pistols which contained an inexhaustible supply of cartridges, gave way to another Western phenomenon: the singing cowboy. Tex Ritter, Roy Rogers and Gene Autry not only galloped madly through the cragged hills in pursuit of justice, aiming their bullets at the bad men, but they also strummed guitars. There usually was a scene in their pictures in which they serenaded their horses, their women-folk, or their followers with as much passion and fervor as that of a Spanish caballero chanting to his lady love on a balcony, who then registered reciprocal ardor by tossing him a red rose on which she had gnawed in the close shots during his aria.

As a rule these guitar-picking pistoleros played the role of a sheriff, and their posse of deputies invariably supplied a background of music, either as a choral group or as musicians. For years millions of ears were assailed by the screeching sound of fiddles, rasped during a square dance, by the nasal twangs of hillbilly songs being shrilled, and by those grisly, hackle-raising yelps emitted by that abomination of all times, the yodler. Now, thank God, these caterwaulings are only occasionally heard, either on the Laurence Welk show, or on Ted Mack's Amateur Hour, two extremely popular perennials which seldom receive my custom.

More of a 'Southern' Than Western

In the past year or so, however, a new kind of oater has taken possession of television. In these shows both the horse and the lyre-plucking buckeroo have been deemphasized, and there has been a marked change in the hero's clothes. The mound of fur which used to encase his legs is now as dated as the cigar store Indian. Today, the cowboy's apparel is dazzling and, at times, so downright flashy as to be blinding. Richard "Palladin" Boone, when not for hire, rivals Beau Brummel in costume. James "Maverick" Garner, out of cowboy mufti, looks like a period fashionplate. Scott Forbes who, as Jim Bowie, appears in what is more a "Southern" than a "Western," sports the habit of New Orleans dandy. Hugh "Wyatt Earp" O'Brian wears a working outfit which, except for his obi of guns, looks like the garb worn by a chorus boy about to do a Spanish number in a Rita Hayworth film.

It seems to me the emphasis, these days, is on firearms. We have, for instance, weekly programs with the following titles: "Gun Smoke," "Have Gun, Will Travel," "Restless Guns," "Fast Guns" and "Colt .45." In the series called "Jim Bowie," the title character eschews these weapons for a blade, he, himself, created. I haven't seen any of the films called "Broken Arrow," but I wouldn't be a bit surprised if it had to do with an intrepid stalwart who overcomes his opponents by the use of a busted spear. For my money, though, these latter-day heroes, these trigger-happy giants, can't compare with little Eddie Polo. He didn't need a gun or a knife. He did it all with a bull whip. Man, oh, man!

The most significant change in Westerns, however, has been in the story. In bygone days there were plots so standard that any variation was sheer ostentation. The oaters of old had to do with cattle rustling, a difference over a mining claim, a feud, a map, bad redskins, bank and/or stage-coach robbery.

Today, the emphasis is on pyschology. The villian isn't altogether black: his color is gray. The climax of the story reveals that his father was a notorious bandit, mowed down by a sheriff, and his poor offspring is only reluctantly perpetuating a tradition.

The hero isn't altogether white. He, too, is gray. If he refuses to kill the law-defying "varmint," it is only because he rebels at bloodshed. When he finally plugs the villain full of holes, he is forgiven, pretty much as you condone the over-abused hero of a wrestling match who, after being pummeled about by the heavy, resorts to eye-gouging, kneeing, groin-kicking, leg-breaking and other forms of mayhem, not because he really wants to,—oh no!—but because he has been severely put upon.

Me, I miss old horse-faced William S. Hart. The cowboy heroes of today don't compare with him. If Hart were alive today, he'd outgun them all. And with sound in films, I bet he'd do something none of them can do. He'd whinny.

Traffic In Outer Space

[A Planetary Closeup from Cloud X3R]

By THEODORE PRATT

In 1997, in City 401 on Planet X3R in outer space, a geophysical student in a branch of the University of California looked through one of the new magno-microspace scopes and exclaimed excitedly to his professor, "Hey, Doc, I just discovered a new bunch of microbes! They're racing around like mad! Bumping into each other! Like crazy, all over the place!"

The professor put an eye to the eyepiece of the magno-micro-scope and then looked up to tell the student paternally, "My boy, that is nothing new; you are merely observing the phenomenon of Los Angeles traffic down on earth."

Forty years previously, this phenomenon had become so serious a thing that it was funny enough for comedians to make it a surefire gag. It passed through the stage of being funny and became serious again, with comedy overtones and undertones and middletones.

I came in on one of those low tones. At this time, 40 years before the geophysical student thought he had discovered a new bunch of microbes conducting a private civil war, business every year or so called me to a section of this savage territory called Hollywood. Before the year 1957 (now regarded as a comparatively innocent, safe, and slow-moving period) I approached the territory with fear and trembling, dodging many who perhaps recognized me as a foreigner from Florida and were out to kill me before I could make any remarks about the weather.

Actually, however, until that year, the traffic never bothered me so much that I could not cope with it. But that was the year the authorities took a look at their traffic and decided to raise the speed limit on many streets from 25 to 35 miles per hour. This was not done because it was thought necessary to move traffic faster. It was already doing more than that, for if the cops had ever discovered anybody doing 25 on those streets they would either have dropped dead or arrested him for going too slow and holding up traffic.

My theory as to why the increase in speed rate was made is that the authorities did not want to look ridiculous. The single result of the new regulation was that people, instead of merely doing 45 in a 25-mile zone then began to do 55 in the new 35-mile zones—when they weren't doing a great deal better.

In reality the L. A. traffic system is one of the best in the world, because it moves its vehicles. If it didn't the whole place would cease to exist—held in some quarters to be a consummation devoutedly to be—but that was Shakespeare.

The rapid moving of the metal microbes—excuse me—automobiles caused my difficulty. After my simple business was completed that year I couldn't stay in the place. One large contributory reason was that Hollywood was the capital of the sports car, having too many of them buzzing around my ears like threatening bees. The drivers of these were in the frontier stage of reply when reprimanded for not sticking out their hands when making a sudden lane change, their stock snarl being, "Get out of the car and I'll show you how I put out my hand."

An agent urged me to stay in Hollywood where I could make a killing—or at least a small wound that would bleed a little—writing for tv. I told him I wasn't young or hungry enough to be an entry in that rat-race. He refused to accept this reason, but when I confessed that I couldn't stay in Hollywood because the traffic gave me the jimmies, he nodded solemnly, patted me on the back, assured me that now he understood, and asked me where I was going.

I told him I was looking for a city that had decided to take all vehicular traffic off its main downtown section; I would then sell my car and live there. The agent looked around to see if anybody was listening and then whispered, "When you find it—drop me a card."

Just the other day, 40 years later, I remembered this and sent him the card by fastest rocket. I hope it isn't too late, but I fear it is. The Astro Body controlling City 401, my home on Planet X3R, met last week and discussed the advisibility of allowing vehicular traffic to operate in the main downtown section. Already they have increased the traffic speed on the periphery highways around the city from 135 miles per hour to 145 (most people go at least 170. And yesterday a guy sidled up to me and suggested, out of the side of his mouth:

"How about writing for Galaxy TV? You could make a killing in it and let me tell you Humanoid shows are coming back with the advent of the 145 yard home-toll screen. They're even talking of making movies again, you remember them? And everything is going to emanate from City 401 instead of Hollywood down on earth . . ."

Anybody got another universe?

10 Little Plots

Continued from page 9

thored by Carl Foreman and directed by Fred Zinneman, is the prototype of the "new" TV Western. It's been taken over the television producers, lock stock and guitar. A happy adult wedding of gunplay and integrity.

Another influential theme is "The Ox-Bow Incident," from the novel by Walter Van Tilburg Clark and the Fox film of the same name. An excellent picture, its somber story mitigated against its success at the boxoffice. The Fox Television Film version, however, was a big success, and this sensitive lynch mob drama, with its excellent character studies, has left its imprint on dozens of current live and film television scripts, and provided a model in terms of mood, for directors, producers and actors to shoot at. Without a doubt, "Bad Day As Black Rock" has been equally influential.

George Burns maintains that the definition of an Adult Western is one where "All the Indians are over 21." And he, Jack Benny, Danny Thomas, and other tough customers, as we know, have started their own rating war on the horse opera. But although there may be satire on the stagebrush tonight, you may be sure the comics don't stand a chance of winning. The Western is a permanent part of American folklore—and I would advise all untried young actors to Go West Young Man!

* *

Crime Does Pay

Second best met is to buy "a personality raincoat" and join Nick Charles, Mark Saber, McGraw, Charlie Chan, Sergeant Friday, State Trooper Rod Black, Boston Blackie, Whispering Smith, Sergeant Preston of The Yukon, Richard Diamond, Perry Mason, Captain Grief, The T. Men, the Boys on The Highway Patrol, Counterspy Herb Philbrick, City Detective Bert Grant, Dick and the Duchess, The Federal Men, the Man Called X, The Lads on The Racket Squad, Line Up and the M Squad—as they jostle each other to crowd onto your 21-inch set and divvy up the clues and fight over the few remaining corpses and plots. Where do they all come from? Well, the literary grand-daddy of all detective is, of course, Sherlock Holmes.

Tracing It Back

And who was the model for Holmes? Arthur Conan Doyle's remarkable Professor at Edinburgh University, Joseph Bell, M.D., consulting surgeon to the Royal Infirmary.

To quote his favorite student, "His specialty was diagnosis and his uncanny trick was a legend of the institution. He'd diagnose the patients as they came through the door—sometimes before they had opened their mouths. He would tell them their symptoms and even give them details of their past life, and very seldom was in error."

To the Professor's "Audience of Watsons it all seemed miraculous until it was explained," said Conan Doyle, and he was one of them.

Most or all of the aforementioned Sergeant Fridays owe their birth to Professor Bell.

And remember, whenever you watch the private eyes' Opaque Pal make bumbling attempts to solve the puzzle—it's only another verison of good old Dr. Watson.

The case-book wouldn't be complete without mentioning the two dicks that also influenced Doyle—Gaboriau's "Lecoq" and Edgar Allen Poe's immortal "Dupin," with a notable assist from R. L. ("Dr. Jekyll and Mr. Hyde") Stevenson who was, as we all know, a bear on mood. And I guess Dr. Doyle must have been familiar with Wilkie Collins' "Moonstone."

This "mood" and structure was wonderfully recreated in our time, by the eminent art critic Willard Huntington Wright better known as S. S. Van Dine, author of "The Canary Murder Case" and a string of bestsellers. Into his gumshoes stepped Dashiell ("Thin Man") Hammet, followed closely by Ray Chandler and not too closely by Mickey Spillane. But Hammet made the biggest, most modern contribution—The Hard-Boiled Private Detective. The guy who could love a dame such as the soiled dove in "The Maltese Falcon," yet send her to the electric chair.

Huston-Hammet Influence

TV writers in this field also owe a considerable debt to John Huston's film version of Hammet's "The Maltese Falcon." And if you look closely at this week's TV Guide, you'll detect several variations on another classic model for us all—Carol Reed's and Graham Greene's "The Third Man."

Who influenced the Graham Greene's and the Eric ("Ministry of Fear") Amblers? E. Phillips Oppenheim, father of the modern "Foreign Intrigue" type spy and counterspy yarn. And we mustn't forget John Buchan, once Governor General of Canada, who wrote The Richard Haney Series. The most notable tale, "The 39 Steps," was a formidable stepping stone in the career of Alfred Hitchcock.

So whenever you see a man in a raincoat braving the fog, or a swarthy stranger searching the hero's room, remember the debt you owe these boys. And also when you see, once again, the strange tale of the married couple (sometimes they're a brother and sister or a father and daughter) arriving in Paris for the Exposition of 1889. It's the one where they check into a hotel, separate briefly, and when our heroine comes back, someone else is in her hotel room! Husband, Brother or Daddy has vanished in thin air! Even the wallpaper has been changed and the Room Clerk swears up and down that she never checked in. You and I well know what it's gonna turn out like always. Daddy had bubonic plague and the authorities and the hotel management had to conspire to keep it a secret lest the publicity ruin the entire Exposition!

Lord Dunsany first dreamed that one up (based on a true incident), and J. Arthur Rank did one of the film versions, "Come To The Fair," starring Jean Simmons.

But I could go on and on—I suppose you've noticed that—unless you've already fallen asleep and left your set on, and a voice is saying, "But what do you make of it?"

Where will it all end? It won't.

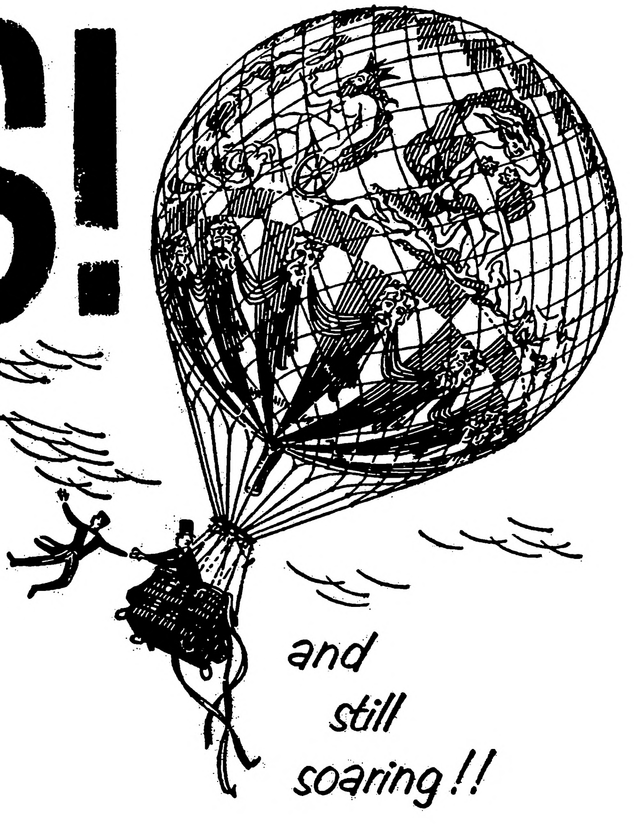
The baby sitter your baby hires for his or her baby will keep an eternal vigil at your Philco.

The chestnuts will keep dropping. It all depends how you serve them.

To Be Continued—and continued and continued.

A rose is a rose is a rose. All depends on how you grow it.

STILL #1 BOXOFFICE AFTER 61 WEEKS!



and still soaring!!

VARIETY Dec. 18, 1957

"Around the World in 80 Days" (UA) again is champion nationally, making the 'steenth week it has led the pack. Actually this will be the seventh month the Mike Todd production has been champ. It is way ahead of its nearest competitor this round. Incidentally, "80 Days" just completed the 61st week of its record run at the N.Y. Rivoli.

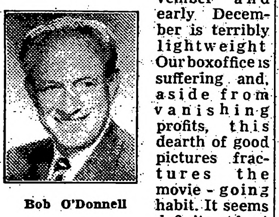
Uneven Flow of Top Films And Not Enough 'Want to See' Ballyhoo Dent Biz the Most

By ROBERT J. O'DONNELL

(Executive V.P., Interstate Circuit)

Dallas.

The gravest problem we have today in exhibition is the uneven flow of product. Current product and product available through November and early December is terribly lightweight Our boxoffice is suffering and, aside from vanishing profits, this dearth of good pictures fractures the movie-going habit. It seems definite that the trend is for the film companies to release their most potent pictures during holidays such as Christmas, New Year's, Easter, Fourth of July, Labor Day and Thanksgiving, with some good product available in June, July and August, leaving other months with low quality film.



Bob O'Donnell

During 1957, approximately 25 big pictures show release dates for the six major holiday periods. This represents half, or more, of all the big pictures for the entire year.

We claim that this format is based on a false premise and that good pictures can do business at any time of the year. For instance, "Giant" opened in early November, 1956, in our big theatres and enjoyed capacity and holdover grosses. "High Society" played our top theatres in September of last year to top grosses. "Jet Pilot" and "The Sun Also Rises" played late September of '57 to holdover business. "The Little Hut," "Gunfight At OK Corral," "Spirit of St. Louis" and "Heaven Knows Mr. Allison" played in April and May of 1957 in our top theatres to above average and holdover business.

Nothing can take the place of good momentum in our business. Momentum can only be maintained by a good even flow of attractive product during every month of the year!

For a long time, we here at Interstate have known that too many pictures, and good ones, are being released before they are "ripe." They come to us and we play them before there is sufficient "know-about" and "want to see."

As we look at our records, we find some potent pictures which came to us before our potential audiences were enabled to know about them and want to see them. To illustrate, I would name pictures like "Tammy And The Bachelor," "Anastasia," "Love Is A Many Splendored Thing," "Three Coins In The Fountain" and "Bad Seed." These pictures did not perform too well for us first-run but on subsequent run were great. The 30-day lapse between their first showing and their subsequent showing permitted people to read about them, hear about them, and develop a "want to see" desire.

For a long time, we have thought and have often suggested that attractive motion pictures might well be released in New York, Chicago and Los Angeles and then put back in their cans for 30 days. This would enable all the big national publications like Redbook, Look, Life, Parents Magazine, and many, many others to review these pictures and give them publicity. Too often, we find that these splendid publications review and lend a fine spread to a current motion picture, *after we have played it first run.* Such publicity cannot be bought and is valuable beyond calculation in selling and bringing people into the motion picture theatres. To have it lost to the big first run accounts all around the country seems a tragic thing.

A Word In Edgewise

By RICHARD MEALAND

There was a time when we went to the theatre and threw things if we didn't like what we saw. Or if we approved, we yelled ourselves hoarse and fought for the privilege of pulling the star's carriage up and down the street, or waited at the stagedoor just for a glimpse of her.

Then there was a time when we went to movies, and if we didn't like them, we talked out loud against them, saying contemptuously, "I never heard such twaddle," or "This is probably the silliest picture I've ever seen," until people turned around to shush us, to give us dirty looks, or sometimes to agree with us, which made us feel we'd at least scored a point, either way. Once or twice, with a great fuss of disgruntlement, we'd get up and stamp out in the middle of a very bad show, legit or film, communicating our feelings to everyone within hearing—including the manager, if he were handy—and deriving thereby a great deal of self-satisfaction in exposing the witlessness of the author, the producer, the players, or the whole of Hollywood.

Unfortunately, you can't do the same with television.

Oh, of course, you can spit at the screen, or kick the machine, or turn it off, or say to your wife disdainfully, "Tripe, pure unmitigated, unalleviated, insipid junk. A bore, a stupid, noisy, niddling nothing. How can they put such stuff in front of reasonable intelligent people? Who wants to hear that delinquent sing? Who can laugh at that so-called comedy?" And so forth. But it doesn't do any good. You don't get across to those people who are looking and listening with open mouths, not even knowing that they are silently, unwittingly and helplessly giving approval to the trash.

I want a television set that allows me to talk back, to throw my rotten tomatoes right where they hurt, on the producer's the sponsor's nose. It's no good just tuning out—there's no satisfaction in that because you know that the show is still going on over the unprotesting air and that a lot of innocent people are being sucked into thinking it's good. I want a gadget, a method, a way to lacerate the show with a few well-chosen words of antipathy that will cut the so-called creators right to the ground. I want to be able to yell, "Get the hook," and see the poor players flying off the screen.

Cowards—That's What They Are!

They're cowards, these television boys. They want it all their way and no talking back. Even if they did introduce a program for Vox Populi, where the great unseen audience could come and speak their minds, through letters or in person (not a bad idea, you know) they'd manipulate it, they'd screen out the real individuals somehow, and the intelligent criticisms, so that there'd be nothing left but the arranged laughter and well-rehearsed complaints. And if anybody should want to speak out against commercials, he wouldn't get the air, that's all.

Alas, we live not only in an apathetic age, but in one of supine detachment. We accept, we take for granted, we cheer when we are told, and make sounds of amusement when the laugh sign goes up. But I don't want merely the privilege of pushing a disinterested button in order to say no. I want to be able to stand up and protest, to heckle and be heard.

What I'm trying to say is that there's no fun anymore in being entertained, no percentage in being part of a statistic in a Trendex rating. There's neither give and take between the stage performer and the real audience (studio audiences obviously don't count) or between the movie audience and the individual onlooker, and therefore nothing but lassitude and frustration for the viewer. Honest laughter and real applause, as well as indifference or contempt, are lost in the livingroom, and there they die.

Maybe that's why the living theatre is healthier and richer and in fiercer competition today than ever before in its history. People still like flesh and blood, fortunately, and they insist on being gregarious.

Ireland Now A 'Producer'

By MAXWELL SWEENEY

Dubli

Ireland, where a local outfit hasn't made a picture since the 1920's, is getting back into production: Four Provinces Films, headed by Lord Killanin and John Ford, preemed its first product, "The Rising of the Moon" (Warners), at Metropole here in June and had a 10-week run. Dublin Film and Television Productions also screened its first product, "Professor Tim" at year's end; "Tim," an Abbey Theatre comedy, is first of 13 Abbey plays being lensed by outfit for tv and theatre distribution. Tom O'Neill, of RKO-Teleradio, bought American rights and pic is being distributed in England and Ireland through RKO Pictures.

Louis Elliman, No. 1 man in Rank setup here and boss of Gaiety legit house, and Emmet Dalton head Dublin Film and Television Productions with R. S. Baker and have bought estate at Bray, 12 miles from Dublin, for studio site. Ardmore Studios are now under construction and will be in production early in '58, both for Elliman-Dalton interests and on lease to visiting outfits.

Business at boxoffice was off again in '57, but American pictures were still taking more in provincial situations than the majority of British productions although take in Dublin was more evenly balanced. Top earning product included four from MGM—"I'll Cry Tomorrow," "High Society," "Wedding Breakfast" and "Viva Las Vegas"; Paramount came up with the best western in "Gunfight at O. K. Corral," while 20th-Fox's toppers were "Anastasia" and "Island in the Sun."

"Twelve Angry Men" was a better earner for U.A. in Ireland than in England when reckoned on comparative basis; picture is rated as top-of-the-year by several critics. Ben Gazzara's performance in Columbia's "End as a Man" drew raves from longhairs, but few customers to the boxoffice, but same company's "Admirable Crichton" lensed in England was a winner. "Moby Dick" was among Warner's best, and "Tammy" after a slow start picked up to do top business for Universal.

J. Arthur Rank's "Doctor at Large" and British Lion's "Baby and the Battleship" topped the earners among British product screened here.

With conversion of Corinthian, Dubli , into a foreign-language art house, competing with Actor 20 yards down the street the number of Continental imports was upped sharply. Special appeal of this product to exhibs is that they get a 50% cutback on entertainment tax bite for screening pictures with foreign (non-English) dialogue even though they carry English sub-titles. Several other Dublin first-run houses flirted with French and Italian product, but did not adopt policy.

The International Film Week, organized by Dermot Breen, for Cork Tostal Council replaced the Film Festival held in 1956 after IFPA nixed idea of Festival for second successive year. Although America sent four exhibits the French, Italian and Germans supplemented their pics with stars and production executives which helped to strengthen Irish interest in European product. Similarly Wexford Festival relied entirely on product from Continental Europe, Russia, India and China. Overall exploitation has been lacking by American and British interests and this may allow shrinkage in market which is still capable of further expansion, despite projected establishment of tv transmitters in '58.

Top Grossers of 1957

Herewith Variety's *annual Anniversary Edition exclusive—the listing of the top pictures of the past year in terms of domestic market (United States and Canada) gross rentals. Figures are not to be confused with theatre boxoffice money, being instead the amounts collected by the distributors from exhibitors. Excluded are various " ictures which opened too late 1957 for any kind of accurate prognostication as to ultimate totals, such as "Raintree County," "Bridge on the River Kwai," "Farewell to Arms," "Peyton Place" and "Les Girls."*

Included are some entries from the tail end of 1956 which were left off last year's list for the same reason. The figures are estimates obtained from responsible sources and are based on projections of full market playoff as indicated by the amounts taken in so far. Actual figures are given for "10 Commandments" and "Around the World in 80 Days," as indicated, for the reason that both productions have set precedents in their early release.

Parenthetically given after each title is the name of the distributor.

PICTURE	GROSS RENTAL
1. "Ten Commandments" (Par)	$18,500,000 (Actual gross for 900 theatres)
2. "80 Days Around the World" (UA)	$16,200,000 (Actual gross for 145 theatres)
3. "Giant" (WB)	$12,000,000
4. "Pal Joey	6,700,000
5. "Seven Wonders of World" (C'rama)	6,500,000
6. Teahouse of August Moon" (M-G)	5,600,000
7. "Pride and Passion (UA)	5,500,000
8. "Anastasia" (20th)	5,000,000
9. "Island in the Sun" (20th)	5,000,000
10. "Love Me Tender" (20th)	4,500,000
11. "Written on Wind" (U)	4,400,000
12. "Gunfight at O.K. Corral" (Par)	4,300,000
13. "Heaven Knows, Mr. Allison" (20th)	4,200,000
14. "April Love" (20th)	4,000,000
15. "Jailhouse Rock"	4,000,000
16. "Battle Hymn" (U)	3,900,000
17. "Affair to Remember" (20th)	3,850,000
18. "Bernadine" (20th)	3,700,000
19. "Loving You" (Par)	3,700,000
20. "Sun Also Rises" (20th)	3,500,000
21. "Sad Sack" (Par)	3,500,000
22. "Delicate Delinquent" (Par)	3,400,000
23. "Hollywood or Bust" (Par)	3,300,000
24. "Jeanne Eagels"	3,100,000
25. "Tammy and Bachelor" (U)	3,000,000
26. "Joker Is Wild" (Par)	3,000,000
27. "Boy on a Dolphin" (20th)	2,800,000
28. "Girl Can't Help It" (20th)	2,800,000
29. "Westward Ho the Wagons" (BV)	2,750,000
30 "Night Passage" (U)	2,600,000
31. "Spirit of St. Louis (WB)	2,600,000
32. "Solid Gold Cadillac" (Col)	2,500,000
33. "Band of Angels" (WB)	2,500,000
34. "Pajama Game" (WB)	2,500,000
35. "The D. I." (WB)	2,500,000
36. "Funny Face" (Par)	2,500,000
37. "Man of 1,000 Faces" (U)	2,400,000
38. "Baby Doll" (WB)	2,300,000
39. "Sweet Smell of Success" (UA)	2,250,000
40. "Designing Woman" (M-G)	2,250,000
41. "Silk Stockings" (M-G)	2,250,000
42. "Wings of Eagles" (M-G)	2,250,000
43. "Hunchback of Notre Dame" (AA)	2,250,000
44. "King and Four Queens" (UA)	2,250,000
45. "Something of Value" (M-G)	2,200,000
46. "Rainmaker" (Par)	2,100,000
47. "Fire Down Below" (Col)	2,050,000
48. "Love in the Afternoon" (AA)	2,000,000
49. "Little Hut" (M-G)	2,000,000
50. "Operation Madball" (Col)	1,850,000
51. "3:10 to Yuma" (Col)	1,850,000
52. "Kiss Them for Me" (20th)	1,800,000
53. "Beau James" (Par)	1,750,000
54. "Wayward Bus" (20th)	1,750,000
55. "Man on Fire" (20th)	1,750,000
56. "Opposite Sex" (M-G)	1,750,000
57. "Perri" (BV)	1,750,000
58. "Desk Set" (20th)	1,700,000
59. "Lust for Life" (M-G)	1,600,000
60. "Bachelor Party" (UA)	1,500,000
61. "Men in War" (UA)	1,500,000
62. "Prince and Showgirl" (WB)	1,500,000
63. "True Story of Jesse James" (20th)	1,500,000
64. "Hateful of Rain" (20th)	1,500,000
65. "Gun Glory" (M-G)	1,500,000
66. "Can't Run Away from It" (Col)	1,450,000
67. "Incredible Shrinking Man" (U)	1,430,000
68. "Tattered Dress" (U)	1,430,000
69. "Rock Pretty Baby" (U)	1,430,000
70. "Zarak" (Col)	1,400,000
71. "Tin Star" (Par)	1,400,000
72. "Girl He Left Behind" (WB)	1,400,000
73. "Will Success Spoil Hunter" (20th)	1,400,000
74. "Three Faces of Eve" (20th)	1,400,000
75. "Julie" (M-G)	1,400,000
76. "Interlude" (U)	1,400,000
77. "Stopover Tokyo" (20th)	1,350,000
78. "Iron Petticoat" (M-G)	1,300,000
79. "Until They Sail" (M-G)	1,300,000
80. "Full of Life" (Col)	1,300,000
81. "Joe Butterfly" (U)	1,300,000
82. "Time Limit" (UA)	1,250,000
83. "Baby Face Nelson" (UA)	1,250,000
84. "Three Violent People" (Par)	1,200,000
85. "Omar Khayyam" (Par)	1,200,000
86. "No Down Payment" (20th)	1,200,000
87. "Don't Knock the Rock" (Col)	1,200,000
88. "Guns of Fort Petticoat" (Col)	1,080,000
89. "Story of Esther Costello" (Col)	1,075,000
90. "House of Numbers" (M-G)	1,050,000
91. "12 Angry Men" (UA)	1,000,000
92. "10,000 Bedrooms" (M-G)	1,000,000
93. "4 Girls in Town" (U)	1,000,000
94. "Gun for a Coward" (U)	1,000,000
95. "Mr. Cory" (U)	1,000,000
96. "Kettles on Farm" (U)	1,000,000
97. "Devil's Hairpin" (Par)	1,000,000

Writers In A Business Civilization

Americans' Unholy Reprisal Against Serious Authors Is Often Refusal To Listen —But On Occasion Nation Has Honored Its Creators

By BRUCE CATTON

(Editor's Note: The following text, partially excerpted, was delivered May 7, 1957 to the National Assembly of Authors and Dramatists in Manhattan. This is believed to have been first "convention" of writers ever held the United States.)

I am not altogether certain that there is very much point in trying to get a really accurate historical perspective on "the writer's position in America." By and large and making due allowance for the fact that by nature the writer is a maverick (if he weren't, he would not be a writer)—it does seem to me that the writer's position, ultimately, is very largely what the writer himself makes of it. We are fond of saying that we live in a country of limitless opportunities. One of these, obviously, is the opportunity which the writer always has to stultify himself—to make inadequate use of his talents, to aim at an unhittable target, to work himself into a box from which he cannot escape. That opportunity is wide open, in America; always has been, and presumably always will be.

Thus, if the Writer chooses to be a strict conformist, a conformist's position will always be available to him. If he elects to ram his head against a stone wall, on the off chance that he will some day find a wall which is a little softer than his own head, this country does offer an abundance of stone walls, with a free field in front of them. And if what the writer wants is simple financial success, he might as well make up his mind to the fact that he is simply playing a gigantic and largely incomprehensible slot machine, and that the most he can do is pull on the lever, shut his eyes and hope for the best.

Probably what most of us really want is some unearthly blend of all three. We would like to be well thought of, by our associates and by the general reading public; which is to say that against all of the odds we would enjoy a touch of respectability, especially if that could be attained without too much pain. In our weaker moments, at least, we would like to produce best sellers; at the same time we would like to go forward with the movers and shakers, putting our own individual imprint on the life and thought of our times. This of course is asking for a good deal, and we probably will not make it; and so, I suppose, we come down finally to an examination of the writer's position in the past—possibly in the hope that if we study it carefully we may find something to encourage us in the unfeeling present.

The most encouraging point seems to me to be the fact that for a good many generations, at least, America has been a country with a prodigious amount of respect for the written word.

This is a fact which is frequently overlooked. One of the most fashionable of cliches is the one which holds that America is a highly materialistic nation, a nation which exalts the money-grubber and has a minimum of respect for things of the mind and the spirit. The writer, according to this theory, is and always has been an outsider—a restless, ineffectual person condemned by the cruel customs of society to utter despairing cries from the sidelines or driven by force of circumstance to join the procession and chant insincere hosannahs to values in which he does not actually believe.

Dissent Rarely Popular

There is of course an element of truth in this. The serious writer—in America or in any other land—is very likely to be at odds with his times. Society is apt to indulge in the unholy reprisal of not listening to him and of withholding from him the rich rewards that go to the men who join lustily in the prevailing chorus. Dissent is rarely popular and the dissenter usually gets treated as a dissenter.

Nevertheless, the fact does remain that ever since the birth of this republic the writer has had a profound and permanent influence on actions taken and on mental and emotional attitudes riveted into the national consciousness. He has been listened to, in other words, and it is easily possible to make up a rather imposing list of writers of whom it can truthfully be said: This would be a different sort of country altogether if these men had not written.

There was, for example, Thomas Paine. From our present lofty eminence we may if we wish dismiss him as a mere pamphleteer—except that a pamphleteer is, after all, a writer. Furthermore, there was nothing "mere" about Paine. The American Revolution would not have gone just as it go without his writings.

Consider the extent to which American thinking has been shaped by the words Thomas Jefferson set down in the Declaration of Independence, or to the closely-reasoned discussions of constitutional problems embodied in the Federalist Papers. Thoreau produced relatively little and died young—but he put an imprint on men's minds that he is still working today. Gandhi might not have been Gandhi without Thoreau: in which case the condition of affairs in India today would look very different. Emerson certainly had a lasting effect on American thoughts and attitudes. Harriet Beecher Stowe wrote a novel (concerning whose literary value there still rages a spirited argument) which had much to do with touching off the American Civil War.

Indeed, the whole period up to the Civil War may be said to have been one which was highly favorable to the writer. It paid at least moderately respectful attention to men like John Humphrey Noyes and Bronzon Alcott, it elevated Horace Greeley to the position of a seer and a prophet, and it heard men like Cooper and Longfellow with such eager care that their writings—for better or for worse—probably put a lasting imprint on our mythology in respect to the Noble Red Man. An egocentric army officer like John Charles Fremont could win enough fame to make him a candidate for the Presidency, not so much for anything he had actually done as because his writings about the great west had been read all across the land. If the age failed to shower riches upon a Melville a Whitman, it at least permitted them to have their say; and we have "Moby Dick" and "Leaves of Grass" today as a result.

After the Civil War there was a change in the moral and intellectual climate. The postwar years do not make a period on which it is a pleasure to look back . . . Out of that and immediately succeeding generations there seems to have been born the enduring tradition that the American climate is not favorable to the full development and exercise of the creative impulse. The writer was relegated to a position of minor importance; he got an inferiority complex out of it, and the memory of it lingers to the present day. Some writers deprived the land of their presence altogether and went abroad to work. Others, doing their best in the home environment, complained bitterly about the cramping effect of the prevalent worship of "the bitch goddess, Success," and testified—in what they wrote, and in the way they lived—to the harshness of the intellectual climate. As writers, we ourselves are acutely aware of all of this; the memory of it, I suspect, has deeply colored our own opinion of our American environment, even though the environment itself has changed immeasurably since that day.

As a matter of fact, it can be argued that the picture even in the post-Civil War years was not entirely black.

That is to say that despite the odds the creative impulse was at work and the intellectual current was still moving, and the independent mind did find chances to have its say. Mark Twain is often taken as the great example of the gifted writer who was twisted out of shape by the pressures of the Gilded Age; the potentially great satirist who conformed, outwardly at least, to the anti-intellectual pressure of his time and who became finally much less than he might have become if the world had just been a little different. All of this may be true enough; yet it might be remembered that despite all of this twisting he did succeed—in "Huckleberry Finn"—in writing a novel which today is ranked very close to the top among all novels ever written in America.

Then there was Henry George. Henry George various things, including a candidate for political office, but among them he was a writer, the producer of a book called "Progress and Poverty." Here is a book which made a profound impression on certain aspects of American thought—and, for the matter of that, on thought overseas as well. Along with everything else, it had a good deal to do with the shape the New Deal finally took, the 1930's—which, of course, may or may not be a point in its favor, but which at least testifies to the fact that the times did not deprive all creative minds of the chance to speak to their fellows. . .

With the early 1900's the field in which the writer operates became much more hospitable to a proper exercise of the writer's talents. The famous "muck rakers," for instance, were all writers, and it is hard to think of any era in which a few ink-slingers did more to change the climate of opinion. From Lincoln Steffens and Ida Tarbell to Upton Sinclair, these people were able, not merely to say exactly what they thought about the life of their times, but to find a receptive audience. The literature of protest suddenly became important. . . .

Indeed, when you stop to think about it, the 20th century did bring in a period in which society was quite anxiously looking to the writer for a re-evaluation of all accepted values. The writer responded, and he has been responding ever since; and (which is more to the point) society listened to him with considerable attention. Frank Norris and Hamlin Garland may have written about a society in which the pressure for conformity was immense, but they themselves were not conformists; and they paved the way—building, incidentally, in part on the work of another product of the Gilded Age, William Dean Howells—for the long stream of realistic fiction which is one of the great achievements of American literature.

Lewis and Mencken

There is no particular point in undertaking a name-by-name catalog, running from the early 1900's down to the present. It may be pertinent to ask if any writer could hope to leave his imprint on the mental and emotional attitudes of his time more effectively than Sinclair Lewis did; to ask if an editor and essayist could easily have a greater impact, during his years of activity, than did H. L. Mencken; and to point out that by the 1930's the writer had come to occupy such an important place, in the molding and shaping of American opinion, that major effort of the revolutionary Left was to get as many as possible of the novelists, the critics and the polemicists into the fold. The results of this effort may have been deplorable; but the fact that so much emphasis was put down it simply indicates the high degree of acceptance which the country generally had given to its writing men and women.

. . . We still live in a business civilization. Like it or not, the man who can write a poem or a novel or anything else that goes on paper between book covers is apt to get less in the way of money, influence and exalted social standing than the man who is able to become, let us say, chairman of the board of a mighty industrial corporation. The rewards which go to a writer who is willing to assert that all is for the best in the best of all possible countries—meaning this one—are likely to be substantially greater than those which go to the man who feels that the times are out of joint and who wants to say so in public.

Since the end of the Second World War the pressure for conformity has been especially great, simply because all of us have had a bad scare by a monstrous intagible. A frightened country does not tend to offer a hospitable reception to ideas that are not pretty carefully screened. The writer who proposes to say exactly what he thinks, and who does not confine his thinking to orthodox channels, may eventually find himself discussing his past with a Congressional committee. At the very least, his sales figures are not likely to be of a kind which will cause publishers to beat a path to his door.

It would be foolish to minimize the bad effects of this immense, if temporary, pressure. It would be equally foolish to let it create undue discouragement. For in the end we must come down to the writer himself. Life has never offered him a bed of roses, and—this side of the Elysian fields, at any rate—it probably never will. It offers him a very hard, wearing job, attended by innumerable discouragements, and it forever tempts him to put his integrity on the auction block. Pressure of one sort or another is on him from the moment he puts a piece of paper into his typewriter. By definition, he is the sort of man who can resist pressure. If he isn't, he isn't much of a writer.

And the principal question, now as always, is simply: What does the writer want? What is he shooting at? What makes him tick? Does he want, most of all, the approval of his fellow countrymen, money in the bank, a country home in Connecticut, a cooperative apartment in Manhattan, abundant leisure, and a nodding acquaintance not merely with the influential critics but also with the headwaiters in the more expensive restaurants? These are nice things to have; if he goes after them, he can get them—always provided, of course, that he has a certain amount of luck along the way. They are the fruits of studious conformity, and this particular era in American life does offer them in abundance.

Or—on the other hand—does he simply want to write? Is it the categorical imperative to have his say that really moves him? Does he, above everything else on earth, want to express what is in him to express—to lay hands on the dreams and the ideas that have been tormenting him and, by hour after hour of lonely, unremitting work, hammer them out into a shape which he can present to other people?

The Writer in America

If that is what the writer really wants—and if it is not there is very little point in our getting together here to discuss the matter—then I believe America today offers a very fair environment for his career.

Of course he will encounter pressures. Innumerable voices will constantly be telling him how to trim his sails to the prevailing winds, which now and then will rise to gale force. He will be, by turns, tempted and frightened, and he will find, as all writers worth the name have always found, that his greatest fight will be the fight simply to be himself. But what of it?

I would not hold William Lloyd Garrison up as a model for writers. That cantankerous abolitionist may very well have done much more harm than good, between the time when he first grasped his pen and the time when he finally laid it down. But the little statement of purpose which he nailed to the masthead of his anti-slavery magazine does have in it an element of the determination which is the writing man's final reliance!

> "I am in earnest. I will not equivocate: I will not retreat a single inch—and *I will be heard!*"

It is that "I am in earnest . . . I will be heard!" that says it. Not, necessarily, heard by everyone; not necessarily heard by the people who have the richest rewards to give; but at least heard—my thoughts, my ideals, my own particular, personal way of looking at life and its tremendous riddles, reduced to words as well as may be and then brought to the notice of at least some of my fellow men. That, it seems to me, is the ultimate force that makes a man write.

Obedient to that force, the writer does encounter a number of things that are not as they should be. Some of these things are more or less peculiar to the present day. The machinery of publishing is archaic and heavy-handed; there are times when it seems to be operated with a minimum of feeling for the values which may lie in the written word, and the writer's lot would be much easier if editors were not so often engaged in a desperate search for books exactly like the ones which have just appeared on the bestseller list. The mechanics of book-distribution are, perhaps, in even worse state, and the influence of the great book clubs is not uniformly beneficient. The state of literary criticism in America could unquestionably be better. I suppose each one of us has his own private list—be it long, or be it short—of critics who really ought to be boiled in oil. It can be uncommonly hard for a beginner to get his book published at all, or to have it sold to any appreciable number of people after it is published; and it is extremely hard even for the veteran "established" writer to make a comfortable living out of his chosen calling. All too often he has to devote valuable time and energy simply to the task of supporting himself in order that he may be a writer.

Nevertheless, I do believe that the American writer today operates in a fairly hospitable environment. By and large, this is and has been a country which is willing to listen. It may at times listen with an undiscriminating ear; it may not reward the writer as richly as we who write think it should; it may not shield him from the hard knocks of life, and it may subject him to all manner of pressures from which he ought to be liberated. But it does give him the chance to be heard. It is the kind of society in which a man cannot merely speak his mind but can exert a lasting influence on the life and thought of his times; we are still living in a country which offers a substantial hospitality to ideas.

As a matter of fact, I think that this particular moment offers an invigorating challenge to the writer.

We have come to a profound turning point in the development of human society. All of the old guide-lines seem to have been smudged, if not erased outright. More than ever before, people want to listen to the man with ideas.

As writers, what more can we ask than that?

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THRU UA

Show Biz Legal Developments of 1957

Copyright, Obscenity, Parodies, 10 - Year Pix Rights, Music Renewals—And the Dream Of Tax Deductibles

By HARRIET F. PILPEL

Well, as they say on the tv programs, what kind of a year has the entertainment business had on the legal front? Busy, we may say—and we're not even going to mention a certain well publicized proxy fight about which so much has been said already.

Actually, the most significant developments law-wise have been in the shhh—mustn't say the naughty word—obscenity field. For the first time in many decades, the U.S. Supreme Court from its lofty perch in Washington viewed in four cases the material which the censorious-minded among us are always worrying will corrupt us, although they know it won't corrupt them. In the lead case of three—the case involving allegedly obscene publications distributed by Samuel Roth—there were four opinions:—one so-called majority, one concurring, and two dissenting, one of which was joined in by two judges, so you can see this isn't exactly unanimity.

All the judges were agreed that they were against obscenity, but the court fragmented when it came to defining what, after all, is obscene anyway. If there is any real majority point of view on this, it seems to be that if material appeals to "prurient interest," it's obscene; not so, however, if it has "even the slightest redeeming social importance." Query, what is the law if it appeals to "prurience" *and* has "redeeming social importance" Query indeed, as a San Francisco judge did recently when he held that material was not obscene *because* it had "redeeming social importance."

However, some things have now become established—a work must be judged as a whole and not on the basis of isolated segments; its effect must be determined in the light of the "normal average adult" and not with a view to children, or the feeble-minded, or the otherwise especially susceptible. And that's some progress, honest it is.

Kinsey

Progress was made, too, in this area when the New York courts reversed the motion picture censors on several occasions, pretty much holding that the only ground of permissible pre-censorship of movies, if any, is obscenity—not indecency, or immorality or sacrilegiousness or any of the other loaded words which mean so many different things to different people. That leaves "obscenity" as a basis for censorship, that's true—but a constantly shrinking definition of obscenity—and one laden with confusion which further litigation will have to resolve.

What signals there are seem to point in the right (as far as I'm concerned) direction: A Federal district court in New York, for example, just decided in the so-called Kinsey case that the Federal law does not permit "review of decisions of scholars as to the by-paths of learning upon which they shall tread"—surely a necessary decision at a time when only free scientific inquiry can enable us to catch up with the Russians and their "Sputnik." The actual holding of the "Kinsey case" was that the Institute for Sex Research Inc., at Indiana University founded by the late Dr. Alfred C. Kinsey, could have access even to indisputably obscene materials for purposes of scientific research (with this case your writer was associated as counsel for the Institute).

So much for the obscenity developments. There were lots of others too. "Who laughs last?" might well be the title of a case presently pending before the U.S. Supreme Court involving the question whether Jack Benny's parody, "Autolight," infringed the copyright on the serious M-G-M motion picture, "Gaslight." The court next below the Supreme Court held it did, that the right to parodize was one of the rights included in the copyright, like the right to dramatize, or put on television or reproduce in copies for sale. We should soon have the answer to that one.

Then we had that case brought by the august Bank of America against the book publishers, Coward-McCann, where the issue was whether a grant of motion picture rights in a book for 10 years meant that the motion picture derived from the book couldn't be exhibited after 10 years. Yes, said the Californi Supreme Court, that's what the 10-year limitation does mean even as against the Bank of America which had taken over the picture when there was a default in the payment of its production loan.

Copyrights

There have been a lot of cases of copyright infringement—or at least alleged copyright infringement too. Many of them had to do with the extent to which a subsequent writer or producer can draw on factual material painstakingly unearthed by some one else but factual material nonetheless. In most of these cases, the judgment has been for the defendant. The courts are understandably reluctant to give to any copyright owner, no matter how worthy, a monopoly of historical, current or other factual events.

There've been some little reverberations too of the U.S. Supreme Court decision in the Ballantine v. DeSylva case which decided that if the author is dead, the right to renew his copyrights goes to his spouse *and* children and not, as many had thought before, to his spouse alone if alive, and to his children only if there is no surviving spouse. A kind of cute one came up where the surviving spouse had made a deal before the author's death covering the renewal period but the children hadn't agreed. The court held the wife was bound but the question of the children's rights and the overall effect of their having such rights is still wide open.

Then there's that Goody case about the unauthorized circulation of records of copyrighted musical composition. I think I'll just leave that one to the music experts they've got it anyway.

Just one more word about that ever present bogey-man, taxes. Patent owners continue to ride high, wide and handsome getting capital gains on practically everything. The creators of copyrighted property and, by and large, of entertainment "ideas," continue to wallow in the mire of the sharply graduated ordinary income tax rates. Once in a while, by the device of assigning a contract or setting up a corporation or partnership, this result is avoided—but still no matter how you look at it, the tax preference for patents just ain't right—or for that matter sensible—in a society that needs new intellectual creations just now at least as badly as it needs gadgets.

All self-employed professionals—and this includes a lot of writers, producers and others—stand to gain if the Jenkins-Keogh bill goes through. This bill would permit self-employed professionals to deduct tax-free from their present income up to $5,000 a year to pay into an approved pension fund. When they reach 65, it will be paid out to them and will be taxable at that time. The bill has a chance of passing if those of us who care get behind it, and push—all you have to do is say yea, by mail or wire, to Speaker of the House, Sam Rayburn, House Office Building, Washington, D.C.

The foregoing is, of course, just a sampling of legal developments i "our" field—yours and mine—in 1957. A lot of them probably affect you more than you know. And unike the Asiatic flu, there's no vaccine against them. For better or worse, these are some of the legal rulings handed down during the past year which affect you and you and you.

Republic-To-NBC Deal Chills SAG; Muster Pickets

Hollywood.

Republic studios may be picketed by the Screen Actors Guild if the Valley lot finalizes a deal to sell its post-1948 pix to NBC without slicing actors in on any of the profits. SAG is currently considering such action.

Republic has been out of production of theatrical films for over a year, hence the guild could take no effective action insofar as stopping any further production -cerned. However, with Republic currently a busy lot for tv rental companies, specifically Revue, picket action might be effective, it's reasoned by SAG.

Guild is also considering other steps to be taken against Rep if the deal goes through. SAG -siders it has a "gentleman's agreement" with Rep prexy Herbert J. Yates regarding suitable payment for the 220 post-'48 pix, and it's the guild sentiment such agreement would be violated in the pending deal.

There are conflicting reports as to just how much the proposed NBC-Republic deal involves in cash. One report has it that the web would pay Rep $5,600,000 for the pix, deal calling for $2,000,000 in cash and $100,000 a month over a three-year period. Another report is that the deal involves approximately $10,000,000, with half of that to be paid in cash, the rest over a period of time.

FIRECRACKERS & PELLETS

Amarillo Interstate House Posts Reward For Bomber

Amarillo, Tex.

A homemade bomb exploded in the crowded State Theatre in the downtown section of the city injuring at least four youths and sending scores of teenagers and children dashing in panic from the subsequently smoke-filled building. Apparently contrived from firecrackers, gun shot pellets from the bomb were found by officers.

Jack King, manager for the Interstate Theatre Circuit, posted a $1,000 reward for information on thrower.

A Day In the Life Of An Aspiring Author

By PETE SMITH

Hollywood.

Breathes there a (show) man
with soul so dead,
Who never to himself hath
said,
Some day I gotta write a book!

After 45 years in show biz, I one morning find myself staring at a sheet of paper in my Underwood at home. Just prior to this complete lull, I had made a flying start on my memoirs. Yep, in the upper right hand corner of the sheet before me, I had typed the attention-arresting words—"Page One."

Today, I mumbled, is a good time to start. No one will be around the house but little ole literary me. My wife Margie will be storming the battlements at Orbach's Big Sale. Carl and Alverta, our domestic couple on their day off, will be storming the $2 window Santa Anita. And Lobo, my boxer dog, will be storming around in his cage at the vet's, following the removal of a wart from his derriere.

Suddenly I make a startling decision. I will begin my memoirs with the word "The." As I am about to set fingers to typewriter, the backfire from the departing car for Santa Anita almost blasts me out of my chair. I settle back to hit the upper-case T when Margie enters. She gives me a bye-bye kiss and with a gleam in her big blue eyes, is off to Orbach's. Well, this is it! I will now get going.

After due deliberation I discard my opening word for another and soon I have finished my first sentence. Just as I start the next line the phone rings. I ignore it. It rings again. And again. Who can ignore the third ring? It's one of my fishing pals. The gang is taking the afternoon boat out of Malibu. The barracuda in the ocean are thick enough to walk on. Sorry. Not today, pal. Thanks. G'bye.

Call of a Canine

Where was I? Oh yes. Let's see, how did I start? Hmm, pretty good. Well, to proceed—oops! There's the front door buzzer. So, I'll pay no attention to it. Buzz, buzz, buzz. And repeat ad nauseous. Maybe it's an important delivery? It is, indeed. Lobo is home. Yes, yes, I know all about taking care of him. So what if he can't sit down. Let him stand. Right here in the hall window where he can watch the traffic. It'll take his mind off his sore rear end.

Back to the typewriter and the third sentence. (Gee, I wonder if the barracuda are really running heavy?) Come, come—get on with your work. Fine. I'm really rolling now—YOW! Lobo is barking his head off. I should have had him operated on his other end. Okay—okay. QUIET, Lobo. Oh, it's the mailman. Bills, bills, bills and—hmmm, a dividend check envelope? Wonder how much. Oh, forget it. Concentrate on your work, man.

Well, here we go again. How the hell do you spell polysyllabic? Where is that big fat dictionary? Amazing! It's right there on the special little table I had built for it. Let's see now, p-o-l-y—Darn that beast! Lobo, be quiet! Now it's the milkman. Oh well, I'll put him (Lobo—not the milkman) in the garden where the only moving objects are the birds and the bees. Hope he doesn't get any ideas. After all, he's a respectable father (Lobo—I don't know about the milkman). I start banging the keys again and—there goes that damn phone. Oh, hello palsey. Sorry, no lunch dates today. I'm working. Yes YOU heard me. What are you laughing at! G'bye.

Call of the Barracuda

Hm, it's 10:30. Gotta keep moving here. A few more sentences finished and—Gosh, what a clatter under my window! It's Jimmy, the community gardener, steering a very loud, powered lawnmower. This WOULD be the day he works around here. Nuts to it. I'll continue—(those barracuda do give a guy a good battle. The other day I caught nine on a 10-pound test monofilament li . Real sport.) Oh, forget it.

And so I finish a couple of paragraphs. Not bad. I promised Swanson, the lit'ry agent, I'd have 40 pages the first of October. Forty pages as a starter! But then—I have a small loophole. He said October. But he didn't say what year.

Back to it and the third paragraph is finished. Drat it! How long does it take Jimmy to finish that front lawn! It's getting hot. Maybe I'll bring him a soda pop and ask him to work in the garden instead of under my window. While I'm at it I'll put Lobo in my den with me where he'll have nothing to bark at—I hope. There, that's taken care of. So, back to my typewriter. My fingers just fly over the keys. I'm a touch typewriter—but I frequently miss my touch. So! That phone again! I'll just take it off the hook, break the connection and put the receiver on the desk. What's that? Hm, funny noise an unhooked receiver makes. There, I've put a pillow over it.

Just about finishing my first page and—GOOD GRAVY! That kid across the street. A trombone he has to practice on! Ei-yei! How flat can he get? Well, it could be worse. Last week he had his whole school band practicing over there. So I struggle through another line that just about finishes my first page.

Now I read what I've written. Hmmm, pretty lousy. Rip out the old sheet. Into the typewriter goes a new sheet. I have a much better opening idea. I start typing. Fine. This is a lot better. Going nicely and—WOW! Again outside my window! It's a mechanical behemoth! In fact, it's the brand new rubbish truck put into operation by the BevHills city fathers. A factory on wheels. It gathers and grinds the stuff right under your very window. What a racket! Fascinating, though. Look at that. Very interesting. At least it drowns out that flat trombone.

And now? Goodness. What's happened? All is very quiet. The rubbish plant has departed. And the kid has stopped practicing. I turn back to the Underwood. I'm stuck for a snappy word. Have it. Start typing. Now I'm satisfied with my copy. Or am I? Yeah, not bad. I continue. Well how DO you do? Those bluejays! What a chatter *they* put up. Well, better give them their daily bread crumbs or they'll be breaking my window. There, that's done.

I am just in the middle of another sentence when Jimmy is back. Snipping the hedge, now. Ouch! The kid with the trombone had only taken a breather. He's at it again. No wonder Lobo starts howling right under my nose. What a commotion. And now? Oh, no—not THAT! Yes it is. That rubbish truck is clanging right outside again. It's covering the other side of the street. Oh, the heck with it. I'll continue my book on a normally noisy day. I can just make that Malibu boat. Barracuda—here I come!

Trippingly On The Tongue

Continued from page 16

voices to the point of pain for themselves or the audience. In imposing a French accent on Agnes Moorehead in "Mrs. Parkington" and an Italian accent on J. Carrol Naish in "Sahara," much of my effort was devoted not only toward making them sound French and Italian but also toward making them understandable as such.

A further source of confusion is the multilingual picture. In American foreign productions where stars speak to each other in different languages during the shooting of the picture the viewer often wonders who is talking. Also, the failure to match the quality of the voice against the part played sometimes ends in sheer travesty. This is the result of haphazard and slipshod methods of dubbing English into foreign films. The worst damage is done to the actors. For players catch sparks from each other's emotional fire, but if each knows that the other does not understand what he is saying to him, the inevitable consequence is a dullness of expression bordering simple-mindedness.

Finally, English as a medium of dramatic communication: I know of no language outside of English—and I have studied more than 20 of them—where imagery is the principal element conveying meaning—imagery and not sound. In other languages, such as Italian or French, sound goes a long way toward building the height of a scene—just mere sound. The word *maledizione*, spoken in "Rigoletto," has a terror not approached by our *malediction*. The richness of the English vocabulary—nearly a million words—is both its glory and its peril. So many words sound like other words unless enunciation is clear.

Again, the language has undergone a vast simplification of structure in its absorption of complex forms from other languages. These broken-up words have made for a subtle and varied rhythm unequaled by most modern tongues. One wrong stress, and we have an unexpected meaning. One wrong inflection, and we have no meaning at all. An important word thrown away, and the image is blurred as it would be in a picture whose painter had no sense of color. The actor can create out of English a mosaic of infinite depth and shade or a bewildering confusion of sound and fury signifying nothing.

FILM BIZ'S UNSHAPED FUTURE

Subliminal Shedding By The Sea Or How To Snook The Bath House Baron

By JO RANSON

When I was a shaver in Buster-Brown haircut and sailor suit, my pop's notion of a mink-lined career for his offering was to operate a nabe movie house or a bathhouse by the sea. Neither the local cinema nor the bathhouse is worth a damn today, and if I had followed my old man's advice, I'd be in the same deep hole as the buggy whip and corset stay makers.

"Rachmilka," my pater would address me in Yinglish, a happy blend of Yiddish and English, "the moom pitchers down the block is a goot gescheft but the baden house aroom Cunney Isle is a besser leben!"

Yes, indeed, if I had heeded his vocational guidance and gone into the bathhouse dodge, I'd been sitting around today with a bunch of tarnished brasschecks and lockerkeys, five gallon jars of athlete's foot powder, 200 ill-fitting swimsuits and trunks and not a single customer knocking on my door.

In the dim past, bathhouse operators were dubbed barons because their business was that dandy. The weating, panting proletariat, fully clothed and carrying their bathing equipment under their arms or in faded cardboard satchels, were in the habit of arriving at Coney Island by way of the Smith Street trolley or Culver Line. Once on Surf Avenue, they made a beeline for their favorite bathhouses, usually situated in one of the many dingy warrens leading to the ocean front, but no matter how barren the quarters, they were sufficiently private for disrobing purposes. Certainly no one incurred the wrath of the law under these circumstances.

But with the arrival of the four-door sedan and the virtual disappearance of the trolley car, the disrobing act changed completely. The bathhouse baron soon discovered that his one-time steady patrons paid no heed to local laws regarding undressing on the beach, under the boardwalk or, worst of all, in parked cars. The bathhouses, like the oldfashioned twilled bathing suits, were on the way to extinction. The handwriting on the wall was not pretty. In essence it told the bathhouse proprietor to go stick his big fat head into the ocean and gave a large hurrah for the back seat of the sedan—a disrobing room at no extra cost.

Sept. Morn-on-the-Sands

The nation's foremost peelers could take vivid lessons from Brooklyn's housefraus in the skillful art of undressing. Gypsy Rose Lee and Georgia Sothern are definitely bumbling, blushing flowers when stacked up against a Kings County damsel wriggling out of her Sunday clothes and squirming into a Klein's bargain swimsuit.

Like jaywalking ordinances on city streets, the local gendarmes are inclined to overlook parked car or under boardwalk disrobing. The coppers, spurred on by their moralistic superiors, apparently concentrate on restoring lost children to distracted parents, or wacking the buttocks of teenage acrobats engaged in acrobatic feats at the foot of Stillwell Avenue or hot-footing dames near Bowery feeler rides. But the curb on clothes-changing is definitely on the wane, if not altogether extinct.

This, alas, is not only evident at the great popcorn peninsula in Brooklyn, but true at such a spa as Atlantic City where some 20 public bathhouses were open for business years ago. Today, as a result of laxity in cracking down on disrobers, 14 public bathhouses have given up the struggle to stay in business. The owners of the few remaining bathhouses are playing pinochle or writing indignant letters to the police and muttering imprecations upon the departed spirits of such horseless carriage geniuses as Duryea, Ford, Olds and Durant, who in a measure, are responsible for their downfall.

Bathhouse proprietors, it is plain to see, do not look upon the automobile as an object of enlightenment and pleasure. They agree with the bluenoses that the motor car of today is a coarse instrument of the devil.

Gymnastic Strip

How, in the name of Jehovah and Jantzen, does a family of five manage to undress in a low-slung, two-door hardtop convertible without twisting a vertebra or dislocating a vital joint, bathhouse owners growl among themselves.

"These pediculous peasants who undress in automobiles must be direct descendants of the old vaude contortionist acts," a spying bathhouse proprietor once snarled at me. "I swear these pennypinchers learned their stuff from Ben Doya and Ferry the Frog Man. If you want to see prize front and back benders, please come to the side street parking lots at any public seashore spot and you'll see 'em slipping out of their sleazy rayon panties and into swimsuits. When they tumble out of their cars, they are like the Ringling circus comedy act in which 15 clowns extricate themselves from a midget car—only this time, I ain't laughing!"

When it comes to actual bathing in the waters of Coney Island, it's five-to-one in favor of the men. Men don't hesitate to take a flying leap into the polluted waters of the nearby Atlantic, but Miss Brooklyn damsels lead you to believe they have excessive fears of immersion in the briny deep on the assumption they will instantly dissolve like a lump of sugar in coffee, once they place their tootsies in water.

The dry fashion show goes on throughout the day with several pauses to plop fresh slices of Juicy Fruit chewing gum between heavily-applied "Kissproof" lips of the paraders. Sometimes they pause to run their combs through their new henna or platinum-colored hair, manicure their fingernails, pedicure their toenails or take stately walks along the crowded water's edge from Stillwell Avenue to Steeplechase Pier. They walk with heads thrown back, chests way out and rounded hemispheres swaying gently like the rear-end signs ("Milady's Blintzes Are Best For You") on the small planes roaring overhead.

Brooklyn lassies, as they prance the beach front, will accept wolf calls and other primitively-couched compliments from hot-blooded swains, but should an impertinent mugg dare to flick one drop of sea water at a young lady, the agent provocateur will be showered with a verbal stream of unsophisticated abuse, the likes of which you'd usually hear in a Pitkin Avenue poolroom or at a faro game in the Yukon.

"Whazimattawidya?" the dame will scream in Brooklynese. "Yawannasmakinapuss?"

"Shaddup," the former Dodger rooter will snarl as he makes another attempt to splash her. "Diwarderisheelwed. Hozaboudcominin?"

A sharp whistle from the lifeguard is enough to put a sudden stop to this highly-charged linguistic duel.

Meanwhile back at the parking lot, the dripping drippers have squeezed into the back seats of their cars and are dropping their drawers. At the same time, they are thumbing their wet running noses at the bankrupt bathhouse barons and hoping that next year's motor car models will feature Venetian blinds, built-in showers, automatic clothes-wringers, and containers of athlete's footpowder.

Among present day disrobers it is a cachet of distinction for more than five members of the various sexes to be in an upright position simultaneously while switching in and out of swim togs in a parked car at Coney Island.

Obviously, the guy who owns a fading bathhouse doesn't subscribe to this indecent notion.

SLOGAN FOR 1958: 'NEW IDEA YEAR'

By ERNEST TURNBULL

(Managing Director, Hoyts Theatres Ltd., Chairman 20th Century-Fox Aust. Pty Ltd.)

Sydney.

If the cinematic Cassandras with their proprecies of gloom are right, we are nearing the end of the Motion Picture Era, and embarking on some new phase of show-business as yet unshaped, nameless—and conceived in the fears of entrepreneurs, who have lost faith the screen and touch with the public.

Ernest Turnbull

Every overseas visitor to Australia preaches that 1958 will be the "Year of Change," without being able to say what the next phase will be.

Such a visitor finds Sydney a bustling metropolis as big American cities are; the people much like the folk back home; theatres right up to world standard; and the way of life richer for the mass than in any country outside the American union itself.

Australia will go along with changes provided they bring something better; but it will dig its heels in hard against any change which simply reflects panic or bewilderment.

As exhibitors, we know that every change is a challenge to us to meet new developments of public demand or make room for someone who will. We can't stick "KEEP OUT!" notices around the motion picture business and expect men with new ideas to stay outside. So, rather than the Year of Change, I would prefer to call 1958 the "Year of New Ideas"—new ideas to be welcomed and woven into the fabric of screen entertainment . . .

Nearly 30 years ago, in transition from silence to sound, motion pictures began absorbing the techniques and skills of stage producers and players. This process is being repeated with television talent today, bringing a different style and change of pace.

Let's examine television progress in its first year in Australia for the theatre exhibitor's viewpoint. Video began here in December, 1956, through six channels in Sydney and Melbourne—one Government and two commercial channels in each city. Today more than 150.000 sets are installed in 15% of homes within viewing range. Saturation is expected in six years with 750,000 sets and a daily average of 3,000,000 viewers.

The two Government-controlled stations are sustained by the $1,650,000 paid by set-owners as an annual license-fee of $11. Advertising revenue of the four commercials estimated at $5,000,000 in the first year—they were just about breaking even by the end of 1957. Top American and British programs are now being utilized by all the tv stations. Home set prices are high, but hire-purchase puts them into cottages as little as $3 a week. And this is where an increasing share of the average family's "movie-money" is going . . .

Australia must follow down the dark corridor America and Britain earlier passed through, relying upon the producers of big pictures to light beacons along the way. For nothing in the whole world of entertainment can take one boxoffice dollar from the earning capacity of a picture the public really wants.

To name a few of the past season just as they come to mind, "An Affair To Remember," "Island In The Sun," "Oklahoma!," "Anastasia," "Trapeze," "Bundle of Joy," "Heaven Knows, Mr. Allison" and "The Sun Also Rises" all have grossed great money in face of Australian (a) television and (b) economic recession.

A factor which may fortify exhibitors in Australia against too steep a drop is that through migration and natural increase, the population expands by 250,000 per year —which means considerably more to a country of 10,000,000 with 1,500 effective theatres, than the face-value of these figures might convey. Six years hence, when television reaches its competitive peak, the population will have risen by 1,500.000, bringing an increase of $1,350.000,000 per year in public earning and spending power.

Each year more than 50.000.000 people patronize motion pictures at Hoyts Theatres. Meaning in effect that the entire population of Australia passes through the doors of Hoyts' 180 houses five times a year.

For more than quarter of a century, beginning in the depressed 1930's, continuing through the crises of war and the prosperity of boom years, Hoyts have enjoyed close association with National Theatres of America.

New ideas can be translated in terms of vitality of direction; story-selection and scripting which acknowledge how instinct motion pictures must be with the verve and agility of youth; and, most importantly, developing new stars.

The screen's continuing phenomenon is that so much of its entertainment is borne by stars twice the age of the audience—a generation apart.

Exhibitors acknowledge their debt to the great old-timers. But in the 1958 Year Of New Ideas we must open the door wide to the irresistible inrush of talent represented in such newcomers as Joanne Woodward, Anthony Franciosa, Robert Evans, Anthony Perkins, Juliette Greco, Dolores Michaels, Pat Boone, Patricia Owens, Tony Randall, Andy Griffith and others who are being advanced steadily to stardom with caution and sure showmanship.

The industry's future rests with the industry.

The Forgotten Man—Who Cares About A Producer?

By LOUIS SOBOL

(N. Y. Journal-American Syndicated Columnist)

It is my painful duty to report that there is no great surge of unrest or craning of necks or buzz of animated whispers when certain fine, upright, ambitious citizens enter, individually or en masse, a plush saloon, restaurant, theatre or penny arcade.

I am referring to The Producer.

The saddest spectacle is to be present when eminent biggies of the theatre like let's say Kermit Bloomgarden or Cy Feuer and Ernest Martin have to wait around just like ordinary folks for a table in a popular restaurant or night spot. Why I can remember one night when I stood in line waiting my turn to be seated at a picture at Radio City Music Hall, when right in back of me was Herman Levin—and not too many blocks away, playing to capacity every night, was his show, "My Fair Lady," just pouring thousands of dollars into his pockets and bank accounts, and the like. Maybe that's why a few weeks later, he sold out most of his major interest.

Now I can remember back—Memory Lane Lou they call me—when the mere sight of the great Ziegfeld at an adjoining table was the signal for swooning and heart flutters among beautiful young women, and many a hopeful playwright cringed and stammered incoherencies when he discovered that across the room sat David Belasco. In his heyday, when George White entered the Chateau Madrid or the Club Richman or the Casanova, headwaiters fawned, lovely young women cooed, and the band immediately struck up a medley of hit tunes from his latest "Scandals."

In fact, I recall one evening in the old Five O'Clock Club, when Ziegfeld, White and the dreamy-eyed Earl Carroll were at separate tables with large parties and you have never experienced such an air of excitement while the orchestra boys played the songs from their productions, past and present—and men and women flocked over for autographs or just to shake hands with the great men.

The late George M. Cohan rarely visited night clubs—but when he did—or when, as was more often the case, he dined at the Plaza—there was plenty of attention, you may bet. But you take an enterprising producer like, let's say, Mike Myerberg or Guthrie McClintic or young David Merrick—when they drop into a night spot for a midnight snack or a cheering libation, does the band break up its routine and plunge into significant tunes? Do the headwaiters bow and scrape? Do beautiful women leave their jealous escorts and come running over? Is the atmosphere alive with excited whisperings? Are you kidding, bud?

The magic is gone—even from the name of Gilbert Miller, one of our truly great producers. As for the Playwrights Co. and the Theatre Guild—if they marched into El Morocco, say, in a body, would there be a rush to have them seated—unless they had called for a reservation?

Only the oldtimers will recall how different it was when the theatrical titans of another era invaded the estaminets—Charles Dillingham, the Selwyn brothers, Morris Gest, Al Woods—how they used to be bowed to and catered to and fussed over!

Did I hear someone mention Mike Todd? Well, Mike is no longer of the theatre—he's gone on to the so-called glory field of the cinema—but I will concede Mike stirs up a bit of a rumble in his nite spot appearances — although it seems to me the folks usually look past him to a hunk of excitement at his side, named Liz Taylor. Say, even a producer of a flop show would draw attention if he came in with Ava Gardner or Gina Lollobrigida. Even non-producing Sobol would.

Excuse me, please. I'm sitting in Toots Shor's scribbling this one, but I've got to drop it right now. Do you know who just came in—Elvi Presley. Make room there, sister!

Either/Or Today: Smashie or Cheapie

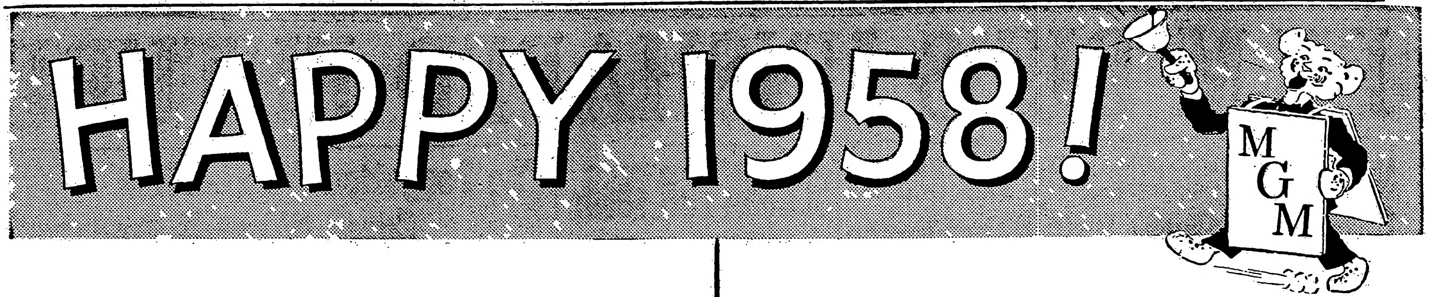
Arthur L. Mayer, who has turned producer after 50 years in the industry (distribution and exhibition), related this week he has talked to various companies and all said they would provide a producer with financing for a property if two conditions are met: (1), the producer has a good story and (2), the project is either of "blockbuster" proportions or is very inexpensive.

The companies regard as the "dangerous group" those features which cost around $350,000 or slightly higher.

Mayer, in collaboration with Burt Balaban, now is winding up his initial production, "High Hell," Elaine Stewart-John Derek co-starrer, lensed in the Swiss Alps. Paramount is the distributor. The budget: $350,000.

Mayer made the point that a producer cannot make pictures that will do the industry any good at $200,000, yet this is the amount the top companies are willing to gamble with unless a major-scope production is involved.

Mayer's complaint is that the "middle way" is being eschewed yet this is the approach that had been taken by such pioneers as Marcus Loew, Adolph Zukor and William Fox. And it's the means curing the product shortage situation, he added.



IT'S TREMENDOUS!

"RAINTREE COUNTY"

The Big MGM "Camera 65" production in the great tradition of Civil War romance. Two years to make, thousands in the cast, 119 speaking roles. Drama of love and conflict, spectacle and heart-appeal. Hailed as one of the BIG ONES of our time. (*Montgomery Clift, Elizabeth Taylor, Eva Marie Saint. In Color.*)

COMEDY OF THE YEAR!

"DON'T GO NEAR THE WATER"

Hilarious comedy from the best seller. A pair of black-silk lace panties almost sinks the Navy as the South Pacific public relations boys love, laugh, live it up. (*Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards. Avon Prod. CinemaScope • Metrocolor.*)

LANZA'S GREAT NEW MUSICAL!

"SEVEN HILLS OF ROME"

Lanza sings better than ever to a gorgeous new girl. As a hot-tempered American TV star he seeks a new career in the night clubs of Rome. Scenic beauty, magnificent singing, lusty humor and romance. (*Mario Lanza, Renato Rascel, Marisa Allasio, Peggie Castle. A Le Cloud Prod. • In Color.*)

THE CROOK WHO BECAME A COMMANDO!

"THE SAFECRACKER"

They took him out of prison for a war mission of death-defying peril. He knew how to crack safes and feminine hearts with equal skill. Goosepimple suspense plus temperature-rising romance make this a "don't miss" picture. (*Ray Milland, Barry Jones. David E. Rose Prod.*)

THE GREAT OF '58!

"THE BROTHERS KARAMAZOV"

One of the highest ratings of all time in Film Research Surveys' poll of first N. Y. theatre preview. Famed novel of lust and love is now a milestone in films. (*Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner. Avon Prod. • Metrocolor.*)

ON THE HONOR ROLL OF WESTERN DRAMAS!

"SADDLE THE WIND"

Fitting in with the trend to big-scale Westerns is this drama of two brothers in a territory that was not ready for love or the law. Filmed in magnificent color in Colorado Rockies. (*Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Charles McGraw. CinemaScope • Metrocolor.*)

THE BEST KAYE OF ALL!

"MERRY ANDREW"

Danny's most perfect role! Shy schoolmaster joins circus, falls in love with an aerialist and becomes a clown sensation. Uproarious, spectacular musical comedy. (*Danny Kaye, Pier Angeli, Baccaloni, Noel Purcell, Robert Coote, Patricia Cutts. Sol C. Siegel Prod. • CinemaScope • Metrocolor.*)

THE CHAMP OF MUSICALS!

"GIGI"

Famed Colette play of innocence and worldliness in Paris with Lerner and Loewe's first score since "My Fair Lady." Wonderful songs, racy humor, eye-filling! (*Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac, Isabel Jeans. Arthur Freed Prod. • CinemaScope • Metrocolor.*)

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN: "Get More Out Of Life... Go Out To A Movie"

Press Heard William Fox Was Insane; It Was His Inflamed Imagination

By GLENDON ALLVINE

"When a man reaches 50," the film magnate was saying, "three courses lie ahead. He may dream of his past accomplishments, he may rest on his oars, or he may make ambitious plans for the future. The latter of these possibilities appeals to William Fox," said William Fox, who occasionally, like Napoleon, spoke of himself in the third person.

From the boat landing of Foxhall, his estate at Woodmere. in Nassau County, the president of Fox Films and Fox Theatres, of which he personally owned 51%, was speaking informally and confidently to about 30 reporters invited to meet him for the first time since the motor car accident in which his chauffeur had died and in which he had almost been killed.

On that bright Columbus Day, 1929, God was in His heaven, Herbert Hoover was in the White House, J. P. Morgan was in Wall Street and only film business, and not the atom, was split.

During six months in the hospital and while recuperating at home, Fox had not been to his office in the Roxy Theatre, but his word-wide enterprises were flourishing, his new sound-on-film pictures were ahead of the whole industry, and weekly business at the Roxy was always more than $100.000.

While speeding in his Rolls-Royce to a secret peace conference at the Garden City Hotel, arranged by Nicholas Schenck with Adolph Zukor, housewife shopping in her Ford reached an intersection simultaneously, and Fox had blood transfusions as his life hung in the balance. At that time both Paramount and Fox owned more than 1.000 theatres, and the meeting to arrange a theatre-buying truce, thus violently intercepted, was never held.

Two years earlier, when I had signed a five-year contract with Fox, he had only a dozen theatres, and I got gray hairs trying to keep up with his world-wide expansion. On Oct. 11, 1929, the Associated Press had telephoned me for confirmation of a rumor that Fox had gone crazy, and I said I'd see what I could find out and call back. When I got through to him at his house he told me to call the AP back and deny the rumor.

"Yes, Mr. Fox," I yessed, "but isn't there a better way to handle this?"

"How would you do it?"

"I would see newspaper and trade paper people and let them judge for themselves?"

"Do you think they'd be willing to come way out here? What'll I talk about?"

HIS PLANS FOR FUTURE: STRANGLEHOLD ON PATENT

"Tell them about your plans for the future," I suggested, and here we were with six limousines full of eager questioners from press associations, trade papers, financial papers, and what the boys from the Hays office used to refer to as the lay press.

"William Fox has invited you to his home today to tell you something of his plans for the next 25 years," and this former garment worker, born in such abject poverty that his family could not afford medical attention when the boy broke his arm playing shinny on the lower East Side, who, despite his withered arm, was the only man in golf records who had three times made a hole-in-one, spoke eloquently and dramatically.

He spoke of the Tri-Ergon patents which he had acquired for $50,000 in Switzerland, the same patents which the U.S. Supreme Court later sustained, presenting him, in effect, with the right to collect damages from every theatre that ever showed a sound-on-film picture, and from every producer in every studio.

He spoke of a Movietone recording just made in a Chicago hospital, the first surgical operation ever made for audio-visual teaching. He spoke of the 16m pictures he would produce for the teaching of science and mathematics in high schools and colleges. He said he would make his variable-density sound-on-film system available to churches, parish houses and synagogues, so that the most eloquent religious leaders could be heard in houses of worship, large or small. His Movietone News crews were out ahead of everybody bringing the sights and sounds of remote places to the theatres of the world, and he was opening the first newsreel theatre at the Embassy on Broadway. His grandeur system was being developed for wide screens, and he was building new 5,000-seat theatres. As he paused for breath, the A.P. man inquired: *"How much will all this cost," Mr. Fox?"*

"I have no idea," he answered forthrightly, "but I am prepared to give one fourth of my personal fortune to make it all come true."

"How much is this guy worth?" the man from The Sun asked the man from The Times, who had done his home work and answered "Thirty-six million dollars."

Current history was duly recorded on the first page of The Times the next Monday:

FOX AIMS TO REFORM
EDUCATION BY MOVIES

Producer To Spend $9,000,000
Over 25 Years to Substitute
Visual-Oral Schooling

Similar Aid For Church

Plans Talkies of Surgeons
To Aid Medical Study—
Film Libraries For Home Use

Later that October something happened to the stock market which I still don't understand, and the nine millions that William Fox did not have a chance to contribute to audio-visual education zoomed into a deficit of much more than that amount owing to banks and investment houses and the A.T.&T.

His struggles to retain control of his theatrical empire built from $5,000 of savings invested in a Brooklyn nickelodeon have been detailed in "Upton Sinclair Presents William Fox," which makes fascinating reading even today, with the author still writing and the biographee long in his grave.

Although his ruthless methods gained him many powerful enemies, so that his business associates turned against him, my relations with Fox were always pleasant, perhaps because we had met under favorable circumstances. In 1926, while doing special promotion for the Famous Players-Lasky Corporation, I had been given a special assignment by Jesse L. Lasky.

HOW LASKY'S 'IRONSIDES' INSPIRED WILLIAM FOX

"There's a million dollars worth of fog in this picture," he confided to me of "Old Ironsides," which had cost $2,200,000 when director James Cruze had his million-dollar budget ruined by bad weather while recreating the gallant story of the U.S.S. Constitution. "See if you can't figure out some way to sell this picture so we can get our money back."

For two weeks in October, 1926, I ran this silent picture every day and tried to think of some promotional way out. Then I remembered that Bausch & Lomb had a wide-angle lens in its catalog, which had been brought to my attention that spring by Lawrence Del Riccio, when he was passed on to me from Lasky's office. We talked about this lens for about 10 minutes, but neither of us had the imagination to think of the motorized cinema which in two decades was to revolutionize exhibition.

Now, some six months later, I thought that a wide-angle lens might get a dramatic effect as "Old Ironsides" slid into the camera on its launching in the second reel. If he would let me have the film cutouts, I told Lasky that the vessel might keep coming on a screen as wide as the theatre.

"How much will that cost?' he wanted to know. I estimated that for $2,000 we could build a 40-foot screen and rig an expanding masking curtain. After all these years I cannot forget his laugh as he said:

"After two million two, what's two thousand dollars? Go ahead and see what you can do. I'll wire Hollywood for the cutouts."

At the Rivoli Theatre on Broadway, where a curved screen as wide as the theatre now reflects Todd-AO, I hung this 40-foot flat screen behind the masking piece that revealed only the standard 18-foot screen. On the split-second that the projectionist switched from the regular projector to one with a wide-angle lens, the stage hands, carefully rehearsed, pulled back the black curtains to reveal a screen that filled the proscenium arch. One midnight Lasky brought along Adolph Zukor, Walter Wanger and Sidney Kent to see what would happen.

It worked! "Old Ironsides" slid into their laps, and they were amazed.

"Do it again," said Mr. Zukor, he sat in the last row under the overhanging balcony.

"No good," he announced. "You can't see the top of the screen from the back of the house. (In 1955 he voiced the same objection when VistaVision was demonstrated at the Paramount Theatre). Not until 4 a.m. in Lindy's next door did Lasky and Wanger talk him into trying the effect on an audience. We agreed to keep the Magnascope (who says college Latin has no value?) a secret and on the opening night the first half of the picture, with Esther Ralston and George Bancroft, was on the placid side. Just before intermission I held my breath as I pushed the signal button for the curtains to part on the switchover. It worked. Some 2,000 people stood up and cheered. A yellowed clipping from the New York Times reports:

> "The scene that ended the first half of the picture was a startling surprise, for the standard screen disappeared and the whole stage, from proscenium arch to the boards, was filled with a moving picture of Old Ironsides. This brought every man and woman in the audience to their feet. Following the intermission, most of the scenes of Old Ironsides were depicted by this apparatus, a device discovered by Glen Allvine of the Famous Players-Lasky Corporation. Mr Allvine said that he called the idea or invention a magnascope. It is a magnifying lens attached to the ordinary projection machine. This wide-angle lens was extremely effective."

A capacity house at the first matinee again stood up and cheered. In the lobby during intermission I heard a dark thin man saying to a chubby red-faced individual with bulging blue eyes: "I tell you, Winnie, this is going to revolutionize theatre business. Don't you see, we've got to give them big pictures or people will stay at home and look at little pictures on radio beams. (On June 13, 1925 C. Francis Jenkins had demonstrated Vision-by-radio, and no technical advance went unnoted by William Fox.) From now on, Winnie, I'm going to build all my theatres with big screens and 5,000 seats. (He did, in Detroit, St. Louis, San Francisco.)

"Find out how this thing works. The Times this morning has the name of the man in the review. *Get him in to see me right away."*

That's how I met the late William Fox and the late Winfield Sheehan, and may their souls rest in peace.

A Yock A Day

By EDDIE DAVIS

Writing comedy is no laughing matter. It's not a nine to five job. It's hard work but the pay is good. In my many years as a comedy writer, I've made enough money to afford a GOLDEN ULCER.

The comedian is applauded and lauded for his monologs, one liners and sketches, but the poor pencil pusher stands on the fringe of the limelight glare unsung—and unstrung. How many writers of comedy can the average layman identify? Very few, if any.

Why don't you see more of a comedy writer? That's an easy one. When he's not batting out boffs, he's at his doctor's office. The medico takes care of his ills; gives him pills; and then sends him bills. But, the comedy writer knows that he doesn't need a prescription for laughter.

This Laff-A-Day Comedy Calendar will give you a candid view of the men behind the men who entertain millions with their wacky wit.

* *

Let's start off with one of tv's top comedy writers. He's Hal Kanter, my protege, who made good in a big way. I met Hal in 1937 when he was only 18. Although he was quite young, he was loaded with talent. Hal wanted to break into the comedy writing field, and before long he became my youngest collaborator.

Today, Hal has screen credits for Bob Hope and Marti and Lewis. He also won a Peabody Award writing for Ed Wynn, and he hit the jokepot while writing for George Gobel. It's hard to say how much Hal learned from Eddie Davis, because no one can be taught comedy writing. Either you have the ability, or you don't. Still, I like to think that I imparted some of my experience to the boy. Hal was an apt pupil and devoted almost all his time learning the intricacies of comedy writing. But, when he did get a spare moment, he'd spend it with his pet poodle. Hal loved the mutt like a brother, and from this love sprouted his ability to come up with some of the greatest canine corkers of them all. His scripts are always replete with the wittiest, wackiest dog stories you've ever heard. On any given script, you might find amusing anecdotes like this one:

> There once was a frustrated mutt who was getting tired of his sex life.
>
> "If you're so unhappy, why don't you see a psychiatrist?" friend cocker advised.
>
> "I can't," the unhappy one confided, "I'm not allowed on the couch!"

*

Nervous Irving Brecher, creator of "The Life of Riley, is one of the greatest and most talented guys in show business. Back in the early days of radio, Irv, Alan Lipscott and I worked together for Milton Berle.

In 1937, Miltie took Brecher out to Hollywood. Today, Brecher is one of filmdom's top writers.

Irv loves laugh lines on the smart satirical side.

Something like this would fit right into one of his formats:

> "Darling," suggested the wife to her wealthy husband, "let's take a trip to Europe."
>
> "Shucks," he drawled, "why go there? Let's send for it!"

Parke Levy, creator, writer, producer of "December Bride," is a wonderful guy, who is popular with everyone in show business. It was Parke who had the brai storm to honor Alan Lipscott. Parke is a thoughtful and considerable fellow and everyone who has ever seen "December Bride," has commented on the witty humor in the show. Parke has an explosive sense of humor and often comes up with side splitting funnies like this one:

> A frustrated young man went to see his doctor.
>
> "Doc," he explained, "every night I have the strangest dreams. Beautiful blondes, brunets and redheads appear and one by one they try to kiss me and put their arms around me."
>
> "So," answered the doctor.
>
> "So nothing, Doc. I keep pushing them away—ever one of them!"
>
> "What would you like me to do?"
>
> "Doc please," pleaded the patient, "break my

* * *

Nat Hiken, creator of the "Phil Silvers Show," is one of the most famous of comedy writers. Nat, who has also written some of Martha Raye's best tv shows, is a very astute chap who is very interested in psychiatry. He reads all the latest books and studies in the field, and when it comes to punchy puns about psychiatrists, you can always rely on Nat to come up with the top gags about grouches on the couches.

Something like this would be right down Nat's alley:

> There was a Boston psychiatrist who read a girl's mind like a book—then had her banned.

* *

Danny Shapiro, who divides his time between writing clever one liners for Henny Youngman and lyrics for Broadway musicals, has been a part of several top vehicles.

Writing for Youngman, Danny has to think up those clever nonsensical quips to fit Henny's style. Something like this would be perfect for Henny:

> Beverly Hills is such a classy neighborhood that even the pigeons fly upside down.

* *

Abe Burrows has a rags-to-riches story. Abe started as a salesman selling men's furnishings. The customers loved him and literally laughed so much at his humor that they never bought what he was selling.

The result: He was fired.

However, he managed to get a job with Ed (Duffy) Gardner on the "Duffy Tavern Show."

Then he went on to write and direct such Broadway hit shows as "Guys And Dolls," "Can-Can," and "Happy Hunting."

Although he often works around the clock, Abe is always a picture of health. Abe is a health bug and has always talked about his visits to his doctor and the incidents which occurred during his visits. Fact or fable, the stories always amuse all those who hear them.

Abe can always crack me up with one like this:

> A patient complained to his lady doctor about his sore throat—and just like a lady—instead of painting it—she wallpapered it.

Why Can't The English Learn to Look at Pictures?

By PROF. ROBERT GESSNER
(Prof. of Motion Pictures & Television)

The above title is without apologies to my esteemed colleague, Speech Professor Higgins of Pygmalion College, Shaw University, which, as every American devotee of tourism knows, is located in Covent Garden. Higgins made—to an ugly Anglo-Saxon expression—a pretty penny out of his complaint, and I don't wish to belittle anyone who has cornered a market in the world's poorest-paid profession. But my complaint isn't worth a Dulles dollar to professors abroad, and yet it could mean millions in boxoffice.

Poor Higgins became millionaire worrying about the enunciation of vowels while all the time it is the eye, not the ear, that is the unexploited gold mine. Over 85% of all educational money goes to teaching youth through the eye, and over 90% of every entertainment dollar is for enlightening the senses through the eye. Millionaire Professor Higgins was born 50 years too soon.

To the point: although the English were pioneers with Edison in the invention of the motion picture camera, and did pioneering in the electronics of tv, the inhabitants of this island are visually illiterate. What does that mean?

A visual illiterate is someone who looks at films or tv without knowing or caring about what is happening to his mind and emotions He believes he is being entertained without realizing the enjoyment he is missing; or he is bored without the indignation to which he is entitled. Millions look at pictures on screens and tubes with one eye half open. They are under the blissful ignorance, or irritating annoyance, that what they are seeing is all there is to behold.

Before any Anglophobia sets in —England has no monopoly on fog. Britain, being more literate and with a higher I.Q. per capita, has only an older smog than America. Visual literacy is an international menace to cultural navigation, while at the same time films are obviously capable of transcending geographical boundaries more effectively than carrier pigeons. But the messages that are being transmitted and received are pidgin-English compared to a Shakespearean potential. This disparity, between what we believe we see and what is to be seen, is comparable to the printing press being invented in the 20th Century while literary illiteracy blankets the world.

Literary Handicaps

The English, I've discovered, have been handicapped by their word-mindedness, their literal interpretation, the literacy inheritance of generations of good teachers of grammar school composition. This is satisfying for letterwriting, essays, diaries, books, etc., but a distinct hardship for studying another language, the craft and art of the moving image. For instance, film critics sound as though they were reviewing a novel or reporting a bit of sociology. This also is an international affliction. Image-blindness among film critics isn't an American monopoly, we merely have more cane-tappers than any other country. No sane editor would assign a painter to review novels, but word-winded typists write about films and tv with self-ordained authority.

The most recent example of visual illiteracy in England is the reaction to "The Ten Commandments." The majority of reviewers recalled, with irritation and as an example of what went wrong, the 10 fiery fishes that swished through the air to smack their heads on the Tablets in accompaniment to an electronically echoing voice of the DeMille God. The critics knew this was embarrassingly ridiculous, but none said why their eyes were astonished, their sense of beauty violated. The scene was disproportionate because there was no balance between concept, content and form. The tortured shots were simply due to DeMille, god-like, imposing his technical virtuosity as being more imaginative than the finger of God writing the Comandments.

Knowing this reason-behind-what-is-seen does enhance enjoyment as already witnessed in older arts with their educated audiences on both sides of the Atlantic. For example, DeMille, at his typical and best, offers an historical novelty with newsreel authenticity of slaves toiling to move blocks of stone in pyramid construction. This was done with standard longshots, the basic recorder of large actions. Then a dramatic idea was inserted—the grinding to death of a helpless human—the narrative tension demands movement, the emotional charge demands identification, which DeMille gets through camera mobility (medium into close shots) and through editing (cross-cuts a la Griffith). All this may be obvious and orthodox procedure to the professional, but only sensed, not appreciated by the visually illiterate.

No Innocents

In England and America there are no pure and innocent viewers of art. In moving imagery, naivete is pose impossible to hold for long. Sooner or later specifics demand attention. It is as meaningless to remark "the direction was good" as for a reader to say "the writing was good" without proof. To analyze product apart from process is the privilege of the amateur who has no wish to be taken seriously. Process study means shot analysis. The shot is the elemental unit of cinematic expression, fundamental as the sentence, the brush stroke, or the musical bar. For the serious critic, or student, shot reference proves his point.

Since mid-October I have been lecturing at British universities under the auspices of the British Film Institute who are hopeful of introducing a motion picture course in a British university. They invited me to appear as Exhibit A, a living *homo sapiens* with the outer-space title: Professor of Motion Pictures and Television. The lecture was billed as "Movies Go To College" and is to be released in print under the academic neon: "The Art of the Moving Image."

Student hunger for knowledge about the eighth art was one of the most moving experiences in 22 years of teaching the medium. At Cambridge University, for instance, students plied questions literally from the moment I stepped off the train (with time out for the lecture, meals, drink, sleep) until the train separated us at the station.

There is a great natural resource in the imagination and energy of youth, and to have it frustrated and lost is a national crime worse than losing forests. Youth is a generation that can't be regrown like trees.

Lack of Visual Educators

British motion picture and tv production is suffering today from the lack of visual-minded creators. British books and journalism are more lively than ever. But no university student in England is studying film with his hands on it—only one seminar in the Department of Drama, University of Bristol. His eye goes untrained. As direct result of the Cambridge lecture the students, not the faculty, have petitioned Lord Rank (J. Arthur Rank Organization) for prints to screen and study. The beginning is here planted for extra-curricular study, but British university authorities—worse than American—believe education must not be vocational.

The late G. B. Jeffery, when director of the University of London Institute of Education, cryptically punctured that attitude when he wrote: "How it should come about that respectable knowledge suddenly becomes unrespectable as soon as it is perceived that a man on a job would be better with it than without it, is a mystery I do not understand."

The misunderstanding is international. American universities haven't taken on the moving image, the predominant art form of our time, in any proportion equal to the study of literature, drama, music or fine arts. Nor can we feel superior to our British cousins over our cultural exports. The Embassy in London has no program, or ideas, for showing the English that America has motion picture studies, and that some Americans take their movies as seriously (at least) as jazz!

How long must we wait on both sides of the Atlantic? Over 150 years ago, at the time of the Revolution, the president of Yale College, Timothy Dwight, warned his young gentlemen scholars: "To indulge a taste for playgoing means nothing more or less than the loss of that valuable treasure, the immortal soul." It isn't clear to what degree the young gentlemen scholars of that day adhered to the stricture, but Yale today has one of the most devout departments of drama in the country.

So let us indulge in a taste for studying the moving image, and in the process learn how to look at pictures, even at the risk of losing academic souls. Professor Higgins would have cheered!

Havana's $ Spree Via Joe E. Lewis

The new hotels in Havana are setting up a Las Vegas scale for acts. For example, Joe E. Lewis has been signed for the Capri starting Feb. 28.

The Capri booking for Lewis represents a new line of thought for the Cuban nitery bookers. When spending such terrific sums for acts previously, the operators had stuck to singers who had been in films or made disks, so that they would still entice native trade. Lewis, with special material, is being relied upon to bring in tourists from Miami Beach. Comic is also booked for two dates at the Eden Roc Hotel, Miami Beach, first being Feb. 6 for two weeks, returning March 21 for 10 days.

Normally, the Havana bonifaces would eschew paying high prices for an act directly from Miami Beach. However, since Lewis has a tremendous personal following and with his reputation for participation in casino activity, he's counted on to bring in quite a flow of vacationers from the mainland.

Political Angles Shadow Films; More Emotional Than Practical; What Is a 'British' Feature?

By HAROLD MYERS

London.

It's now close on three years since the British motion picture industry has been able to move out of the realm of party politics and get on with its job of making pictures. The legislation which preceded last year's renewal of the Films Act and the introduction of the statutory Eady Levy was two years in the making. And there's more legislation on the agenda.

This continuing political activity is largely due to the Government decision to duck the main issue when the Quota Act was due for revision. Instead of dealing with all the controversial problems at stake, it took the easy way out and decided to extend the life of the previous Act by a further 10 years, making only minor drafting modifications. The industry, however, was far from satisfied. There were, it was contended, a number of urgent problems that needed to be solved.

Very quickly the Government bowed to the concerted protests of the industry and made a promise to bring in a new Quota Act as expeditiously as possible. Already all sections of industry opinion are being sounded and within a month or two the drafting experts at the Board of Trade will sit down to prepare and define the shape of a new Bill. In the meantime, the industry itself is far from united. The producers are split among themselves and their affairs are now conducted by two separate and distinct organizations. The exhibitors are mainly concerned with diminishing return and increasing overhead and do not relish any legislation which would make life more difficult still.

There will be one major issue to be decided in the new Quota Bill: what is a British film? At present, the definition has hardly altered since the first Quota Act of 1928, but the pattern of the industry, its financial operation and its international influence has undergone considerable transformation in those 30 years.

There are, essentially, two conflicting schools of thought. There is one which insists that a British film must be a production conceived and financed by a British company. Its main talent, both technical and creative, should come from within the Empire and—most importantly—all the foreign earnings should be returned to Britain.

Where "British" features have been made by American producers, using American stars, American directors and an original American story or screenplay, it is argued that such feature are British in name only. Yet these films qualify for quota and, therefore, have a natural commercial value to exhibitors who have a percentage of their screen time to fill with native product. Worst of all, to foes, because of their quota ticket, they're entitled to a share of the now statutory Eady Fund, which may well return as much as 40 to 50% of the domestic gross as additional gravy to the producer.

Fund, it is contended, was not designed to aid the "powerful" American companies, but to safeguard the situation for the "struggling" British film maker.

So much for that side of the story. The other is equally "logical." The Anglo-American partnership over the past few years has played a major role in maintaining the level of production in British studios. Indeed, some of the US companies, Columbia and 20th-Fox to name only two, are producing more British films than most of the British companies—the Rank Organization excepted. Their investments in British films no longer come solely from frozen coin (the ice age, as one wit recently remarked, has long since ended) but represents a hard dollar stake. There is a recognition that Britain has a lot to offer technically and artistically, but it is also acknowledged that names with yank familiarity are necessary if the finished product is to make any substantial impact in the American and other foreign markets. Hence the importation of stars like William Holden, Cary Grant, Ingrid Bergman, Ray Milland, Sophia Loren and Stewart Granger.

It is, of course, common knowledge that some M.P.s have a chauvinistic streak and will scream that British films must be made all-British against that the Board of Trade, although it may introduce some modification in the present legislation, will probably not introduce a radically new definition of a "British" film. It will encourage the Anglo-American partnership to continue.

Meantime paid attendance throughout the country haunts the exhibitors.

Only just over two wears ago British exhibitors had it pretty good compared with what their American conferes were up against in the United States. They then only had the British Broadcasting Co. to contend with and around 2,000,000 receivers. All that's been changed with the advent of commercial video which has now been running for two-and-a-half years. The advertising web is extending its span to cover the entire country; the number of receivers has grown to close on 7,000,000 and there are at least 5,000,000 homes with a choice of program.

Research Blues

By HOWARD DIETZ

Good pictures, I suppose. are good for the entire industry, but I contend they are better for the companies that make them. I could name a lot of companies that didn't make "The 10 Commandments," "Around The World," "Giant" or "Teahouse," and it didn't do them any good. In fact, these companies contend that these big pictures played opposite their little pictures and the results were pretty dire.

A lot of companies are resorting to Research, which is just what Al Sindlinger wants. This fellow Sindlinger is pretty resourceful. He not only figured out how many people are going to the movies, but he also made a statistic about those who started out for the movie house but changed their minds on the way. Presumably they dropped in at a saloon. This is a big argument for the saloon business, and now I want a statistic on the number of people who started out for a saloon but changed their minds and wound up at a movie.

Obviously the proper solution is to sell liquor in the theatre. During one of those long pictures the audience would be staggering up and down the aisles feeling no pain.

Sindlinger's technique is interesting. He and his staff interview thousands of people every day. They ring doorbells. Here is a typical example. Sindlinger rings a doorbell and a Swedish maid comes to the door. "Vat you vant?" she says angrily. "I beg your pardon madam," says Sindlinger suavely, "but I'd like to know what movies you've seen in the last month." "I milk elk," says the Swedish maid. Sindlinger makes a note of that.

"In other words your occupational obligations have prevented you from a sojourn in the ample interior of the cinema palace," says Sindlinger, with a courtly bow. "I bane goddam busy milking elk," says the maid, slamming the door in Al's face.

The Indirect Approach

On other personalities he uses the indirect method. This is a technique of determining the orientation of the subject. For example, he approaches a man who happens to be a Trappist monk. As Trappist monks don't talk, the interviewer has to be resourceful. He starts off in hail-fellow vein. "How are things in the monastery?" he might ask. The Trappist monk says nothing. "Have you read 'The Brothers Karamazov?'" says Sindlinger. The monk gives him a catty-cornered nod.

"Was that a yes nod or a no nod?" asks Sindlinger. The monk gives another catty-cornered reply. "How the heck can I interview you if you're not going to say a goldarned thing?" says Sindlinger. The Trappist monk shrugs his shoulder and moves on. Research is a difficult job.

Basically, what is wanted is penetration. If you are about to release a picture make sure that every man, woman and child has heard about it. The chances are that this will develop quite a want-to-see, even if it doesn't develop a want-to-pay.

How do you go about getting this penetration you well may ask. The answer is (1) Visualization, (2) The Hard Sell, and (3) Saturation. This method will overcome the parking problem, the baby-sitting problem and the tight-money situation. You can handle the parking problem by locating your theatre near a bus stop. Handle the baby-sitting situation by birth control, and cope with the tight money market by pick-pocketing.

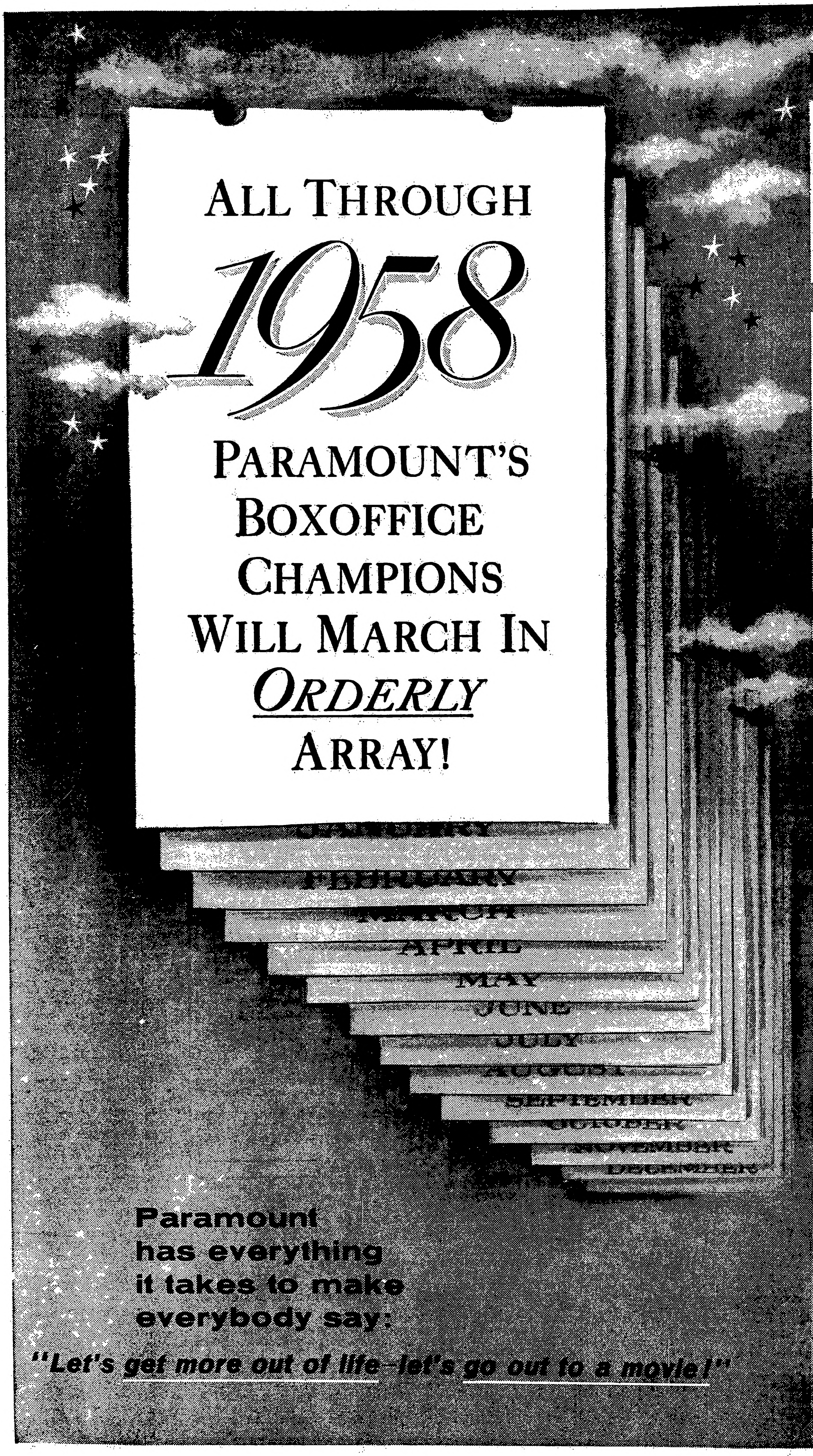
Exhausted by these reflections after a hard year, I think I'll lie down.

Labow RKO Aussie Boss

Sydney.

Jack Labow, RKO homeoffice exec. will become RKO's managing director here, following the resignation of Douglas Lotherington from the top post.

Labow has been in this territory for several months and the bowout of Lotherington had been tipped for some time. Latter has been associated with RKO for about 25 years, taking over the managerial reins when the late Ralph Doyle bowed out some years ago.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Eugene O'Neill's play.
Anthony Perkins,
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Starring Nat "King"
Cab Calloway,
Ella Fitzgerald, Mahalia
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MATCHM
The Don Hartman Pro
Thornton Wilder's
Starring Shirley Booth,
Shirley MacLaine • Vista

ANOTHE
ANOTHER
Starring Lana Turner,
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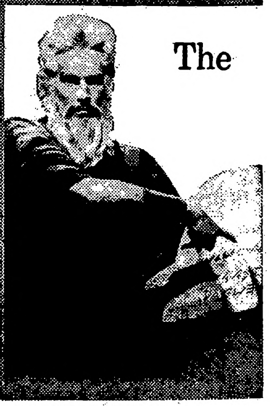

The

Some Of Them:

SACK

duction.
Lewis.
Wayne,
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A Hal Wallis Production.
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Production of
Starring Sophia Loren,
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Starring Cary Grant, Sophia Loren,
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Starring Richard Kiley, Carmen Sevilla.
Co-starring José Guardiola.
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Cole, Eartha Kitt,
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Spectacularly filmed in Europe's
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duction of
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Anthony Perkins,
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KING CREOLE

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Starring Elvis Presley.
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Alfred Hitchcock Production.
Starring James Stewart, Kim Novak,
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R TIME, PLACE

Glynis Johns,
Sean Connery.
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ROCK-A-BYE BABY

Produced by Jerry Lewis.
Starring Jerry Lewis,
Co-starring Marilyn Maxwell,
Connie Stevens, Hans Conreid,
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COUNTRY MUSIC HOLIDAY

Starring Ferlin Husky, Faron Young, Art Ford,
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And Zsa Zsa Gabor.

greatest grossing picture of all time will make boxoffice history across the world...

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THE TEN COMMANDMENTS

VISTAVISION® TECHNICOLOR®

Paramount Pictures

$ Big-Talk Champ Issue of '57: Who Will Bell The Toll Beast?

By FRED HIFT

Home-toll television, and all its manifold possibilities, whether over the air by itself, whether co-tenancy of existing advertising channels, or whether land-line circuits euphemized as "cable theatre" has this claim for preeminence in 1957:

It was the most-talked-about phantom of the year.

Rarely in the history of show biz has an untried idea been more thoroughly discussed, praised and maligned, with emotions running high on both sides of the argument.

What it all adds up to, after screening out the extraneous noises, is that a large segment of the film industry believes in its heart that pay television, in one form or another, will come. This accounts for some of the violent opposition to this projected new service, for those who voice the loudest objection are often those who are most concerned over what toll-tv might do to their business.

Home-toll cuts across all of the entertainment business. Its effects, if it comes, will be felt from the legit stages of Broadway, to the worried frontoffices of the Coast studios and back to the guardians of the Metropolitan Opera. It promises headaches for the sponsored networks and the indie station operator out in Prairieland, U.S.A. As an unborn infant, it already throws a giant's shadow.

Tollvision at Crossroads; Unclear As to Technique

But will it work? And how can it work best? Who will lose, and who will gain? Who will control it?

Although the technical ends of fee-tv have been well worked out, a host of questions remain to be answered. The big issue, of course, is: Shall it be done over the air, or by wire? And, on a different level, shall it be accomplished through a charge system or via cash-on-the-barrelhead? Shall viewers buy a monthly entertainment package, or shall they pay "by attraction?"

Most important, however, are these two unresolved issues: Will there be enough programming to sustain pay-tv, and will the public pay even for the top shows?

Inasmuch as it is the only functioning fee-tv experiment, the Telemovie run in the Oklahoma town of Bartlesville, which got under way in mid-September, has roused a good deal of attention and interest. Yet, this "test tube" is not typical of the kind of conditions tollcasters are likely to encounter in the future; it was not set up for anything but motion pictures, and the method used is one best-suited to a small town (there are only 8,000 tv homes in Bartlesville area), being derived from experience with tv community antenna systems in the area.

To date, Bartlesville is a disappointment. The rate of subscriptions has been slow. There has been outside interference, such as the "poll" conducted by Sen. William Langner, an avowed foe of any form of home payments. A lot of people started and then dropped out. Already, it is plain that the monthly $9.50 charge will have to be supplemented by individual metering devices attached to the homes, allowing per attraction charging and more accurate accounting to program contributors, i.e. the film companies.

Producers Hear Tinkle Of Those Parlor Fees

But Bartlesville has proved that the gleam in the producers' eye, the transmission of films electronically into the home on a much broader scale than that afforded by the theatres, is not a wild dream. There are those who argue that the projection of important productions onto the small tv screen is a waste. What they overlook is that technology doesn't stand still, and that "projection" tv for the home may be a lot closer than hitherto suspected.

The Federal Communications Commission's go-ahead to the tollcasters, to submit applications for three-year tests in markets with four stations or more, has thrown into sharper focus the pro-and-con argument of wire vs. the air. It has also further underscored the anxieties of the broadcasters, who —in their briefs with the FCC in past years—have made no bones about their feelings that, if pay-tv arrives, it is likely to tumble the structure of commercial broadcasting as it stands today.

There are obvious advantages to both air and cable. Latter is much more expensive, particularly when it comes to the big cities where wiring may, in fact, be prohibitive. But the cable can carry five or six channels. It is not restricted as to time inasmuch as closed circuit transmission doesn't come under the aegis of the FCC, and—most important—it doesn't block out any air channels.

Decoding Devices Vexing; Mixed Systems Possible

Over-the-air transmission obviously is much cheaper, though it still requires decoding devices attached to the set. Yet a single channel can carry no more than a single program (unless multiplexing is eventually developed) and the FCC is in a position to sharply limit the time that can be devoted to tollcasting over the air.

Conceivably, in years to come, the pay pattern may be split, with big cities going for air transmission and smaller ones for cable setups. In any case, the broadcasters will, if anything, support the air method on the theory that it at least falls within their ken, whereas cable can be controlled be virtually anyone. A striking example of this came in November, when Thomas F. O'Neil, of RKO Teleradio Pictures, strongly endorsed home-toll via air channels. He called cables impractical and made it plain that his prospective stations would apply for feevee licenses. Even so, the big efforts today—in Los Angeles, Milwaukee, San Francisco, etc. — have been centred on cable, and, in San Francisco particularly, have run into considerable opposition.

But technique in itself is only a part of the problem. The crux of pay-as-you-see is programming. Can pay-tv get enough of it and will it be important enough to convince viewers to pay 25c, 50c or even $1 for the privilege of viewing it. Some say no; that the public will not stand still for shelling out for attractions it has been used to getting free. Others disagree, pointing to the number of shows that now are not going on the air.

Here, again, Bartlesville in its small way provides interesting signposts. Viewers there get three channels clearly from Tulsa. They don't even need community antennas Yet, they appear willing to pay to get new movies in the face of the flood of oldies emanating on the commercial channels. True enough, they get their cabled fare without interruptions for plugs, but the main point is that a good many in Bartlesville seem intrigued by the thought of getting new films.

Video Independent Theatres, which runs the Bartlesville experiment, maintains that attendance at its two Bartlesville houses has not been affected. Theatre operators generally, in their realistic moments, know that this cannot be the pattern: that a family getting brandnew film fare in the home is bound to cut down further on its theatre attendance. But the exhibitors along with others in the industry are themselves coming to the conclusion that the "volume" days are over, whether in Hollywood or at their end, and that the number of theatres probably will diminish in any case.

Video president Henry S. Griffing put it succinctly to this writer: "We are not doing this because we are exceedingly brave, but because we are exceedingly frightened," he said, pointing to the alarming decline in attendance throughout his 160-theatre circuit.

The concept of electronic mass entertainment, sharpened by growing costs in tv which has some believing that, if nothing else, economics will push pay-tv development, has caught the imagination of show business, not only in the U.S. but also abroad.

But to carry it out, an entirely new set of values will have to be adopted. This is broadcasting and it is films. It is both and it is none of these exactly. It is, in fact, a new industry which, years from now, may well dominate the business as we know it today.

Closed-Circuit TV in Color

By FANSHAWE LINDSLEY
(President, Closedcircuit Telecasting System)

There is considerable evidence to substantiate the belief that the reason black-and-white, big-screen, closed-circuit tv volume is off in 1957 is because prospective users have been keeping an interested and hopeful eye on the development of bigscreen color. And the fact that black-and-white volume is substantially off in the last half of '57 whereas big-screen color (which, to be sure, started from scratch in January, 1957) is up, may indicate the beginning of a shift to color for closed-circuit tv business meetings.

In any event, it is an indisputable fact that ever since closed-circuit tv came into existence as a device for the simultaneous coast-to-coast or regional introduction of such corporate elements as new products, ad campaigns, merchandising programs, etc., that the first question on the part of the prospect has been, "When will you be able to offer it in color?" Had the home set owner greeted RCA with but a fraction of industry's interest in closed-circuit color, it is safe to predict that millions of color receivers would have been sold.

Why is there this seeming paradox? And is it a paradox at all? I don't have a color receiver in my home, whereas we have several in our studio. The point is that, for the present, color is far more important and essential to the company disseminating highly important corporate and product information to dealers, distributors and other men in the field than it is to the consumer who flicks on his set at home for pure entertainment.

The reason for this demand for color in closed-circuit tv is obvious when one considers the importance of color in product design, packaging, merchandising programs and advertising campaigns. Many a vice-president in charge of sales has reacted to a black-and-white pitch as follows: "Look here, I've spent a ton of money to put color into my package, my product, my merchandising displays, my ad campaign and I'll be durned if I'll take them out to the most important audience we'll ever talk to, our dealers and distributors, in model-T-style, black-and-white." Now that is a typical and understandable reaction and I believe it accounts for the dismal growth of the closed-circuit industry to date —so dismal has it been, in fact, that there exists a depressing, unpleasant and unprofitable scramble among black-and-white producers for the few crumbs that exist. A situation that hardly adds dignity or stature to the medium itself.

Big Biz Backers

The requirements for a closed-circuit company today are somewhat unique in that it is virtually impossible to start off in a traditionally small way. For one thing, our prospects are the blue chips of industry. Therefore, the ideal ingredients for new closed-circuit company are as many blue chip characteristics as possible. Closedcircuit Telecasting System, or CTS as we are called, has more than enough of the right characteristics to set the stage for rapid growth. Financed by the investment house of Clark Dodge Co., one of its two senior partners, Arthur O. Choate Jr. is board

(Continued on page 43)

ANYBODY RECALL 'FEE' RADIO?

By ROBERT J. LANDRY

Once upon a time there was a hot, new, dazzlingly successful medium called radio. Rather like television, really. Member of the same club. The point which has been obscured by time is that when radio was not much older than television is now, a lot of people, pleading their college education, were saying that it would be a jolly good thing if, as a blessed relief from all the "plug-uglies," there should be an alternative kind of broadcasting, be supported by fees.

So what happened to "subscription" radio?

Well, it would take a Congressional committee to reduce the confused story to numbered chapters, probably leaving the confusion intact. But one thing is clear: The networks hated the idea of subscription radio. So did the stations. So did their time brokers. In fact, aspersions were cast upon the legitimacy and respectability of the whole concept.

The hint was passed: Home-toll was subversive to rugged individualism, the American way of doing things and married love.

World War II, possibly the best thing that ever happened to American radio, washed out "subscription" even as an idea, and it was never more than that. The broadcasters had been in rather a bad way public-relations-wise in the period just ahead of Pearl Harbor and the home-toll talk was part of other nervous possibilities, such as Federal licensing and regulation of networks. (This is up again now vis-a-vis advertising television). The debate whether "fee" could ever survive, or even get airborne, against "free" radio certainly never attained either the volubility nor intensity of the 1957 talkathon anent pay-see, about which Fred Hift writes in a neighboring story.

Something else relates to the abortive agitation of 18 years ago for home-toll radio: Namely, frequency-modulation. The great alibi for all that was wrong in pre-war broadcasting was the scarcity of wavelengths under the amplitude-modulation engineering system. F-M was doped to revitalize radio, open up new and numerous channels, bring fresh brains and money into the industry. Such was the dream.

F-M came along, all right, after the war. Hundreds of stations were indeed licensed. Probably it could be argued that a net addition of much good music partly fulfilled the predictions. For the record: It's anybody's guess to what extent the exploited dream of F-M choked subscription radio to death.

One way and another—arguing habit, gratitude and the sanction of tenure—radio successfully stalled its pre-war critics, the highbrows pitch for home-toll programs, and the F-M promise which was presented in those days as rendering all fault-finding superfluous. So much for a vague chapter of entertainment history.

Today the proponents of home-toll are as commercially hard-bitten as the networks. The struggle has not only been broadened, but the size of the shells being lopped over the garrisons of things as they are more deadly.

One final difference, however: Whereas the great appeal inherent in the idea of"subscription" radio was its pledged freedom from advertising, most of the promoters of today's television-on-a-meter are coy about flatly saying that *would not* accept sponsor's money, along with anybody else's.

The radio acorn may yet grow into a tree.

Another Weep, Another Wail

By ALBERT MARGOLIES

Seated one day near the muted organ in the music room of my *pied a terre* in Greenwich Village, I was, to tell the truth, neither weary nor ill at ease. I was, in fact, full of what I have frequently heard referred to as both pep and vinegar. In that salutory state (it also being Wednesday) my fingers wandered idly through the limpid pages of VARIETY, and after the bizzes and the terrifs and the NSG's and the boffos each caressed me in turn, I was all at once confronted by the following:

"Exhibitors are stepping up their campaign to get Congress to pass a law banning home tollvision."

It stopped me; it made me think a little. And, if confessions are in order, I confess that it turned me within myself. I began to dream; carried back to my comparative youth, just a few oh, so short years ago, let's say 1945. And as often happens in a dream, I vividly experienced again a thing of my past —another stepping up, another calling upon Congress, another law to ban something.

I was carried back to that twelvemonth I had long ago spent taking a comprehensive advanced course in first-aid—a year given over to my love of humanity and a passionate unwillingness to see it suffer. In my dream it was, precisely, the very day I had been graduated, *cum laudanum* (please remember it was a school that taught first-aid, not Latin).

I was walking up a busy Chicago street, holding with possessive pride the parchment scroll that was my Resuscitation Certificate—giving me the right, and indeed imposing upon me the duty, to aid those in distress. This was commencement for me, but little did I know that things would start commencing so soon.

Walking past an imposing edifice adorned with a soft mixture of ionic pillars and neo-gothic sculptural decoration, I was suddenly arrested by a sound of misery. There was a loud weeping coming from the recesses of the building —a weeping, accompanied by what might very well be called a wailing.

Here was the sound of suffering, of pain. I clutched my Resuscitation Certificate in freezing fingers, and found that I could not move another step. Was my vocation coming to fruition so soon? Was my very first moment of usefulness be a very big moment? Was this to be a test—so early, so urgent—of my mettle?

Without another thought, I charged into the building. I found myself in an auditorium, where perhaps a hundred people were seated. It was a meeting of some sort, for there was a chairman on a platform, and a small man writing at a little table at the side.

There was certainly weeping here. And there was also wailing. At half-minute intervals there were cries of dismay and protest from the assemblage. The chairman would intone a phrase or two, and the hundred men facing him would respond, as in some religious ritual.

Sounds Familiar

I looked around with my practiced first-aid eye (over the years I have forgotten what I did with the other one), and I saw that no one seemed to be injured—at least not physically. I looked for the usual signs — blood, convulsions, unconsciousness, the tortured mien of the ill. But I found none. Everyone seemed to be well, rosy-checked, and in full possession of his physical faculties.

Above the platform, just over the head of the chairman was a banner emblazoned with: "Movie Exhibitors of Wherever (MEOW)—Annual Convention." This was apparently a session of the convention, and the chairman was talking about the menace of television.

"Television will put us out of business!" he cried.

There was a tragic outcry of response from the assemblage.

"Television is against the public interest. It will be using up the airwaves, and the air belongs to the people, and if they use it up in waves, what's going to be left for people to breathe!"

Another weeping, and another wailing.

"It's against American traditions to ask people to put a big box in

(Continued on page 43)

Showmanship-Closed Circuit

By NATHAN L. HALPERN
(President, TNT Tele-Sessions Inc.)

Closed-circuit television means different things to different people. It may be employed to observe an atomic reaction, to be a baby sitter or a plant watchdog, or to review check signatures in a bank.

These specialized uses, however, are not closed-circuit television, as we speak of it at TNT. Our kind of closed-circuit television has made its greatest impact in the last decade as a unique, rapid and efficient business communications system.

Offhand, it would seem that this medium is simple—train the camera on an executive, gather the company's personnel before receivers and projectors, and pronto, the message is delivered. Anyone who still harbors this misconception has never witnessed the elaborate and painstaking preparation that goes into the production and execution of a closed-circuit business meeting.

The staging and transmission of a closed-circuit business tele-session is a specialty of its own. In this era of specialization, TNT Tele-Sessions has established a policy of serving its clients by devoting itself exclusively to staging business meetings on closed-circuit television. We feel that such specialization best serves business and industrial clients.

While closed-video borrows from other fields, such as home television, live meetings, the legitimate stage, touring business shows and industrial films, tele-sessions have become a specialty completely and uniquely in their own orbit.

How It Functions

Perhaps a brief detailing of the organization and execution of a closed-circuit business meeting will best demonstrate the numerous factors involved in employing effectively this modern communications system. Suppose a client — be it General Motors, General Electric, IBM, Ford or Chrysler (to name a few of the top corporations that have used closed-circuit frequently)—signs for a closed-circuit tele-session to announce a new merchandising plan to its field representatives across the country.

Immediately there arises the problem of establishing local gathering places where the company's farflung representatives can assemble conveniently. At this moment, our booking personnel, with knowledge of the facilities of every important hotel, auditorium or theatre, goes into action and "nails down" the meeting sites for the specified day and hour.

Simultaneously, arrangements are made with the American Telephone & Telegraph Co. to clear long lines across the country for the established meeting time. Similar arrangements are also made with local telephone companies for the special installation of local loops into the local meeting places.

Our field service representatives are alerted, and our large-screen projectors and equipment, deployed strategically in key market areas throughout the United States, are transported to each meeting place. These field representatives, the most experienced in closed-circuit setups, contact the client's local representative in advance to coordinate the local meeting with the tele-session. The RCA Service representatives, under contract to Tele-Sessions in each city, then check out the projectors, and test them thoroughly for a normal period of a week ahead of telecast time.

Meanwhile, our production and creative staff, headed by Marc Daniels, confers with the client's representatives to determine what kind of show is required for the occasion—a simple executive discussion, a little show of much business and a little integrated entertainment, or a full-blown musical extravaganza. Specializing in closed-circuit programming, we are prepared to handle all kinds of shows. Where the advertising agency produces the program, TNT provides expert big-screen closed-circuit consulting, if desired, and, of course, the complete network facilities.

A larger production may require original book, music, choreography and, of course, professional performers. All of these elements are assembled by Daniels and his staff. Rehearsals are conducted with the same vigor that goes into the production of a Broadway show. In addition to the entertainment portions which are integrated with the company's message, time is set aside for the message of the chief executive officers.

Although the executive may be well versed in the technique of public speaking, his television speech must be so directed that he conveys the feeling that he is personally speaking to each and every individual assembled in the many local meeting places. The usual public speaking methods must be "unlearned" and the executive coached to look at his camera audience during his address. We know that it takes considerable coaching by an experienced closed-circuit showman to make the executive ready for effective appearance—even if the program is simply a shirt-sleeve session. Corporate executives should never—but never—present important messages before video cameras without proper advance preparation.

Camera crews and studio facilities at the point—or points—of origination must be provided. In addition, the crew must be trained in "shooting" for a large-screen presentation. The same cameras as are employed for home television are used; yet the crew must be briefed on how to obtain special effects that are more suited for large-screen viewing.

On the day before the scheduled telecast, field engineers, having already checked out the equipments, install the large screens and projectors in exhibition places across the country. On the day of the show, test patterns are run for several hours throughout the entire network to make sure that quality is achieved everywhere. A final dress rehearsal is held at the origination point. Then air time—and the show goes on.

This details only briefly the enormous preparation and coordination that goes into the staging of a closed-circuit television business meeting. In a single business tele-session, for example, TNT's Operations Department compiled the following statistics: 12,000 miles of television lines were used for a 79-city business hookup, A.T.&T. line charges alone totalling $100,000; 90,000 pounds of projector equipment was shipped and used; and more than 1,500 people were involved in handling the telecast technically.

We think we have created a new form of business meeting and a new form of television. Just as in broadcast television, closed-circuit makes rigid demands on the organizations that create, produce and network it. And since the effectiveness of business communication is at stake, we believe that special talents, special skills and full-time attention are absolute prerequisites.

Closed-Circuit TV Color

Continued from page 42

chairman of CTS. We also have a Rockefeller on our board and among our stockholders are some of the most sophisticated risk capitalists in the country.

To get back to the state of the art of big-screen color tv, and where it stands today, the most meaningful answer will, of course, be given in the next 12 months by those who plan to use it and by those who watch it grow.

CTS' position is probably best understood in terms of the substantial investment we have made and continue to make in it. Meantime, we can report that as a result of 12 months of continuous developmental and experimental work we are delivering a 6 foot x 8 foot color picture. The 6 x 8 foot picture is now an RCA engineering specification for the projection equipment CTS purchased from RCA.

This time last year and into about August of 1957, CTS experienced a few minor technical problems with color projection which led RCA to make necessary modifications in the equipment. This shakedown period is pretty standard with any equipment of this type and from September on, the color definition, brightness, density and overall quality has led to the beginning of a buildup in business volume.

In the past months, CTS has demonstrated to several hundred prospects using as program content for the big screen color demonstrations such network color shows as "Green Pastures," the General Motors show, Army-Navy game, Standard Oil show, and some regularly scheduled color programs.

Last May the Philips Co. in Eindhoven, Holland, demonstrated an engineering model of a new projector that delivers a minimum sized 9 foot x 12 foot color picture. Philips is one of the world's leaders in electronic equiment and, in fact, supply RCA with the color phosphorus tubes and optics used in the color projection system RCA sold CTS. Philips also supplies many of the components in the Todd-AO motion picture projection equipment. CTS has placed an order direct with Philips for some $200,000 worth of this new equipment delivery of which is scheduled for late 1958. This new equipment will be used to augment our present equipment by way of covering large audiences of from 800 to 2,000 with a single screen. Our present 6 x 8 foot picture is up to covering 650 people. Thus, in the case of our Dec. 12 telecast, we used three screens to cover the audience of some 1,700. On most closed circuit networks for business meetings, audiences average about 300 except in New York, Chicago, Los Angeles, Detroit and possibly one or two other cities.

The biggest job the closed-circuit tv companies face is one of selling and promotion. And, until considerably more effort is put in this direction, prospects are going to continue to virtually seek out the medium. This results in an unstable industry because each job ends up by being auctioned off to the lowest bidder who, more often than not, ends up losing money or, at best, breaking even.

We believe that 1958 will be a good year for closed-circuit tv business meetings because the medium is most effective when business in general is off and management depends more than ever on the performance of dealers, distributors, regional executives and others in the field. Under these conditions, it makes sense to divert a portion of consumer ad dollars to hypoing, informing, and, in general, supplying strong homeoffice leadership for the men on the firing line.

Another Weep

Continued from page 42

their living rooms!" The chairman pointed to the flag.

"Oh-oh-oh- . . ."

"Just imagine what it's going to cost the average American family! And they can get it on radio for nothing!"

"No-no-no-no . . ."

"It will only line the pockets of the dollar-hungry promoters of television!"

"Never—never . . ." responded some. "They're taking the bread out of our mouths," responded others.

"Let's pass a resolution!" declaimed the chairman. "Let's get Congress to pass a law banning television!"

Weeping. Wailing. And more weeping and wailing.

"Resolved, that there be no such thing as television! MEOW is unanimously against it!"

That did it. The lamentations stopped. The men in the auditorium rose as one. They shook each other's hands, and they slapped each other's backs. They laughed and laughed, and they lit each other's cigars.

On my way out of the auditorium, back toward the streets of Chicago, I heard one man, his cheek still glistening with recent tears, say to another, "Anyway, now we can be sure of one thing. Television will never, never come. Congress will surely legislate it out of existence."

Ah, yes. As I leafed through VARIETY, I remembered what happened that day all those years ago; I remembered it as I come across this newest of determination on the part of exhibitors to get Congress to pass a law. Unfortunately, that time they didn't succeed. Unfortunately? I wonder. For a number of men in that auditorium that day—including the chairman—mind you—now own television stations.

Now who knows what will happen with their current law against tollvision? Who knows?

The Vital Statistics Of Closed-Circuit Telecasting

By WILLIAM P. ROSENSOHN
(V.P., TelePrompter Corp.)

Closed-circuit television, it is applied to business communications, is a relatively young medium. The first large screen multicity sales meeting took place in December of 1952. During the year 1953 no similar use was made of the medium. Then in 1954 using the medium became a much more important and frequent event. For example, in January 1954, Ford, Sealtest and Dodge all held important sales meetings. All told, in 1954 there were approximately 15 major closed-circuit meetings held. The total dollar volume for the field was about $1,200,000. 1955 saw a steady though not dramatic increase in the use of this television medium. There were about 20 meetings held and the total dollar volume was about $1,700,000. Perhaps the most interesting development in the years 1954 and 1955 was the fact that closed-circuit meetings, which at first were held almost exclusively in theatres, were transplanted to hotels which offered far more suitable surroundings for the programs. In 1956 the volume and number of meetings again showed an increase. There were approximately 25 closed-circuit meetings put on and the total dollar volume was in excess of $2,000,000.

Continuing the growth pattern, 1957 has seen approximately 35 important closed-circuit meetings, with a dollar volume in excess of $2,400,000.

Since closed-circuit television offers so many important inherent advantages, such as economy, impact, flexibility and coverage, it is pertinent to ask: Why then hasn't the medium grown at a more rapid rate? Of equal importance can be the question, what can we look for in the immediate future as far as the growth pattern of the medium is concerned?

Not Clear on Its Meaning

To begin with, closed-circuit television has suffered from the fact that very few people know just exactly what it is, what it does and what it costs. A widespread educational program has never been undertaken. While it is true that individual companies in the field have endeavored through their own personal efforts to establish the value of the medium, these efforts have generally fallen far short of the desired target of familiarizing all prospective users with the medium's value. Further, the fact that the medium has been used by large companies, such as General Motors, Ford, Chrysler and U. S. Steel, has tended to discourage smaller companies, because they feel that the medium must of necessity be too costly for their company's budget.

Another point to be considered is that initially the very equipment and facilities used for putting on a closed-circuit program left considerable room for improvement. Each closed-circuit telecast, for example, is viewed at a reception outlet through the use of a large screen projector. These projectors are capable of producing a picture ranging in size from 9' x 12' to 15' x 20'. It has only been recently that General Precision Laboratory has, through the design of a new optical system, been able to manufacture a projector of suitable quality and brightness. At the same time, the facilities of AT&T, which must be used to interconnect the cities of any network, have been improved immeasurably since the early days of the medium's growth. In many areas microwave relay facilities have replaced coaxial cable. This has meant that the closed-circuit telecast can be transmitted to all the cities on the network with a minimum of distortion.

Over and above educational and technical reasons for the limited growth of the medium, perhaps there is another even more significant factor to consider—cost: Use of the medium today generally costs between $1,800 and $2,200 per city. Thus a 30-city telecast would cost anywhere from $54,000 to $66,000. This price would include all elements connected with the closed-circuit telecast, such as the production, origination, transmission and viewing facilities. For a large company this is not a staggering sum. However, to a small company, or a company with perhaps a limited sales or field force, this could be considered as too large an expenditure. Of course, in determining the cost of a closed-circuit telecast, it is important to relate the total price to the number of viewers. Thus, if in a 30-city telecast an audience of approximately 500 per city were to attend, the cost per viewer, would be approximately $4. If only 250 attended, then the cost would be approximately $8. When the cost is so reduced it is easy to see that reaching a field force through closed-circuit television is far cheaper than bringing a group, however small, to a central point.

The Cost Factor

It is also generally cheaper than having special film made for distribution and in this connection closed-circuit offers a unique advantage in that a kinescope recording of the telecast can be had for future use without any charge over and beyond the cost of the telecast. Nevertheless, it is my judgment that to increase the growth of the closed-circuit medium everything possible should be done to bring the cost down to a minimum. Obviously, the less expensive the cost, the more companies, large and small, will be able to use it. To bring down the cost the most effective thing to be done would be to increase the volume of business in the medium. In order that this point can be fully understood, let me explain that many of the cost factors of putting on a closed-circuit telecast are such that the facilities provided can be used and re-used with small additional cost.

This means, for example, if a local loop, (connection between the termination of the long lines and the viewing outlet) is installed in a hotel, the cost is approximately $500. This loop can be used again for a 30-day period at slight additional cost. Thus, if there were to be only one user of the loop, the cost to the client would be $500. However, if there were to be five users during the 30-day period, then each use would be approximately $100. To increase volume it is my very strong belief that closed-circuit television must be taken out of the category of being a medium for special or emergency events. While it is certainly true that closed-circuit can be used for the introduction of new products, it is even more emphatically true that closed-circuit can be used as a regular means of communications between management and its field force. Thus, if closed-circuit television were to be set up on a basis whereby it could be integrated into a company's overall communications program and whereby a certain number of meetings could be scheduled in advance, the volume of the medium can be increased tremendously and the cost per telecast reduced substantially.

In thinking of closed-circuit we must understand that we are talking about more than a medium for sales meetings. It can be, in fact it has been, used for such important uses as fund-raising, educational (doctors), changing a company's name, and stockholder meetings. Closed-circuit television is, by and large, the most effective way for management to keep in touch with its field forces. As the market tends to become more of a buyers market it will be increasingly important for companies, both large and small, to keep in constant touch with their sales and field force. In this connection and in this area closed-circuit should play a vital role.

Now as to the volume to be expected in 1958. Based upon the business that TelePrompTer has already booked and upon the general interest that exists in the field, I would not hesitate to predict a total volume of $4,000,000. By 1960, I think it is safe to expect an annual volume of $10,000,000. Closed-circuit television will continue to grow at an accelerated rate. It represents a substitution of a transportation of ideas for a transportation of men.

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Commemorating Universal's 45th Anniversary

To the world over
the sapphire is the symbolic gift in recognition
of 45 years...and in this tradition
Universal offers the "jewels" of its production
program...15 outstanding features designed
to shine brightly at your box office. Once again
Showmen everywhere are enthusiastically
invited to participate in this drive...and to
share in this most important single sales event
in U-I history. It is indeed an assemblage of
product with the widest possible "built-in appeal"
designed to fit the needs of every kind of theatre
in every type of situation.

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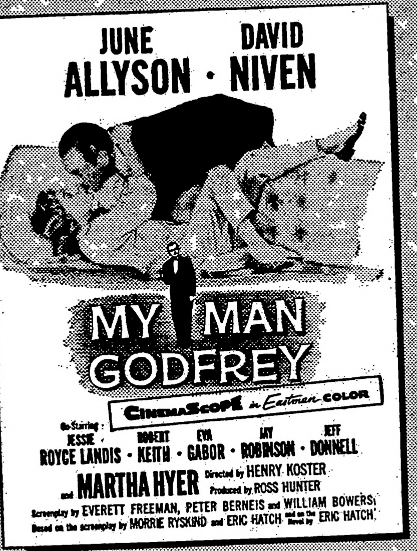
Now, more than
ever, it's U and I!

Universal International®

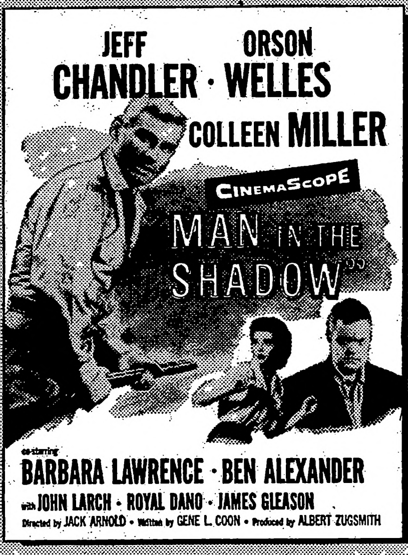


JUNE ALLYSON · DAVID NIVEN

MY MAN GODFREY

CINEMASCOPE in Eastman COLOR

Co-Starring:
JESSIE ROYCE LANDIS · ROBERT KEITH · EVA GABOR · JAY ROBINSON · JEFF DONNELL
and MARTHA HYER
Directed by HENRY KOSTER
Produced by ROSS HUNTER
Screenplay by EVERETT FREEMAN, PETER BERNEIS and WILLIAM BOWERS
Based on the screenplay by MORRIE RYSKIND and ERIC HATCH and on the novel by ERIC HATCH

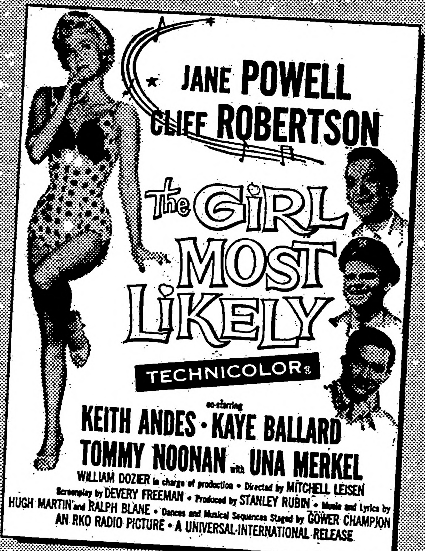


JEFF CHANDLER · ORSON WELLES
COLLEEN MILLER

CINEMASCOPE

MAN IN THE SHADOW

co-starring
BARBARA LAWRENCE · BEN ALEXANDER
with JOHN LARCH · ROYAL DANO · JAMES GLEASON
Directed by JACK ARNOLD · Written by GENE L. COON · Produced by ALBERT ZUGSMITH

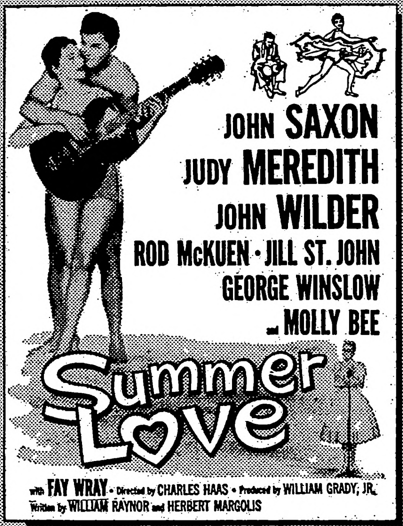


JANE POWELL
CLIFF ROBERTSON

The GIRL MOST LIKELY

TECHNICOLOR®

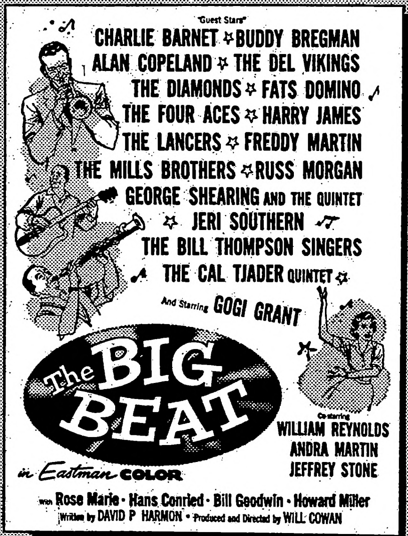
co-starring
KEITH ANDES · KAYE BALLARD
TOMMY NOONAN with UNA MERKEL
WILLIAM DOZIER in charge of production · Directed by MITCHELL LEISEN
Screenplay by DEVERY FREEMAN · Produced by STANLEY RUBIN · Music and Lyrics by
HUGH MARTIN and RALPH BLANE · Dances and Musical Sequences Staged by GOWER CHAMPION
AN RKO RADIO PICTURE · A UNIVERSAL-INTERNATIONAL RELEASE



JOHN SAXON
JUDY MEREDITH
JOHN WILDER
ROD McKUEN · JILL ST. JOHN
GEORGE WINSLOW
and MOLLY BEE

Summer Love

with FAY WRAY · Directed by CHARLES HAAS · Produced by WILLIAM GRADY, JR.
Written by WILLIAM RAYNOR and HERBERT MARGOLIS



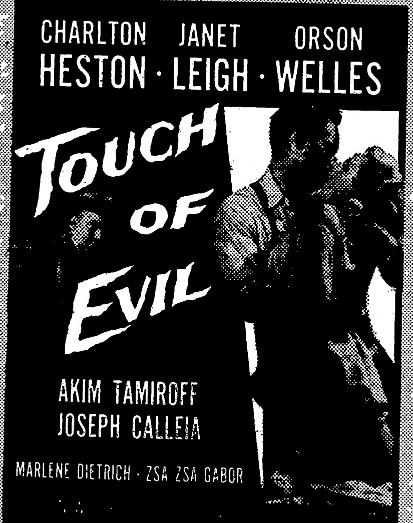
"Guest Stars"
CHARLIE BARNET ☆ BUDDY BREGMAN
ALAN COPELAND ☆ THE DEL VIKINGS
THE DIAMONDS ☆ FATS DOMINO
THE FOUR ACES ☆ HARRY JAMES
THE LANCERS ☆ FREDDY MARTIN
THE MILLS BROTHERS ☆ RUSS MORGAN
GEORGE SHEARING AND THE QUINTET
☆ JERI SOUTHERN
THE BILL THOMPSON SINGERS
THE CAL TJADER QUINTET ☆
And Starring GOGI GRANT

The BIG BEAT

in Eastman COLOR

Co-starring
WILLIAM REYNOLDS
ANDRA MARTIN
JEFFREY STONE

with Rose Marie · Hans Conried · Bill Goodwin · Howard Miller
Written by DAVID P HARMON · Produced and Directed by WILL COWAN

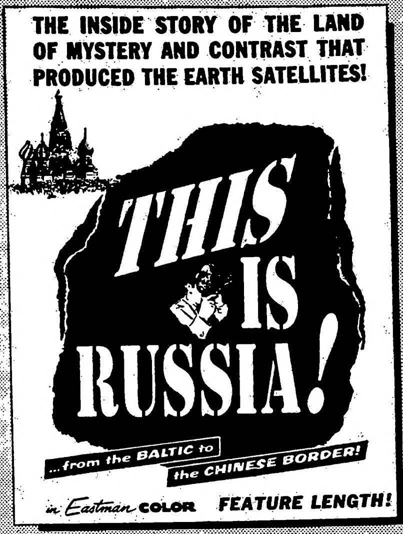


CHARLTON HESTON · JANET LEIGH · ORSON WELLES

TOUCH OF EVIL

AKIM TAMIROFF
JOSEPH CALLEIA

MARLENE DIETRICH · ZSA ZSA GABOR

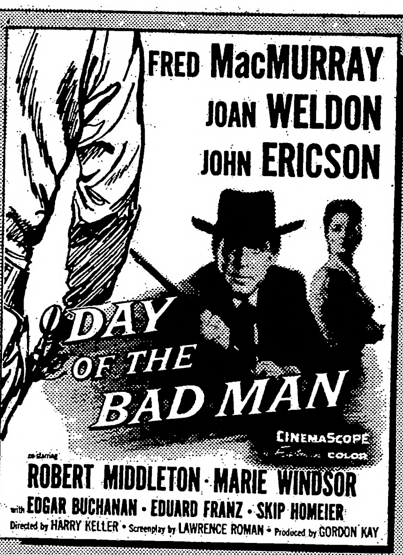


THE INSIDE STORY OF THE LAND OF MYSTERY AND CONTRAST THAT PRODUCED THE EARTH SATELLITES!

THIS IS RUSSIA!

...from the BALTIC to the CHINESE BORDER!

in Eastman COLOR FEATURE LENGTH!

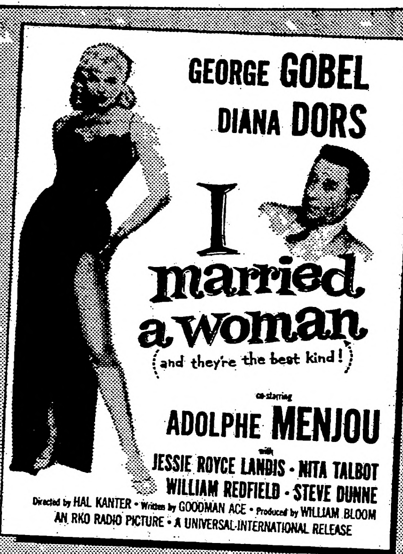


FRED MacMURRAY
JOAN WELDON
JOHN ERICSON

DAY OF THE BAD MAN

CINEMASCOPE
Eastman COLOR

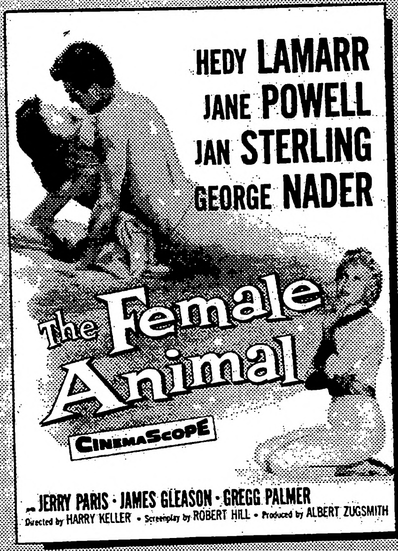
co-starring
ROBERT MIDDLETON · MARIE WINDSOR
with EDGAR BUCHANAN · EDUARD FRANZ · SKIP HOMEIER
Directed by HARRY KELLER · Screenplay by LAWRENCE ROMAN · Produced by GORDON KAY



GEORGE GOBEL
DIANA DORS

I married a woman
(and they're the best kind!)

co-starring
ADOLPHE MENJOU
with
JESSIE ROYCE LANDIS · NITA TALBOT
WILLIAM REDFIELD · STEVE DUNNE
Directed by HAL KANTER · Written by GOODMAN ACE · Produced by WILLIAM BLOOM
AN RKO RADIO PICTURE · A UNIVERSAL-INTERNATIONAL RELEASE

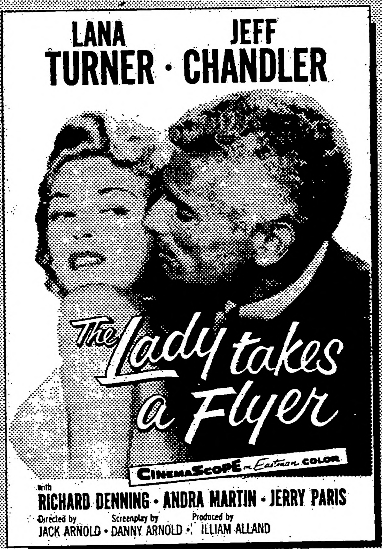


HEDY LAMARR
JANE POWELL
JAN STERLING
GEORGE NADER

The Female Animal

CINEMASCOPE

with JERRY PARIS · JAMES GLEASON · GREGG PALMER
Directed by HARRY KELLER · Screenplay by ROBERT HILL · Produced by ALBERT ZUGSMITH

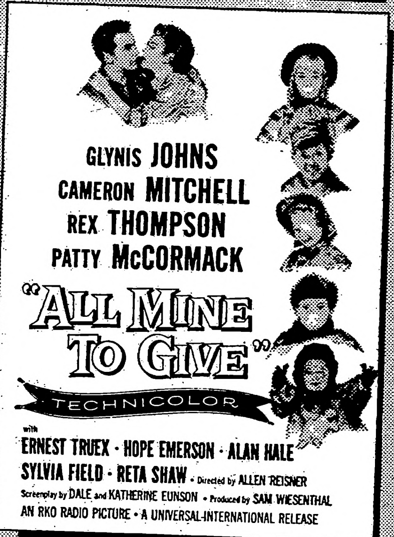


LANA TURNER · JEFF CHANDLER

The Lady takes a Flyer

CINEMASCOPE in Eastman COLOR

with
RICHARD DENNING · ANDRA MARTIN · JERRY PARIS
Directed by JACK ARNOLD · Screenplay by DANNY ARNOLD · Produced by ILLIAM ALLAND



GLYNIS JOHNS
CAMERON MITCHELL
REX THOMPSON
PATTY McCORMACK

"ALL MINE TO GIVE"

TECHNICOLOR

with
ERNEST TRUEX · HOPE EMERSON · ALAN HALE
SYLVIA FIELD · RETA SHAW · Directed by ALLEN REISNER
Screenplay by DALE and KATHERINE EUNSON · Produced by SAM WIESENTHAL
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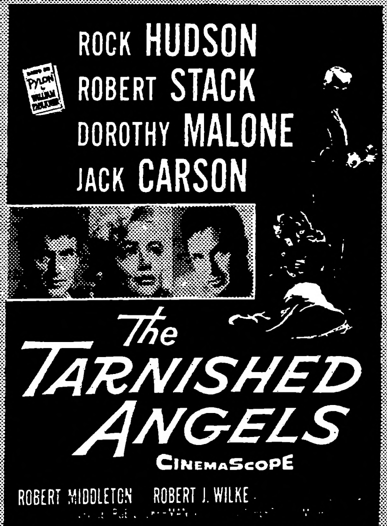


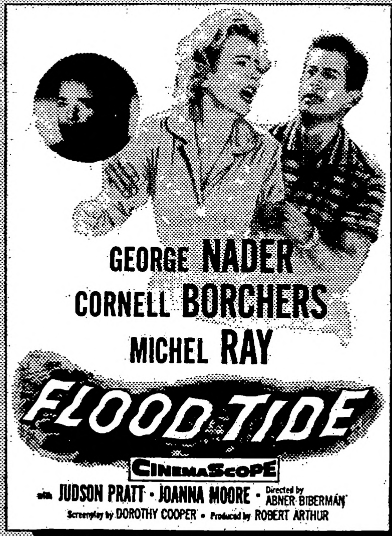
ROCK HUDSON
ROBERT STACK
DOROTHY MALONE
JACK CARSON

PYLON

The TARNISHED ANGELS

CINEMASCOPE

ROBERT MIDDLETON ROBERT J. WILKE

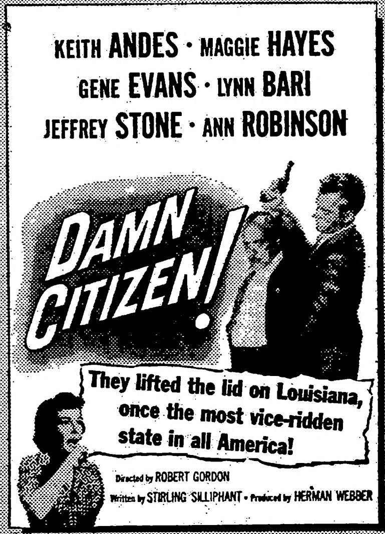


GEORGE NADER
CORNELL BORCHERS
MICHEL RAY

FLOOD TIDE

CINEMASCOPE

with JUDSON PRATT · JOANNA MOORE · Directed by ABNER BIBERMAN
Screenplay by DOROTHY COOPER · Produced by ROBERT ARTHUR



KEITH ANDES · MAGGIE HAYES
GENE EVANS · LYNN BARI
JEFFREY STONE · ANN ROBINSON

DAMN CITIZEN!

They lifted the lid on Louisiana, once the most vice-ridden state in all America!

Directed by ROBERT GORDON
Written by STIRLING SILLIPHANT · Produced by HERMAN WEBBER

... and these Pictures Currently in Release!

"MAN OF A THOUSAND FACES"
in CinemaScope

"QUANTEZ"
Eastman COLOR in CinemaScope

"The UNHOLY WIFE"
Technicolor

"SLAUGHTER ON 10th AVENUE"

"ESCAPADE IN JAPAN"
Technirama · Technicolor

"SLIM CARTER"
Eastman COLOR

"THE MONOLITH MONSTERS"
"LOVE SLAVES OF THE AMAZON"
"THE VIOLATORS"

and there's always
"TAMMY AND THE BACHELOR"

Adult Books Into Films Can Bring Back That 'Lost' Audience

By JERRY WALD

Hollywood.

The completion of the job of bringing America's phenomenal bestseller, "Peyton Place," to the screen, has led me to reflect on the varied problems faced by a producer when he starts out to film the pages of a widely - read novel. In today's picture market, where each film must be a special and unique attraction, the value of a "pre-sold" story property cannot be underestimated and, one of the chief sources of such properties are long-selling or best-selling books.

Jerry Wald

No novel, however, is readymade for transfer into a screenplay and it has occurred to me, that by taking "Peyton Place" as an example, it might be illuminating to direct a sharp glance at the problems encountered in adapting it.

Harvey Breit, who until very recently wrote an interesting weekly column on literary matters in the Book Review section of the N. Y. Sunday Times, commented that it was necessary to change the general structure and other story elements in adapting most novels to the screen. He further said that filmgoers had no right to expect, as they often appeared to, a literal transcription of a book into a motion picture. He pointed out that elements which might be exciting verbally in a novel just wouldn't work visually and that changed endings usually grew logically out of the changes necessarily made along the way. A happy ending, for instance, to the film of a book that ended sadly wasn't just an appendage tacked on to please the public.

Those were pleasant words coming from someone on the novelist's side of the fence because they bore out what I have discovered during my career as a producer of films. We must always remember that the motion picture, as a creative medium, has its own special requirements and inner laws, just as the novel has as a literary form and the legitimate theatre as a dramatic form. There is a lot of flexibility between these mediums, but one cannot literally be transferred into another. To film a novel page by page would result in a film of impossible length and tedium. I know of only one case where this was actually attempted: in 1923 when Eric von Stroheim set out to film Frank Norris' naturalistic novel, "McTeague." He apparently succeeded, although the executives were so horrified by its length that they cut it down to 10 reels, letting the devil take the hindmost, after ZaSu Pitts, who starred in it, claimed that "it took all day to view it." Film critics are still divided in their opinions as to whether or not the film was improved by the necessarily merciless cutting.

A Different Medium

Another example of the impossibility of literally transferring one medium into another can be seen in the early talkie versions of Broadway plays, when plays were filmed just as they were staged. The camera was simply used as a recording mechanism and the results were awful. The lesson this taught us was that the camera must be used as more than just a *witness* to action: it must *participate*, as it is an important creative tool.

Films must be constructed to achieve their own unity of style and form and, in this regard, the novel can best serve as the "raw material." A good novel gives you a group of well-realized characters, a series of good dramatic situations and a compelling story line, all of which can be utilized in the film—but, they must be rearranged and reshaped in terms of the motion picture medium. This, of course, means that liberties must be taken with the original material. But *what* liberties?

How can you change things without destroying the intent and purpose of the novel? How can the necessary changes be made without disappointing and frustrating the book's admirers when they view the results in the film? This is a tight-rope that everyone involved in its adaptation to the screen, including the producer, the author of the screenplay, the director, the cinematographer and the players have to tread with agility. An effort must be made to hold true to the *spirit* of the original. The elements which made the novel a success must be analyzed and retained, even though their form may have to be changed and, by so doing, a film is often an improvement of the raw material. A great many excellent motion pictures have been made based on second-rate material.

In general, however, a film can only benefit by being based on a really fine novel or stage play, for the richness of the original material is bound to make itself felt on the screen. It's far easier to make a film from an embarrassment of riches than it is to try and develop a good screenplay from original material lacking in both incident and idea.

Matter Of Selectivity

"Peyton Place" was especially rich in the ingredients necessary to a good screenplay and John Michael Hayes, who was assigned to adapt it, found that his main problem was to avoid the portions which might be considered objectionable, without eviscerating the main story. He succeeded by retaining the *motivations* of the characters, portraying the scenes of explicit sexuality in more delicate terms.

I have long believed that, within the limits of the Motion Picture Code, any subject could be treated so long as it is done within the bounds of good taste. A motion picture producer must strive always to neither offend the innocent nor frustrate the intelligent.

In analyzing the elements that contributed to the tremendous success of the novel, "Peyton Place," we found what is found in all widely popular books, whether they are popular books, whether they are ephemeral bestsellers or acknowledged classics: *hard core of moral truth.* From this we built a film that is thematically strong and which has something vital to say to people everywhere.

Every good story radiates outward in its effect from the particular to the universal and the most successful books, as well as motion pictures, deal with universally felt emotions. By emphasizing them and portraying our characters with compassion and honesty, we were successful, despite all the necessary departures and changes from the original, in capturing in the film, Peyton Place, and its citizens in a way which gives a sense of happy recognition to the readers of the book.

The motion picture, as a medium of expression, is one of the most effective available to man. Motion Pictures have it within their power to appeal to a mature and increasingly well-educated world public and, while a great deal of attention has recently been directed toward attracting the teenage audience, I do not think we should underestimate the value of also making films which will challenge and interest adults. The right film will always bring out the "lost" audience and stimulate a fresh interest in motion pictures in general.

As television has assumed the burden of supplying the hackneyed series and run-of-the-mill product which was previously a staple of the industry, it leaves motion picture producers with no alternative but to pursue a high standard of distinction, and this opportunity should be welcomed by all of them. It is the *uncommon* film that will entice people away from their homes and into the theatres these days and part of this uncommoness can be realized by bringing the work of our finest writers to the screen. In line with this belief I have scheduled "The Long, Hot Summer" and "The Sound And The Fury" by America's Nobel prizewinning novelist, William Faulkner; "The Big War," by Anton Myrer, and "March The Ninth" by R. C. Hutchinson for production in 1958. These uncommon books will all make uncommon motion pictures.

I am certain that the next few years will see the production of many films based on novels of literary distinction and that their distinction will be transferred to, maintained—and enhanced—on the screen.

Beer & Shop Hours

Continued from page 17

elty as tv, and are an even greater threat to our boxoffice because they encourage unlimited spending of the family income.

Hypertension is of course synonymous with theatre business everywhere. Our history is one of recurring crises and those who have won through many tough times in the past will recognize the signs and face up to our newest challenges with undiminished confidence in the inherent strength of the motion picture to see this one through to a successful conclusion.

Of course there is nothing novel about a boxoffice recession. They have happened many times, but mostly as the result of fluctuating national economy. This time it is remarkable and more serious because it stems from a different cause—the emergence of powerful new competitive forces in the field of entertainment itself.

The whole pattern of living in this country is undergoing a vast change. The days when the cinema and outdoor sports provided the major recreation for the masses are gone and new habits are forming.

I have always made it clear to my theatre organization, that we can best encourage producers to invest capital in first class motion pictures, and thereby ensure a healthy, progressive industry, by concentrating on salesmanship. The testing time for salesmanship has come, a time to sharpen the appeal of the cinema with ingenuity and with continuity to drive it home.

Recently I pointed out one fortunate factor in our favor in this country. Independent research has revealed that up to 90% of the young people between 15-18 years go to the movies at least once a week.

Clearly our chief objective must be to capitalize on this habit. We must strengthen picture - going among children and teenagers and at the same time find new methods for bringing back lost audiences among the older age groups. Drive-In theatres are now a force in this mission to win back lost patrons and this phase of expansion is being strongly developed.

At this moment, as we in Australia experience the greatest threat to the boxoffice in our history, we take confidence in the knowledge that we are part of an enormous world - wide industry which has always gained new strength from the challenges of the past.

We believe we will not only survive this critical five years period but that we will come out of it a bigger and better industry, matching the growth of the Australian nation itself.

BERNIE KAMBER ON N.Y.-TO-L.A. SWING

Bernard M. Kamber, newly appointed ad-pub director of Hecht-Hill-Lancaster, will be dividing his time between New York and the Coast from now on.

He'll stay west while a picture is in production and shift to the east as it moves into distribution.

Show Biz Fictionary

By NOEL MEADOW

Film with 'a message': TV commercial.

"Summit talk": Sweet nothings while necking in the balcony's top row.

Remote control: Operating a film studio owned by a bank.

Whodunit: Careful grammarians say "whomdunit."

Long-term contract: Swell, if it's got enough 10-day options.

Sex film: Emotion picture.

Hi-fi: O.K., and you?

Anti-trust: Terms, cash.

Equal time: Reciprocal courtesy any con would offer a judge.

Meticulous: Author of "Peyton Place."

Best seller: Book with the most four-letter words that everyone knows already.

Sequel: "Les Men," starring Marlon, Rex and Porfirio.

Horror movie: Anyway, that's what the critic called it.

Kiss-and-Tell: What the ingenue reveals after a private audition.

Sputnik: Aerial exploitation stunt for low-cost family trip to the moon.

The end of everything: The popcorn machine broke down.

Biological urge: Felt by a student who heard it's easier than chemistry.

Fifth Amendment: Won't talk even to the fourth or sixth.

Monday morning quarterback: Returning the two bits borrowed Friday.

Working press: A busy tailor's steam machine.

Free verse: Editors just don't pay for it.

Sonata: Frankie.

'You could be replaced': What the TV serviceman is thinking about every tube in your set.

Husband & wife team: He's had plenty of practice, but still hasn't caught a single one for her pitched curves.

Smoked ham: Actor fleeing a burning building.

Isolation booth: They put him there because his fevered thinking may be catching.

Sneak preview: A quick look under the pot-lid.

Labor dispute: Difference of opinion between two obstetricians.

Expense account: Creative writing.

Cocktail hour: Has 150 minutes, but faster than the average 60.

Molotov cocktail: It was OK till the Kremlin dropped a mickey into it.

Murder mystery: Why wasn't it done sooner?

Madison Square Garden: Available for bar-mitzvahs and "Around The World In 80 Days" parties.

Press conference: Hooch, Hoopla and Hoocares?

Station break: When a network buys all its time.

Party of the second part: By then, everyone's loaded and the action starts.

3-Ring circus: A Rheingold Girl Contest with a Ballantine label.

Sponsor: Psychiatrists say he is the "father symbol" in a TV show company. And since it's smart to hate your father . . .

Script girl: Burlesque queen.

All rights reserved: Engagement ring.

Bonanza: Good with cream.

Swell racket: "For whom the TV tolls."

Miltown: A drug on the market.

Screen synopsis: Boil it down enough and you've got a shooting-script.

'Get lost': Second-stage rocket in the Boy-Meets-Girl formula.

Incidental music: In early talkies, it covered a lull in dialog. Now: same thing.

Thespian: Can't hardly get that kind any more.

'Don't call us, we'll call you': The brush even Fuller never dared to make!

Ravioli: Movie theatre on Broadway.

Residual rights retained: a legal separation.

Reverted to public domain: A divorce.

Guest shot: 1. About time, too. 2. By which host?

Capital gains tax: Minimum fine imposed by Government because they didn't actually catch you working for it.

Backstage: On opening night, a branch office of Western Union.

Windfall: Instant Cadillac.

Appendix: In a book, even streptomycin doesn't help.

Loot: Ancient harp.

Perfect 36: Yeah, but '46 was still better.

"What have you done for me lately?": Memory test no one can pass.

Dressing room: Capacity of a mayonnaise jar.

Muttnick: Flying sausage.

Double take: Grafter on a payroll, too.

Double negative: For widescreen.

Laid an egg: For which they blame everybody but the hen.

Disarming: Venus de Milo.

Jurisdictional dispute: Old union organizers never die; they just raid away.

Fuss and feathers: Thanksgiving Day dinner.

Broadway legit boxoffice: The grill keeps the inmates from biting the customers.

Incongruous: Where your Representative sits.

Upsurge: A haughty actor.

Patent pending: Hands off till we can get rid of some more stock.

Togetherness: 1. Lox and bagels. 2. Pay-TV.

Rack and ruin: Hanging your coat in a nightclub.

Atlas: Finally.

Going steady: Good mobility after the office party.

Good mixer: Favorite bartender.

Oboe: Dispossed from the Bowery.

Pica: Cheap skate.

Psychiatrist: Press agent for a couch.

21 plus: A smart restaurant.

Rank and file: A safecracker's tools.

38-20-36: I can dream, can't I?

Penny pincher: The only kind who can operate safely in a crowded subway.

Riot act: Used to be next-to-closing at the Palace.

Tome: Where General Grant is buried.

Evolution: Inspiration for the DAR.

Bingo: Don't laugh. It got on an election ballot—and won!

Stage entrance: Don't they all!

Layman: The guy with the most professional-sounding opinion.

Fickle: Goes good with a pastrami on rye.

Martinet: I'll take mine dry.

Rotunda: A fat comedian.

Ventriloquist: I'll take the check, waiter."

Optimist: The guy who mails a postcard marked, "Personal."

"Go fight City Hall": Expression implying a moral victory.

Do-It-Yourself: How to save big money before calling in the pros to repair the damage.

Blue chips: No margin for error.

The way the ball bounces: Depends on how hot the combo is.

Hangover: A stunt man.

Middleman: One who gets it in the end.

Boston Pops: Carbonated beverage with a New England accent.

Movies: Well, some of them will never substitute for a cathartic.

Fashion plate: Where a catcher wearing a tuxedo stands.

Dude: The guy who puts shoe trees in his rubbers.

Fiasco: Painted by a poor man's Picasso.

To whom it may concern: A stab in the dark.

Repeating rifle: One loaded with radishes.

No international unity: A double date involving Brigitte Bardot and Jayne Mansfield.

Aftermath: Biology, civics, etc.

Open and shut case: Only one drink to a guest.

Close to the vest: Gravy spots.

Strictly for the birds: Audubon Society.

Strange bedfellows: The honeymoon is over.

"Let's look at it in another light": Time to change the light bulb.

Old wives' tales: Slenderella.

Senile: But see Naples first.

Pragmatic: Going to have a baby.

Elbow bender: A chiropractor.

Statute: Something in public parks.

"The New Moon": Operetta turned satellite.

Egoist: One who sees "I" to "I".

Snake eyes: Point of no return.

Inundate: Busy tonight. Try me next week.

Pathologist: Road-map maker.

Breach: Runs along the ocean.

GREETINGS
AND BEST
WISHES FROM
COLUMBIA
TO ALL
OUR
EXHIBITOR
FRIENDS

WE PLEDGE
OUR SINCERE
COOPERATION
TO HELP MAKE
THE COMING
SHOWMAN'S
YEAR A
FABULOUS ONE
FOR YOU.

Film Reviews

The 7 Hills of Rome

(MUSICAL—COLOR)

(Filmed in Rome)

Lanza's back and Metro's got him for b.o. returns on songs and scenery. Plot liberties extreme but not crucial.

Metro release of LeCloud Production (coproduction by Metro-Titanus-Mario Lanza-Lester Welch), produced by Welch. Stars Mario Lanza; features Renato Rascel, Marisa Allasio, Peggie Castle. Directed by Roy Rowland. Titanus chief of production, Silvio Clementelli. Screenplay, Art Cohn and Giorgio Prosperi, from story by Giueseppi Amato. Camera (Technirama), Tonino Delli Colli & Franco Delli Colli; music composed and conducted by George Stoll; music supervisor, Irving Aaronson; editor, Gene Ruggiero; choreographer, Paul Steffen; first asst. director, Mario Russo; asst. directors, Maria Teresa Girosi, Tina Marchetti Clerici; music editor, Peter Zinner; arranger, Carlo Savina; sets, Piero Filippone & Luigi Gervasi; costumes, Maria Barony Cecchi; sound, Mario Messina; makeup, Otello Fava; hair stylist, Tina Cessetti & Marcella Cecchini. Tradeshown N.Y., Dec. 20, '57. Running time, 107 MINS.

Marc Revere	Mario Lanza
Pepe Bonelli	Renato Rascel
Raffaella Marini	Marisa Allasio
Carol Ralston	Peggie Castle
Beatrice	Clelia Matania
Anita	Rossella Como
Carlo	Amos Ravoli
Luiggi	Guido Celano
Director Ulpia Club	Carlo Rizzo
Romoletto	Marco Aulli
Commissario Rugarello	Giorgio Gandos
Franco Cellis	Carlo Guiffre
Landlady	Adriana Hart
Mr. Fante	Patrick Crean
Helicopter Pilot	Pennachi
Mrs. Stone	April Hannessy
Miller	Stuart Hart
Street Singer	Luisa DiMeo

"Three Coins in the Fountain" started the easy-chair, cinematic Cook's Tour of Rome in Technicolorful celluloid and Mario Lanza's "The Seven Hills of Rome" completes it. Between the Lanza voice and the eye-filling Technirama production's values Metro has a global boxoffice winner.

There is no gainsaying Lanza's compellieng voice. There is also no gainsaying that he does make impact. "The Seven Hills of Rome" marks his celluloid comeback, after four previous Metro pictures. It's also his first overseas production, jointly made by Metro with Titanus and LeCloud, the Lanza-Lester Welch unit which, while they were at it, also made an all-Italian version.

There are story lapses and towards the end there is a marked histrionic breakdown along with the script's shortcomings but, for the major portion of the film's unfolding, it is a vocal tour-de-force for the star and an arresting closeup of one of the most colorful and historic capitals of the world.

In this respect scripters Art Cohn and Giorgio Prosperi (based on Giuseppi Amato's original), director Roy Rowland and producer Lester Welch have cannily set an ultramodern plot motivation against the Eternal City's famed background.

The Italo-GI influences via the street-scene jamsession, showing the rock 'n' Roman kids very hip to the jive, segues into highly acceptable Lanza impressions of Perry Como, Dean Martin and Frankie Laine. When he did the Satchmo takeoff the dialog read, "Armstrong, no he ain't Italian, but he don't have to be; he's good too!"

A post-allnight party calls for a friendly stowaway guest; in the bohemian atelier of pianist-songsmith Renato Rascel—an excellent comedian, by the way—taking his host on an early-dawn helicopter aerial closeup of Rome and its environs. Lanza is Rascel's American cousin on his first trip to Rome. Plot motivation is a jealous chase after Peggie Castle, his socialite American fiancee. Lanza is also on the low-flying panoramic view of the Roman scenery as is Marisa Allasio, local girl whom Lanza had met by romantic accident on the train into the Stazione Termini, Rome's central railroad station.

Thus are unfolded St. Peter's Square, the Via Campo Boari with its background of the Aurelian wall, the Casina Valadier, Ponte Palatino, Via Veneto, and the ancient Olivus Capitolinus. Similarly, some excellent street scenes unfold, in colorful Technirama authenticity, as the jobseeking Lanza doubles ad lib with winsome street urchin Luisa Dimeo in "Arriverderci Roma" (authored by the film's featured comedian, Rascel) who also composed "Ti Voglio Benne Tanto Tanto" (also with the little street singer) for that same Piazza Navena scene. The versatile Rascel has other song credits in "Na Canzone Pe Fa Ammore," done in Pepe's studio; "Venticello di Roma" (during the helicopter tour), "E' Arrivato La Bufera" (delivery boy on bike), "Ostricaro Innamorato" (fish vendor) and "Voglia-maci Tanto Bene" (laundress), a medley of the sounds and music as part of the Via della Pace street scene.

Besides the already familiar "Arriverderci Roma" and the wealth of pop standard and operatic excerpts done by Lanza, there are three other standout tunes. George Stoll, who wrote the excellent background music and so lushly batoned the musical cavalcade, also authored a "Calypso Italiano." Two other standouts are the tiptop title song, by Harold Adamson and the late Victor Young, and a fetching waltz, "Come Dance With Me."

The plot motivation of Lanza's professional and social perigrinations from the U.S. tv studio, where he opens with a snatch of "All the Things You Are," to the posh yachting party's "Aye Aye Aye" excerpt, to the Rome vaudery's amateur night where he wins with "Uesto O Quella" and clicks later again with "Lolita," to the class Ulpia nitery where he sings "Loveliest Night of the Year" (one of his own filmusical recreations), cues it all into appropriate vocal flights. The caption might observe this is a Lanza LP with Burton Holmes or James A. FitzPatrick visual trimmings but it is never boring. The entertainment values are there, and what fan will ask for more?

True, one major plot incongruity might have been squared away—as Peggie Castle is made to utter it too late in the plot—that a "tough business manager" for the American singing star (Lanza) keeps him conveniently broke. But until that point one will wonder how come an American tv star is so broke that he must resort to street buskin' for the groceries; rebuffed at the Ulpia and the Caballa while jobseeking; that the kids doing that rock 'n' roll session know "the singing barber" (as they call Como), Laine, Martin and Satchmo and never heard of Lanza, presumably also a big singing star in America.

The winsome Marisa Allasio is a comely film find who, when Metro brings her to the States for a builderupper (to coincide with the picture's Radio City Music Hall booking), will go places. She has the physical attributes of such other famed Italo beauts as Gina and Sophia but is a fresher and younger personality. There, too, the boy-meets-girl value are incongruous. The pseudo-social Miss Castle so palpably telegraphs her wrongo qualifications as Lanza's romantic vis-a-vis, and Miss Allasio is so obviously the "right" femme interest, that when finally does come the clinch it is completely false. The sharp letdown does more to militate against the film's overall impression than anything else that has preceded which, in the main, has been palatable and with reasonable cinematic plausibility.

Because of the script Miss Castle is the least believable, albeit properly decorative. Rascel tops the star for personal histrionic impact although Lanza's vocalisthenics are undeniable. Incidentally, he got his weight down sufficiently to meet the standards. There are fine bit roles throughout, notably Marco Tulli as the fiacre driver; Clelia Matania, owner of the fashion salon; Guido Celano, owner of the variety house; Carlo Rizzo, director of the Ulpia nitery.

All the production credits are top-drawer, from the Rowland-Welch director-production investiture and Stoll's fine musical settings, to the excellent Technirama-glamour lensing by Tonino and Franco Delli Colli and all the other Italo aides behind the cameras and the booms. Withal "The Seven Hills of Rome" makes for a delightful "at home abroad" entertainment.

Abel.

The Golden Age Of Comedy

Documentary on silent slapstick films. Good art house b.o. prospects.

Distributors Corp. of America release of a feature-length compilation of silent screen comedies. With Laurel & Hardy, Carole Lombard, Harry Langdon, Jean Harlow, Will Rogers, Ben Turpin, Charley Chase, others. Produced and written by Robert Youngson. Narrators, Dwight Weist, Ward Wilson; editor, Albert Helmes; music, George Steiner. At Embassy and Guild Theatres, N.Y., Dec. 26, '57. Running time, 78 MINS.

Filmgoers who may still have a yen for oldtime slapstick will find "The Golden Age of Comedy" their cup of tea. For this Distributors of America release, written and produced by Robert Youngson, is a nostalgic collection of silent screen footage that evokes fond memories of Ben Turpin, Will Rogers and Harry Langdon, among others, in their heyday.

Nature of the picture is such that it cannot be casually thrown into the distribution hopper and left to shift for itself. It's primarily art house fare. But if the average exhibitor takes the time to contact schools, colleges and groups interested in motion picture history very likely some healthy biz can be generated.

Those with captious tendencies will have little trouble in picking flaws in Robert Youngson's production. For of the comedies he's chosen to revive most bear either the Hal Roach or Mack Sennett imprint. While admittedly Roach and Sennett were kingpins of their day nevertheless they didn't have a corner on corn. Likewise, such top silent comics as Lupino Lane, Buster Keaton, W. C. Fields and Charlie Chaplin to name a few weren't included in.

At any rate within the 78 minutes running time there are a number of priceless vignettes. There are hilarious scenes of Will Rogers lampooning Douglas Fairbanks' version of Robin Hood, a myriad of Laurel & Hardy sequences and a classic Harry Langdon bit in which he portrays a clumsy groom on his honeymoon.

Youngson's commentary is not particularly objective, but it's amusingly narrated by Dwight Weist and Ward Wilson. It contains various background notes of interest to the film historian and adult layman as well. Print is in remarkably good condition. Editing of Albert Helmes and the George Steiner score are good.

Gilb.

Teenage Monster

Imbecile killer protected by mother. Stirs up little interest. For low IQ audiences only.

Hollywood.

Favorite Films release of Marquette production, presented by Howco International. Stars Anne Gwynne. Features Gloria Castillo, Stuart Wade, Gilbert Perkins. Producer-director, Jacques Marquette; screenplay, Ray Buffam; camera, Taylor Byars; sound, George Anderson; editor, Irving Schoenberg; music, Walter Greene. Reviewed Dec. 23, '57. Running time, 65 MINS.

Ruth Cannon	Anne Gwynne
Kathy North	Gloria Castillo
Sheriff Bob	Stuart Wade
Charles Cannon	Gilbert Perkins
Charles Cannon (as boy)	Stephen Parker
Marv Howell	Charles Courtney
Deputy Ed	Norman Leavitt
Jim Cannon	Jim McCullough
Fred Fox	Gaybe Mooradian
Man with Burro	Arthur Berkeley
Man on Street	Frank Davis

This is a silly nonsense, an unworthy companion to the film with which it is being packaged ("The Brain From Planet Arous").

Ray Buffam screenplay centers around Gilbert Perkins, a huge, hairy imbecile who goes around the countryside killing people for no particular reason—the result of being struck, years before, by a weird ball of fire from the sky which also killed his father. Now, Anne Gwynne, his mother, is keeping him hidden from the world, upset about the murders but still protective of her son.

Story winds with his killing by Sheriff Stuart Wade, who also heppens to be Miss Gwynne's b.f. Gloria Castillo, top featured, plays a trollop who discovers the family's "secret," and who's paid off by mother until she (Castillo) herself is killed by Perkins.

Majority of the players way overact under the direction of Jacques Marquette, who also produced.

Neal.

The Brain From Planet Arous

Fairly good science-fiction. It carries package with mediocre "Teenage Monster."

Hollywood.

Favorite Films release of Marquette production, presented by Howco International. Stars John Agar. Features Joyce Meadows, Robert Fuller, Thomas B. Henry. Produced by Jacques Marquette. Directed by Nathan Hertz. Screenplay, Ray Buffam; camera, Jacques Marquette; sound, Philip Mitchell; editor, Irving M. Schoenberg; music, Walter Greene. Reviewed Dec. 23, '57. Running time, 70 MINS.

Steve	John Agar
Sally Fallon	Joyce Meadows
Dan	Robert Fuller
John Fallon	Thomas B. Henry
Col. Frogley	Henry Travis
Col. in Conference Room	Kenneth Terrell
Sheriff Paine	Tim Graham
General Brown	E. Leslie Thomas
Russian	Bill Giorgio

This modest-budgeter stacks up as a better-than-average entry in the seemingly endless scientific-fiction cycle, certain to attract teenage attention. Film is being packaged with a very mediocre running mate "Teenage Monster." (See separate review.)

There's good suspense worked into the familiar Ray Buffam screenplay. Yarn deals with an

(Continued on page 290)

Clubwomen Pick 'Kwai' As Best Film; Laughton, Woodward Best Players

General Federation of Women's Clubs has picked Columbia's "The Bridge on the River Kwai" as the outstanding picture of 1957.

According to Mrs. Charlotte Baruth, Clubs' national motion picture chairman, Charles Laughton rated tops for the year by virtue of his performance in "Witness for the Prosecution" and Joanne Woodward was named Best Actress for her role in "Three Faces of Eve." Billy Wilder got the nod as "Best Director" for his work on "Witness."

Clubs' ten best list for 1957, apart from "Bridge," runs as follows: "Witness for the Prosecution," "Twelve Angry Men," "Sayonara," "Wild is the Wind," "Spirit of St. Louis," "The Great Man," "Les Girls," "Gunfight at O. K. Corral," and "Old Yeller."

Award for the year's best short went to the French-made "The Red Balloon."

With the exception of "Sayonara" and the two unreleased films —"Witness for the Prosecution" and "Old Yeller" — as well as "Bridge on the River Kwai," which shapes as a hit, the rest of the films picked by the Women's Clubs haven't been strong at the boxoffice. "Twelve Angry Men" and "Spirit of St. Louis" particularly shaped as disappointments. The Clubs claim a membership of more than 11,000,000 women.

ALAN GALE'S 'LEGIT' WEEKS NEXT SPRING

Alan Gale is again trying the hard-ticket circuit. He's been booked for a series of one-week stands in legit houses starting at the Nixon, Pittsburgh April 17. Other dates are the Shubert, Washington, April 14; Colonial, Boston, April 21; Royal Alexandra, Toronto, April 28; Her Majesty's, Montreal, May 4; Shubert, Detroit, May 12; and the Hanna, Cleveland, May 19.

Earlier this year, Gale played a one-weeker in a Chi legit house and did well. Because of the specialized act, appealing mainly to Yiddish-speaking audiences, Gale has done best in niteries that he operated or in houses that he leased. His major try in a nitery that he didn't operate, a stand at the Town & Country Club, Brooklyn, ended after several nights by mutual agreement.

William Morris Agency is still to set surrounding acts.

Hope Hop's Highlights

Hollywood.

While in Tokyo, Bob Hope cohosted press conference for Japanese newsmen with Milt Schneiderman, United Artists' rep in Japan. At the the comedian asserted he is thinking of making a film in Tokyo, in view "of a growing interest in films made on foreign locales." Hope's "Holiday in Paris," will be one of the 10 pix UA will release in Japan next year.

Hope thawed about $10,000 in Japan which had been frozen there from Hope Enterprises' cuts of "Seven Little Foys" and "Iron Petticoat." About $3,000 went to pay Japanese technicians used on telensing sequences of USO show for Jan. 17 NBC telecasting. As Korea refuses to permit Jap technicians of any sort to enter Korea, Hope had to pay $1,000 more for Korean techs when shooting segs there.

For the first time since he commenced entertaining U.S. troops back in 1940, the comedian got presented with a meals-and-billet bill on an Army post. After putting on four performances on Okinawa on a 48-hour stop, Hope was presented with a tab for $14.60. He paid it with the remark: "I'm making money on this deal."

Allusion was to the fact that, as a USO entertainer Hope and other performers in the troupe drew $10 per diem. Hope Enterprises paid the tabs levelled against all on the junket.

GOT-LOTSA GALS CHARM MOSLEM PAKISTAN

By A. GHAFFAR

Karachi.

The exhibition of foreign films (other than Indian) is limited to major cities only in Moslem Pakistan. In smaller towns there are occasional morning or afternoon matinee shows. American films predominate in number as well as i successes at the boxoffice. British, Italian and films of other countries are few and very few do really well.

The Pakistanis rarely acclaim straight dramatic presentations. Pictures like "The Divided Heart," "The Harder They Fall," "Lust for Life," etc. were only modestly successful.

Comedies please here, both the slapstick variety and the more sophisticated ones. Jerry Lewis antics rate run of a couple of weeks, as with Danny Kaye or Bob Hope.

Pakistani respond to the allure of Jayne Mansfield, Anita Ekberg, Marilyn Monroe, Jane Russell, Gina Lollobrigida, Sophia Loren. What they got is universal.

Perhaps most startling of all, rock-' '-roll films are very popular. The first rock film almost made the people here crazy.

Among other boxoffice successes this year were: "King and I," "An Affair to Remember," "Anastasia," "The Little Hut," "Trapeze," "The Sun Also Rises," "War and Peace," "Atilla" (an Italian film), "Abdullah the Great," "Zarak," "Tarzan" and "Lost Safari."

'SIGN LANGUAGE' SHOW OF '10 C'S' REPEATING

Newark.

Success of the first "sign language" performance of "The Ten Commandments" at the Adams Theatre here has prompted the scheduling of a repeat showing for children and adolescents who attend institutions for the deaf in New Jersey, the Philadelphia area, and possibly the New York metropolitan area. Showing has been set for Saturday matinee on Feb. 1 and theatre officials are making efforts to convert it into a benefit for the New Jersey School for the Deaf in West Trenton.

Initial performance was held for about 100 deaf persons. Rev. C. Roland Gerhold, pastor of St. Matthew's Lutheran Church for the Deaf, interpreted the dialog of the film with sign language movements made visible to the deaf persons in the audience by means of phosphorescent makeup and "black light." The makeup was applied to his hands and the "black light" was beamed at them. Before the performance, the deaf persons were given booklets which synopsized the scenes and cited bibical or historical references. In addition, Rev. Gerhold briefed the deaf persons on signs he would employ to identify the various characters.

Rev. Gerhold's "showing" brought a telegram from Cecil B. DeMille expressing his "gratitude for your almost miraculous good deeds" and noting "blessed is he, who makes the deaf to hear."

LOVE OUT OF STYLE?

Columbia Finds Gals Go For Unsexy 'River Kwai'

A picture without love interest means loss of a substantial part of the femme audience. At least this was the bromide heard in the picture business through the years.

Columbia, checking on audience reaction, found women equally responsive to "Bridge on the Kwai" as the males. Boxoffice sales are not indicative since the hard-ticket admission policy, as with "Kwai," usually breaks down to about equal numbers of men and women.

Regarded as significant by Col, along with the female reaction (attentiveness, applause, etc.) as noted by the company's checkers, was the fact that the production, which is a "war picture," was chosen as best of the year by the General Federation of Women's Clubs.

MARLON BRANDO

AND AN
EXQUISITE NEW
JAPANESE
STAR

"I am not allowed to love. But I will love you if that is your desire"

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In every corner of the world Warner's smashing presentation of SAYONARA is, as advertised, proud proof of the greatness of the industry.

Press Flash!
Chicago tops 'Giant'—and it's another 'Giant' in every date reported!

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PRODUCED BY WILLIAM GOETZ · DIRECTED BY JOSHUA LOGAN · BASED ON THE NOVEL BY JAMES A. MICHENER · SCREEN PLAY BY PAUL OSBORN · Song: 'SAYONARA' Words and Music by IRVING BERLIN · MUSIC BY FRANZ WAXMAN

WB

Spread the slogan! Get more out of life... Go out to a movie!

1957—At The Criss-Crossing Roads

(Continued on page 3)

to Hilton around-the-world to "this year's" Miami Beach hotel, look to Show Biz for the merchandising spotlight and the commercial gimmick.

If the merchandising appeal to "The Influential," the balm that comes from "The Hidden Persuaders," and the era of "Togetherness" all may have a "subliminal" deviousness, there is nothing subtle about the forthright usage of shows and showmanship to move the new models.

Sputnik I and II put nuclear fission and guided missile into the headlines. Rockets vied with rock 'n' roll.

We may soon look back on the snail's-pace changes of the American amusement business, as it slowly evolved from the turn-of-the-century to date, and wonder why it took so long for the movies to displace vaudeville, for talkies to displace the silents, for soundfilms to be embellished by color and enhanced by width, for radio to give centre stage to television.

Some 41,500,000 American households now take their entertainment, in large doses, in the comfort of their parlors. Effect on the traditional boxoffice methods has been obvious. While it has generated a more show-minded and more sophisticated mass consumer market, it has also tended to limit the mass dollar support at the pay windows.

The industrialization of show business looms as the next major step. Showmen steeped in the tradition deplore that, when and if metered entertainment is piped into the home, it will mark the death-knell of four centuries of entertainment as the Western World has known it. That is, via the boxoffice, the excitement of a gala night out, the time-honored lure and allure of going-to-the-theatre.

Legit alone seems to maintain its fundamental character but here, too, even the Broadway brokers are shocked when the calls are not for the plays' titles but for "the Merman show," "the Judy Holliday show," "the Lena Horne show," "the Roz Russell show." In another era, even with big stars, they still called for the play. It was the thing.

The legit's weakness lies in one overpowering truth—there are too few playwrights. Moss Hart is now a stager. George S. Kaufman, Lillian Hellman, Irving Berlin, Arthur Miller, Clifford Odets, Sam Behrman, Maxwell Anderson, Rodgers & Hammerstein, Marc Connelly, Edna Ferber, Lindsay & Crouse, Guy Bolton, Hecht & MacArthur are not around.

Many Hollywood acting names have, of course, switched back to Broadway. Among them have been Paul Douglas, Pat O'Brien, Walter Pidgeon, Shelley Winters, Greer Garson (succeeding Rosalind Russell in "Auntie Mame"), Brian Aherne (touring in "My Fair Lady"), Richard Burton, Ruth Warrick, Fernando Lamas, Edward G. Robinson, June Havoc, Joan Blondell, Ricardo Montalban, Wayne Morris, Dean Stockwell, Teresa Wright, Paulette Goddard, Rex Harrison, Gene Raymond, Thelma Ritter, Chester Morris, Anne Baxter, Henry Fonda, Erroll Flynn. All do not click. Again, "the play's the thing."

With H'wood Eclipse, Pix Stars on B'way

Second - and - third generation players were noted increasingly. Osgood Perkins' son Anthony Perkins came to attention in Gary Cooper's "Friendly Persuasion" and currently on Broadway. Helen Hayes and playwright Charles MacArthur's son James MacArthur, John Barrymore Jr., June Walker's son John Kerr, Charles Chaplin's son Sydney Chaplin (featured opposite Judy Holliday in "The Bells Are Ringing"), Sarah Marshall, daughter of Edna Best and Herbert Marshall, Jason Robards Jr. and John Michael King, son of Dennis King, have made their mark in pix and current Broadway legit entries.

TV personalities also have been showcasing their offspring, viz., Groucho's 11-year-old Melinda Marx, Frank Sinatra's 17-year-old Nancy, the James Masons' 8-year-old daughter Portland (named for Mrs. Fred Allen), Arlene Francis' Peter, 10, Pat Boone's three-year-old daughter Cheryl Lynn. Sinatra scheduled Frank Jr., 13, and Christina, 9, in future shows, and to model a maternity wardrobe both Mrs. Dave Garroway and songstress Helen O'Connell personaled on Garroway's "Today" show.

Other talents shifted into the flossy saloons — Ginger Rogers, Jane Powell, Dolores Grey, Marie McDonald, Robert Alda, John Carroll, Jeanette MacDonald.

The year 1957 produced its own brand of humor. Sputnik's influence on the gray flannel suit set switched the adman jargon to "Let's shoot it up into space and see if we get any beeps." Just as rock 'n' roll influenced the Eton and Cambridge disciples into wheezes such as "See you later, Alma Mater" and "In a while, bibliophile," Sputnik nifties ran along the lines of "See you tonight, Satellite," and the comeback, "In the void, Asteroid." For only a short spell, gratefully, the Charles Addams brand of macabre humor took over ("Willie, go play in the traffic!"; "But apart from that, Mrs. Lincoln, what did you think of the play?" etc.)

Old comedians may never die but they seem to roll away and yet Burns & Allen, Hope, Benny, Cantor, Marx, Wynn, Abbott & Costello, Sophie Tucker, Jessel, Joe E. Lewis, Durante are still around.

More vulnerable perhaps are the Hollywood leading men whom the kids openly scorn as "pathetic" in their love-making and cite a new crop like these as being more in the idiom of the times: Tab Hunter, Natalie Wood, Tony Perkins, Rock Hudson, Robert Wagner, John Saxon, Marlon Brando, Frank Sinatra, Debbie Reynolds, Tony Curtis, Sal Mineo and the late James Dean.

None the less, Cary Grant, William Holden and Gregory Peck continue as hardy perennials.

No Predicting B. O. Tastes

There was no predicting boxoffice tastes. There was disappointment in the wake of a supposed marquee natural like Marilyn Monroe teamed with Sir Laurence Olivier in "The Prince and the Showgirl". "Love In The Afternoon" with Gary Cooper, Audrey Hepburn and Maurice Chevalier, for which director-producer Billy Wilder received considerable acclaim for his "Lubitsch touches" also was a letdown. Gregory Peck and Lauren Bacall in "Designing Woman," "Desk Set" (Spencer Tracy-Katharine Hepburn), the big build-up Jayne Mansfield in "Will Success Spoil Rock Hunter?" "A Hatful of Rain" (narcotics theme); "The Pride and the Passion" (made-in-Spain spec with Gary Grant, Sophia Loren and Frank Sinatra), and a lavish musical, "Silk Stockings," were among the gloomy grossers. The $5,000,000 "Spirit of St. Louis" (Lindbergh biopic) was a major bust.

On the other hand surprisingly strong grosses came from Universal's "Tammy and the Bachelor," a modest little Cinderella tale (which projected Debbie Reynolds into the No. 1 disk bestseller with the "Tammy" title song, eclipsing her singer-husband Eddie Fisher).

Pat Boone's film debut in "Bernardine" and later "April Love," Elvis Presley's "Loving You" and later "Jailhouse Rock," Jerry Lewis' "Delicate Delinquent," "Band of Angels" (miscegenation theme), "Island In The Sun" (also controversial, with Joan Fontaine, Harry Belafonte et al.), "Gunfight at the OK Corral" (average western), "Funny Face" and "An Affair to Remember" all did well.

The more the Little Rock set rocked their bigotry against "Island In The Sun" the better the b.o. with result that a cycle of miscegenation and kindred interracial themes loomed.

The strong Catholic church blast against Elia Kazan's "Baby Doll" early in the year slowed it down to 4,000 playdates. Later Kazan's "A Face In The Crowd" (about a tv idol-heel, in the same idiom as Jose Ferrer's "The Great Man") encountered no church, only b.o. problems. "Sweet Smell of Success" (Broadway columnist and pressagent), also said to have some real-life identification, was NG b.o.

Sputnik also keyed a renewed interest in science-fiction and VARIETY used *sci-fi* to describe this cycle, just as feevee described tollvision.

Sci-fi, "horror" shockers, rock 'n' roll and JD (juvenile delinquency) became a pattern for the short-budgeted new crop of features. Somewhere in between the last two categories came the reefer and dope-addict themes.

The western, of course, has long been a Hollywood staple—and now a sponsored item on the home sets. Toward year's end, within a period of 90 days, there were 21 theywentthatawayers coming off the Hollywood production line.

The theatres, faced with product shortage, not only formed their own importing and distribution pools but, as American Broadcasting-Paramount Theatres got the okay to make its own "exploitation" pictures, so, too, National Theatres (Fox-West Coast etc.), which was part of the 20th Century-Fox Film divorcement, is also planning its own production. National Theatres' prexy Elmer C. Rhoden also has staked out a new CineMiracle dimensional technique [and will coproduce three features with Warner Bros.] and is strong for the Telemeter (pay-as-you-see, money in-the-home-box-on-the-television-set) system controlled by Paramount. Stanley Warner Theatres also is prodding the Dept. of Justice for an okay to film-produce independently—all this a strange switch on the theatres' original suit for divorcement.

As more and more theatre organizations veer into film production, one intra-trade question was why does Loew's have to consummate its divorcement? National was split away from 20th Century-Fox; the Warners divested to S. H. Fabian's Stanley Warner circuit, etc., and increasingly the theatre men have gone back into making their own films. American Broadcasting-Paramount Theatres (the latter segment divested from the film-making company) has been producing "exploitation" pictures, and a number of theatre showmen have been importing, financing or producing films.

Join Hollywood and See World; Global Scales

The independent producers accounted for the almost-300 pictures turned out in Hollywood this year, 40% of them via the unaffiliated outfits. This is a high mark for some time. Last year saw only 172 pictures off the Hollywood production line.

"Join Hollywood and See the World" is the new slogan apparently as 52 U.S. film productions were scheduled for shooting in far-flung global points for reasons of (1) authenticity, (2) exotic settings, (3) economics. From the now conventional London-Paris-Rome axis, with detours to Bavarian and Hispanic locales, entire companies dispersed to locations in Indo-China, Bangkok, Ceylon, Turkey, Japan, Hawaii, the Belgian Congo, Mexico, the Marquesas Islands, Bikini, Norway, and Lybia.

This flight of labor (1) irked the 52 guilds of Hollywood's native production, and (2) sparked some charges that many a U.S.-bankrolled coproduction abroad was wittingly or otherwise tinged with Communist labor, from the crafts to the creative and artistic. Hollywood took cognizance of the latter, especially as focused on coproductions in France and Italy, and pledged a *qui vive* alert unto itself.

Generally, the theatres pulled in their horns. The United Paramount's 1,424 houses are now down to 550 cream theatres.

The mild summer and daylight saving dented the drive-ins but the ozoners found a bonanza in pizza pie sales in lieu of popcorn and candy bars. Rufus Honeycutt, manager of the Brunson Theatre in Baytown, Texas, can't explain it but he also found dill pickles a new popular adjunct.

Big b.o. surprise has been a cheap British-made Warner-released indie, "The Curse of Frankenstein" which (1) prompted a tv and theatre revival of the "Dracula" and "Frankenstein" and allied Boris Karloff, Bela Lugosi, Peter Lorre & Co. items; (2), sparked "horror" and "spook" stageshows with sporadic success; (3) inspired a new television series based on the "Frankenstein" legend.

Shock-Around-the-Clock

"Curse of Frankenstein" cost $270,000 and will gross over $2,000,000. "Hunchback of Notre Dame" was panned critically but is doing business. "The Invisible Boy," "Enemy From Space," "Loves Slaves of the Amazons," "The Monolith Monsters," "Attack of the Crab Monsters," "Not of This Earth," "I Was a Teenage Frankenstein," "I Was a Daughter of Dracula," "The Amazing Colossal Man," "The Viking Women vs. The Sea Serpent," "Nude Invaders," "Girl From 2,000,000 A.D.", "Reform School Girls" are samplings of the shocker exploitation items.

The picture business found itself faced with wondering whether it will continue to be a case of blockbusters or some gimmicked entry, be it an Elvis Presley or a "horror." "Curse of Frankenstein" not only proved a boxoffice mopup but started a "shock around the clock" cycle of monster pix revivals on tv.

Sexpots

In a more adult vein the advertising on the sophisticated foreign imports was over-sexsationalized and caused the N.Y. Times to call a copy clinic on "the propriety of film advertising copy." In some cities, however, the "adult only" tag on these foreign imports bolstered the "fine arts" brand of trade and when, perchance, they got an opportunity to ballyhoo some new "sexpot" like France's Brigitte Bardot, for example, that attracted the un-artie house set also.

Transcending everything, of course, have been the roadshowing "Around The World In 80 Days" (Michael Todd) and Cecil B. DeMille's "10 Commandments." Some cinematic numerologist noticed that "10 Commandments," "80 Days," and "Seven Wonders of the World" (Cinerama) for a long time were the year's top grossers.

On the other hand, when it comes to the blockbusters, theatres seemingly continue to have rubber walls. "Gone With The Wind" has been five times around since its 1939 debut and was cited by the anti-Joe Vogelites in the Loew's Inc. management fight as being the main thing that kept Metro going. It remains the top grosser with some $36,000,000 in domestic distribution revenue.

'10 Commandments' & '80 Days'

"The 10 Commandments," perhaps the most expensive picture ever made by Paramount or any other producer, cost $13,000,000, expects to have its $22,000,000 necessary to "break" next year, and sights $50,-$100,000,000 as its possible eventual gross. "80 Days" costing around $6,000,000, has some $16,000,000 already in and that, too, is Ceiling Unlimited, with 30 to 50 millions mentioned.

In contrast to the ebullient Mike Todd's ballyhoo for "Around the World," Cecil B. DeMille's "10 Commandments" rounded out its first year on Broadway, on a two-a-day, reserved-seat policy with a $2,500,000 theatre gross, seen by some 1,300,000 patrons. Nationally the Paramount blockbuster has been seen by 22,000,000 patrons who paid $26,500,000 gross in 917 reserved-seat engagements, from which Par's share is $16,250,000.

"10 C's," as it's labeled intratrade, will do $45,000,000 domestic, and its foreign grosses are expected to be 10-15% better than that. With the inevitable repeats for this Biblical epic, the $100,000,000 gross potential, of course, puts it in a class far above David O. Selznick's longtime recordholder, "Gone With The Wind."

"Oklahoma!," produced in Todd-AO and regular CinemaScope, is pegged at a $13,500,000 domestic (U.S. and Canada) grosser and the upcoming Rodgers & Hammerstein "South Pacific" may exceed it. Edna Ferber's "Giant" (WB) may also be in the $12,000,000 domestic field and possibly $20,000,000 worldwide.

Diversification Unlimited

Diversification continues a show biz axiom. Oil under the 20th Century-Fox studios in Beverly Hills has resulted in exploring the petrol potentials under the Metro and RKO film lots.

RKO Theatres (List Industries) diversified into everything from realty to electronics to textiles. Paramount already has protection operations via DuMont Television, Telemeter and its recently acquired Dot Records (for almost $2,000,000). American Broadcasting-Paramount Theatres already has its Am-Par disk label. The Par picture company at one time eyed buying control of the highly successful N.Y. independent radio station WNEW. Metro traded some of its backlog for partnership interests in several tv stations besides collecting some $50,000,000 in pix-to-tv film rentals. United Artists, which went on the N.Y. Stock Exchange for the first time, is eyeing telepix production and already launched the UA Record Corp. and the UA Music Publishing Corp. Stanley Warner Corp.' peak $2,699,600 profit for last year owed most of it to its wholly owned International Latex Corp. subsidiary, which manufactures the Playtex brand of bras, girdles and baby pants, and which, on its own, diversified into the Isodine brand of pharmaceutical products.

Still in the wishful-thinking or talk stage are such economies as merged production facilities and a common film shipping depot for all distributors in one or a few central shipping points.

Improved realty values (Culver City's Metro plant) and oil discoveries (notably at 20th-Fox, which is also in a fortuitous realty situation) have also sparked reasons for plant facility shifts. Metro's realty in Culver City has been appraised at around $175,000,000.

20th-Fox alone upbeated in profits but also it was the No. 1 film producer with more pictures in work than any lot. Generally speaking, in line with the nation's tight money, the banks also got tougher on production investment loans.

Backlogs and TV

Despite the Metro mess, prexy Joe Vogel made a strategic deal by licensing Metro vaulties in 71 markets for a $50,000,000 yield along with ownership interests in a number of television stations.

Both NBC and CBS dangled a $50,000,000 lump sum for Paramount's backlog but Barney Balaban, while listening, so far has said nay, presumably with an eye to this reservoir when and if Par's Telemeter system gets rolling. When RKO Radio went out of production it limited itself to a global distribution, plus some coproduction overseas. Republic Pictures is now dominantly MCA-TV's rental lot, via Revue Productions, and has been reported selling out more than once. Prexy Herbert J. Yates is being sued for alleged failure to go through with one deal. Desilu has taken over the RKO Hollywood studios for its extended vidpix productions.

Exhibitors screamed at the film industry releasing potent films to television. Among the 1957 crop of "vaulties," in one week for example, came these titles: "Ninotchka," "Rachel and The Stranger," "At the Circus" (Marx Bros.), "Watch On The Rhine," "The Search" (Montgomery Clift), "Black Magic" (Orson Welles), "The More The Merrier" (Jean Arthur), "Three Faces West" (John Wayne), "Desire Me" (Greer Garson), "Charge of the Light Brigade" (Erroll Flynn and David Niven), "Brigham Young" (Tyrone Power), "Miracle of the Bells" and "Angel and the Badmen."

Ernest G. Stellings, president of the Theatre Owners of America, however, figured that the film companies lost an estimated $60,000,000 in film rentals by selling to television. His calculations are based on an estimated $350,000,000 loss at the national boxoffice, because of tv, and if the distributors had not sold out their backlogs for $70,000,000 they would have real-

(Continued on page 52)

WALT DISNEY
presents
Dorothy McGuire and Fess Parker
co-starring in

OLD YELLER

TECHNICOLOR®
with Jeff York · Tommy Kirk
Kevin Corcoran · Beverly Washburn
Chuck Connors
Screenplay by Fred Gipson and William Tunberg
Directed by Robert Stevenson

C. V. WHITNEY
presents

THE MISSOURI TRAVELER

TECHNICOLOR®
starring Brandon deWilde
Lee Marvin · Gary Merrill · Paul Ford
and introducing Mary Hosford
Directed by Jerry Hopper • Produced by Patrick Ford
Screenplay by Norman Shannon Hall

ROMY SCHNEIDER
Europe's Most Exciting
New Screen Personality
starring in

THE STORY OF VICKIE

TECHNICOLOR®
Produced and Directed by
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RKO Radio Pictures
presents

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starring
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WALT DISNEY'S

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TECHNICOLOR®
All-Cartoon Feature

BUENA VISTA'S 1958 PROGRAM OF BOX-OFFICE ENTERTAINMENT!

Buena Vista Film Distribution Co., Inc.

WALT DISNEY presents

THE LIGHT IN THE FOREST

TECHNICOLOR®
starring Fess Parker · Wendell Corey
Joanne Dru James MacArthur
· Jessica Tandy Joseph Calleia
· John McIntire · Rafael Campos
and introducing Carol Lynley
Directed by Herschel Daugherty
Screenplay by Lawrence E. Watkin

C. V. WHITNEY
presents
Pat Wayne in

THE YOUNG LAND

TECHNICOLOR®
co-starring Patricia Craig
Dennis Hopper · Dan O'Herlihy
Directed by Ted Tetzlaff • Produced by Patrick Ford
Screenplay by Norman Shannon Hall

WALT DISNEY'S

ARCTIC WILDERNESS

TECHNICOLOR®
A True-Life Adventure Feature

And for Christmas of '58
in selected key cities

Walt Disney's Greatest Cartoon Masterpiece...

"SLEEPING BEAUTY"

TECHNICOLOR®
TECHNIRAMA®

Chapter in Biz There's None Like

(Continued from page 50)

ized some $130,000,000 in film rentals, based on average 35% terms. The difference between the 70 millions from tv and the 130 millions they might have gotten back at the b.o., computes Stellings, thus comes to a 60-million dollar loss to the production-distribution end of the industry.

A Jubilee That Wasn't

The Golden Jubilee celebration which collapsed despite ambitious plans reminded film historians tha actually it was 68 years ago tha Thomas Alva Edison and William K. L. Dickson demonstrated (1889) a working model of what they called their Kinetoscope, the accredited birth of the motion picture. This event was celebrated with accurate chronology, in 1939

Flop of the multi-faceted Golden Jubilee (of Hollywood as a production centre) plan in 1957 made clear —if proof were needed—that under the conditions of today the big studios control few big stars .These cannot be "ordered" to take to the road for ballyhoo purposes.

Every top star is in business for himself. Agents have more control over a player's cooperation than the film companies which distribute the product.

Peg of the 1957 Golden Jubilee was Col. William N. Selig's foresight in 1907 when he dispatched a company to Los Angeles to shoot "The Count of Monte Cristo." Thus Hollywood was cradled. Incidentally, Warner Bros. put a ring around 1957 as the 30th Anniversary of Al Jolson's "The Jazz Singer."

(Chicago has its sights on a Film Festival for 1959 to coincide with the celebration of the St. Lawrence Seaway inaugural. San Francisco in December held an "unsanctioned" Film Festival, and Los Angeles reacted with pique).

The Loew Mess

The film industry finally took away the telecast of its time-honored Academy Awards from General Motors, whose Oldsmobile underwrote it, and instead will utilize the annual spring event as an all-industry boxoffice hypo. It's being financed via a small percentage of film rentals. There will be no individual title plugs, the "selling" ob being for the entire industry.

Since the March 26 Oscarcasts will be a pro-industry event, one proposal is for all the movie theatres to go dark, encourage saturation viewing of the first industry-sponsored NBCast of the Academy Awards with a view to revitalizing boxoffice attendance. Academy president George Seaton told the Theatre Owners of America in convention that a 75,000,000 home-looking audience was the objective —but at the curious cost of lights out on America's main stems.

The Loew's Inc. internecine warfare turned into one of the industry's prime economic "messes" in years. The onetime blue chip of the picture business slumped to under $12 a share while an insurgent Louis B. Mayer-Joseph Tomlinson-Stanley Meyer group was trying to unseat Joseph R. Vogel. The legal maneuverings made it a lawyers' and public relations counsels' field day; Loew's Inc. legal bill alone on this phase of the battle exceeded $600,000. While prexy Vogel won out in sundry showdown maneuvers, Loew's future will best be gauged by an improved flow of film product to achieve for Vogel's management team the too-long-missing "black ink." Two common stock dividends were passed, the first time in years. Vogel stated to his stockholders that it was wise to preserve cash assets by deferring the two dividends.

Show business did not fail to perceive the sadness implicit in the studio czar of yesteryear—Louis B. Mayer—under the lash of his own ego need for revenge against Loew's. Perhaps the least dignified moment in great career found L.B standing outside a door in Loew's State Bldg. waiting to b summoned into a "rump" board of directors meeting, subsequently declared illegal by the Courts. Within a few months Mayer was to fade away from the dread affliction—leukemia.

Meanwhile many changes were forced inside the echelon of Loew's, and more changes followed early in 1958. The gone-or-going roster will be one of well-established, well-paid name executives.

Columbia Pictures exec veepee Jack Cohn's sudden death saw his son, Ralph Cohn, head of the affiliated Screen Gems, going on the parent company's board. His uncle Harry Cohn (Jack's brother) prez of Columbia, with 17% of the voting stock, alone eclipses his father's holdings of 11%, which makes Ralph Cohn the second biggest single stockholder in the company.

3-Year Green Light For Tollvision Public Test

This year saw tollvision given the greenlight, including a Federal Communications Commission nod for the sundry systems. A three-year experimental, period dating from the spring of 1958 was okayed, and whether it's the Video Independent Theatres, Bartlesville (Okla.) experiment called TeleMovie, or Paramount's Telemeter, Zenith's Phonevision, Skiatron, or Teleglobe Pay-TV System Inc. or Selectivision, it is certain that the public will ultimately decide.

"Freevee" proponents (meaning the major networks, which see the advertiser continuing as the ideal underwriter of any and all programming, with the public, of course, reimbursing the sponsor through his commodities) don't believe both "free" and fee-vee can exist side by side. Zenith's prexy Cdr. Eugene F. McDonald Jr. challenged NBC prez Robert W. Sarnoff to take the issue to public in a videoed debate.

The closed-circuit advocates of the "top movies into-the-home" systems (including other major sports events) believe there is room for both.

North Dakota's Senator William Langer (R.) has been a most vigorous opponent of feevee and, in a personally conducted postcard poll of the Bartlesville (Okla.) experiment, he claims a 10-1 vote against the home-toll inception there. TV Guide, with its 5,000,000 circulation, reported a sampling poll overwhelmingly against feevee, the antis computed at the staggering 96 6%.

On the other hand, Clark Gable sees feevee as "Hollywood's best friend . . . ultimately it will drive the public back to the picture theatres."

'B.O. In Every Parlor'

Some producers hope that "boxoffice in the home" will prevail as a panacea (a) for Hollywood's ills; and (b) on the general showmanship principle that any new form of income to expand the economic potential of entertainment is a plus.

All seem agreed that "telemovies" could change the whole economic pattern of the picture business. Underlying all the pros and cons is the big question mark of how much or, more specifically, how little, will it cost the sundry franchise-holders (1) to wire their towns, cities, zones or territories; (2) how will the public be able to afford the basic charges; (3) the basic question that, with so much freevee, will feevee be worthwhile.

Spyros Skouras, president of 20th-Fox, which is 50% owner in National Telefilm Associates, thinks home-toll is a "coals to Newcastle" project in light of the many "good free films now on the air and which will continue." This is predicated on Metro, 20th-Fox, Warner Bros., Universal and other choice pix packages sold to the syndicators.

The film men, of course, recognize that if and when pay-see becomes fait accompli (a) the current crop of pix will have been exhausted and (b) the fundamental appeal is "seeing a first-run feature in the comfort of your own home, sans parking and babysitting and inclement weather problems," and—this is assumed—without the nuisance of multiple commercial interruptions.

The chicken-or-the-egg question is the major hurdle in home-toll for the simple reason that showmen see no boxoffice "incentive" to provide top product to any pay-see system in light of the meager returns the first year or two or more.

The feevee advocates counter that, like any new venture, there must be accord and co-adventuring. Their projected figures indicate that the carefully worked-out techniques would tell an entrepreneur at a glance not only how much of that 50c or a $1 payment is his share, but would indicate quickly, by the most direct audience-sampling yet conceived, predicated on actual billings, "just what are the public tastes."

Pay-See Jints and Bums

The FCC greenlight on tollvision is still experimental. Congressman Emanuel Celler, New York Democrat, chairman of the House Judiciary Committee, is an ardent opponent of tollvision as being against the public interest in "selling the free air time of the land"—though cash-or-groceries is involved in any system. Closed-circuit systems, of course, remove them from FCC regulation, and the enthusiasts of these cry that "closed-circuit TV can do anything, even baby-sit."

The Giants' shift to San Francisco and the Dodgers to Los Angeles have feevee strings. A $2,000,000 deal for the first two years of the Giants' home-basing in Frisc is said to have been firmed up plus a $350,000 annual fee for the radio rights. Skiatron's Matthew Fox estimates it would cost $6,000,000 to "wire" San Francisco for closed-circuit TV but Mark Sullivan, an official of the Pacific Telephone & Telegraph Co., stated it would run between $60,000,000 and $70,000,000.

Showmen in the Golden Gate sector are decrying the potential of tollvision. Quoting one of them:

> *"If home-toll, or metered parlor entertainment, is permitted in the United States, the best of screen, legit and sports will be monopolized by a dozen super-showmen — and their banking backers. Pay-see will cripple or kill theatrical show business as it has existed for 400 years."*

Theatre Network Television which telecast the Sugar Ray-Robinson-Carmen Basilio fisticuffs into a U.S. and Canadian closed-circuit of 175 theatres in 132 cities fell under the expected $1,500,000 "gross," perhaps closer to half that amount, but more importantly it created a new kind of "property value" for the performing athletes. Robinson held out for and got a separate guaranteed fee of $255,000, and challenger Basilio (who eventually became the new champion) got $100,000. This has raised the problem whether Mickey Mantle or Lew Burdette or any other "star" of the diamond may not look to this sort of "capital gain" even though the basic contract does provide for radio and tv pickups as part of the overall contractual arrangement.

The Writers Guild of America, which already has worked out a pattern of compensation for advertising telecasts of their old movies, now foresee feevee as a new source of revenue on product telecast into the homes, whether via a scrambled over-the-air or a closed-circuit system.

While Rep. Celler and others object to "commercialization" of the "free" air, the capitalistic principles of even such ardent anti-tollvisionites as General David Sarnoff, chairman of the board of the Radio Corp of America, has been *"we should not stand in the way of progress and anything new should not be stifled, hence deserves at least a trial."* None th "trial" is approved it may be " for a long time.
less the networks

TV, 'Fabulous Infant'; 10 Years: 50,000,000 Sets

Television itself, "the fabulous infant," was given the "Wide Wide World" treatment by NBC to mark the 10th anni of the medium and for once all the networks cooperated in providing back-file scripts and kinescopes. Another entente cordiale, in crisis, focused around Little Rock when the three major webs pooled their facilities to expedite live pickups in that beleagured Arkansas capital.

Another fabulous survivor of the broadcasting medium is radio which, part from its commercial comeback, chiefly on a music-and-news basis, still enjoys a 72,000,000 weekly regular audience as against television's 66,000,000.

Britain's 7,000,000 sets is No. 2 to the U. S. with its 41,500,000, Russia's 3,000,000 sets is next and Canada rates fourth with 2,700,000 video receivers. Western Germany has over 1,000,000 sets (East Germany has only 60,000 receivers). Japan's count is 700,000 sets; France and Italy are close 600,000 and 575,000 sets. Next in line are Brazil, 375,000; Mexico, 300,000 sets; Cuba and Puerto Rico tied with 200,000 receivers; Belgium, 175,000 sets.

The total number of antennas sprouting over households worldwide is in excess of 58,000,000 sets, which of course makes America's 41,500,000 the more significant.

It also has a significant impact on boxoffice values at theatres, cinemas and sporting events—all negative.

With the television blackout of comics and the upsurge of the whodunits and westerns, the latter proving sturdy despite their excessive numbers, a question arose

(Continued on page 54)

Personality Check List—1957

Nathan Leopold of Joliet didn't go tv, though invited.

Nikita S. Khrushchev starred on U.S. television.

Ed Wynn, at 71, came back "straight."

Mario Lanza, after finishing a picture in Italy, said London, "Metro didn't forgive me, I forgave them!"

Althea Gibson; first Negro tennis great, was readyi an entertainment turn to ace the cafe circuits.

Frank Sinatra was litigating with Look on Bill Davidson's too-closeup profile, "Talents, Tantrums & Torment."

Tallulah Bankhead returned to London, where she had her ingenuehood, this time as a saloon star of Cafe de Paris.

Aime Duval, otherwise Father Duval, French Jesuit, wowed the disk trade in that land with his "Seigneur, Mon Ami" (God, My Friend).

Barney Ross was sore at United Artists for "sensationalizing" (his word) his dope-kicking biopic, "Monkey on My Back."

Noel Coward was back on Broadway, with advance ads to steer the peasants right on how to pronounce "No-ell."

Vivien Leigh was making trips with her ex-hubby and heckling remarks in the House of Lords, and these activities made cable.

Gene Austin, who hit million-record sales when most of today's boff diskers were cradled, reappeared on scene.

Frank Costello's mysterioso bullet-graze disclosed his link to the Tropicana, Las Vegas.

Jane Froman finally collected $138,205 damages for that long-ago Lisbon plane crash, but it took an Act of Congress

N. S. Kirshnan, actor in India, drew 100,000 a la Rudolph Valentino to his funeral. He and his wife, Mathuran, had co-starred in 100 feature films in that land.

Geisha girls in Japan complained that golf fad among Nipponese business men was interfering with their traditional "sport."

Diana Barrymore made with the psycho-analysis, with book-jacket.

Joe E. Lewis hardly himself in "The Joker Is Wild."

Jeanne Eagels was to the record unknown as seen in her filmed "Story."

Irving Berlin, same connection, promised "they'll never get me."

Richard Maney's prose style equalled his candor in "Fanfare."

Victor Young, always a bridesmaid, finally copped an Oscar—posthumously.

Dixie Lee, the first Mrs. Bing Crosby, left $2,000,000 when she died in 1952.

Harry S. Truman coulda hada commentator spot on ABC-TV.

Jack Benny, having played everything else, booked Las Vegas.

Edward G. Robinson and his ex sold off $3,000,000 in art, reminding all and sundry how actors took up where Lorenzo the Florentine left off.

Vincent Price, another actor, was a Sunday night tv quiz art expert.

Desi Arnaz, world's only bongo drummer-financier, declined $11,000,000 for Desilu Productions from oilman Clint Murchison.

Cecil B. DeMille, who wouldn't join the American Federation of Radio Artists in 1944, still wouldn't join AFTRA in 1957, and hence could not appear for Ed Sullivan.

Robert Briscoe, Dublin's Jewish Lord Mayor, was a lecture platform phenom of 1957.

Marie (The Body) McDonald was kidnapped, at least in the headlines.

Jeanette MacDonald and **Nelson Eddy** were re-teamed —by RCA Victor.

Danny Thomas was still the greatest in Toledo, wher they named a playground for him.

Joe E. Brown got the ditto treatment.

Howard Hughes and **Jean Peters** made with the knot.

James Stewart, a full colonel though actor, missed out for brigadier-general, which requires Congressional okay.

Albert Anastasia, gang-killed in a barber's chair, prompted macabre joke, "Police are questioning everybody except Ingrid Bergman." (Czar's daughter for 20th-Fox).

Marlon Brando's bride was either an Indian actress or a Welsh rarebit.

Duke and Duchess of Windsor set up awards to American artists and held a press conference to explain it.

Budd Schulberg wrote a song.

Spanky McFarland, yesteryear's kid actor, complained on video that he can't understand why "he's a crumbling old ruin" at 28.

Gladys Zender, "Miss Peru," became "Miss Universe" and got a quick song tieup via Enrique Torres and Protone label, gal and song fading fast.

ALLIED ARTISTS 1958

COMPLETED OR NOW FILMING

OREGON PASSAGE
CINEMASCOPE · COLOR by Deluxe
NEVER LOVE A STRANGER
BULLWHIP
CINEMASCOPE · COLOR by Deluxe
MAN FROM GOD'S COUNTRY
CINEMASCOPE · COLOR by Deluxe
QUEEN OF THE UNIVERSE
CINEMASCOPE · COLOR by Deluxe
HELL'S FIVE HOURS
WAR OF THE SATELLITES
DATELINE TOKYO
THE PAGANS
INVASION OF THE GARGONS
BLONDE BLACKMAILER

MACABRE
COLE YOUNGER, GUNFIGHTER
CINEMASCOPE · COLOR by Deluxe
QUANTRILL'S RAIDERS
CINEMASCOPE · COLOR by Deluxe
BEAST OF BUDAPEST
TUCSON
CINEMASCOPE · COLOR by Deluxe
THE RAWHIDE TRAIL
CRY BABY KILLER
THE BRIDE AND THE BEAST
TEENAGE MOTHER
HONG KONG INCIDENT
BOWERY BOYS IN THE MONEY

SEVEN GUNS TO MESA

IN PREPARATION

THE GIANT BEHEMOTH
PERSIAN GULF
CINEMASCOPE · COLOR by Deluxe
JOYRIDE
THE FAR WANDERER
SLADE IN MONTANA
MAMMOTH FEMALE MONSTER
GANG GIRL

THE STALLION TRAIL
CINEMASCOPE · COLOR by Deluxe
FRANKENSTEIN 1960
YELLOW KNIFE
THE AL CAPONE STORY
MAN WITHOUT A FACE
THE VIOLENT GUN
NIGHT OF THE GHOUL

THE LAST MISSION

'58 Looks GREAT at ALLIED ARTISTS!

Show Biz To Date—And Tollvision

(Continued from page 52)

among the stellar live variety shows (Ed Sullivan, Como, Sinatra, Dean Martin, Hope, Steve Allen, et al.) as to where will come the new talent. Many of them indulged in swap-guestings whereas Dean Martin took the position that if he continued such professional exchanges he would be defeating the very thing he and Jerry Lewis had differed on—too much work.

Can't Laugh Off Westerns

The embittered comedians had prophesied — wrongly — that they could laugh the oaters off the airwaves, but a scoreboard indicates that Dean Martin, Red Skelton, Tennessee Ernie Ford and even Jack (Buck) Benny, who was identified with "saddle satires" before the upsurge of the mustangers, all flopped in their lampoons of the mesa mellers. Comedian Danny Thomas, finding himself this season spotted opposite "Twenty One," declaimed: *"They broke Fred Allen's heart . . . to think that quiz shows could take precedence over dedicated entertainers!"*

(None the less Thomas' rating has not suffered; he has one of the most popular shows on the air.)

(The oaters have had a benevolent effect on the boots-and-saddles trade generally, making jeanagers and adults alike more equestrian-minded.)

Another evidence of not laughing off the westerns is four of the mustangers — "Gunsmoke" No. 2, "Wells Fargo," "Cheyenne" and "Wyatt Earp"—winding up in the top 10 Nielsens. "Maverick" hasn't made it yet but it did make Jack Benny rate under it recently, and has topped more than once both Ed Sullivan and Steve Allen's vaudeos in the ratings sweepstakes.

Singing Variety Shows

Dinah Shore's and Perry Como's singing emcee click sparked 14 similar formats (Giselle MacKenzie, Eddie Fisher, Frank Sinatra, Dean Martin, Rosemary Clooney, Tennessee Ernie Ford, Patrice Munsel, Nat King Cole, Pat Boone, Polly Bergen, Patti Page, Guy Mitchell, et al.), not all of them destined to survive. Popularity of "Gunsmoke," "Wyatt Earp" and "Cheyenne" resulted in 20 new series of westerns ("Maverick," "Have Gun, Will Travel" and "Wagon Wheels" the most successful of the new entries); and, as a result of Alfred Hitchcock's top ratings, almost as many new whodunits were premiered.

As tv expanded globally, American telefilm producers envision greater bonanzas. The English press, in fact, deprecated the inroads of the American idea on British tv programming, and pointed to the Phil Silvers show, Burns & Allen, Amos ' ' Andy, Jack Ben- . , "Hey Jeannie," "Star Choice," "Champion and Wonder Horse," "I Married Joan" and to British road companies of U. S.-created "What's My Line?," "This Is Your Life" and "20 Questions" as evidence of Yank influences. Perry Como and Sid Caesar, just contracted, have yet to be seen on British tv.

Mike Wallace's interview with reformed hoodlum Mickey Cohen, who called two Los Angeles officials some snide names, got the ABC network and others concerned involved in a $3,000,000 libel suit.

ABC veepee Oliver Treyz went on camera with a prepared statement to get the network off the legal hook and late this year took an encore because of a crack Wallace's guest, Drew Pearson, made about Senator John F. Kennedy.

Wallace went abroad to film interviews "in depth" with Kirk Douglas, Ingrid Bergman and Charles Chaplin whose controversial film, "The King of New York," satirizing McCarthyism, was generally regarded as "Anti-American."

In the interest of goodwill and general sensitivities, ex-Punch editor Malcolm Muggeridge, outspoken critic of royalty, had his interview with Mike Wallace blacked-out in Washington while royalty was being hosted by the Eisenhowers.

While a Catholic magazine blasted Margaret Sanger, exponent of birth control, for her Wallace interview, conservative British video telecast a prefilmed Nudist Colony, bare bosoms, bare backs, bare legs 'n' all, but concededly it was all in good taste. Exponents of nudism-for-health were shown in repose, spieling their little spiels for the cause of epidermis undraped.

Another historical note: in September, CBS' "The Night America Trembled" reenacted the memorable 1938 Halloween broadcast of "The War of the Worlds." Welles (Orson) had adapted another Wells' (H. G.) classic and launched the most garish panic in the annals of radio. While the 1957 road company—in sight, as well as the sound medium—was an innocuous job, one wonders what might have been the complexion of things a couple of months later, on the heels of Sputnik I and II.

NBC scheduled 100 "specials"—it dropped the usage of "spectaculars"—in a pitch to hypo color tv; indications are that spectrum sets may hit their peak after 1958.

When telegenic Warner Bros. attorney Mrs. Vivienne Nearing kayoed Charles Van Doren on NBC's "Twenty-One"—he tripped on Belgium's King Baudouin—and cut his winnings from $143,000 to $129,000, it was inevitable that the all-American boy quiz wiz would go show biz. He did, with an MCA agent 'n' everything, on a $60,000-a-year NBC pact as a ultility man. This did not curb his annual $4,500-a-year post (upped to $4,600, incidentally, on a seniority progression) as an English instructor at Columbia University.

Giving "Twenty-One" its high rating is relatively a steal. Moneywise it figured to $9,214 a week on an average. Compared to the $30,000 and $40,000 Hollywood-filed programs, and live shows costing almost twice that, obviously the jackpot giveaways, if gimmicked with a neat audience-rooting identification, is a bargain.

Vidpix Bull Market

Hollywood's telefilm boom has made theatrical film production secondary to the dollar investment for tv. Desilu lot, with its nearly 20 packages, has a $21,000,000 annual payroll and produces more film footage than the combined five major studios. It's equally true of Revue Productions (MCA-TV). NBC's Matinee Theatre, for example, hires 2,400 actors for speaking parts, or 50% more than what WB and Paramount utilized in all their 1956-57 productions. This show's 250 scripts a year matches all the studios put together. MCA and Morris agencies' income from tv is 9-1 compared to film deals.

Wrestling continues as tv filler fodder, and bowling (also pingpong and billiards) have started to appeal to videoviewers. Remember the roller derbies?

"Ma Perkins" and "Romance of Helen Trent" marked silver anniversaries, both durable CBSoperas, but "Robert Montgomery Presents" sadly finaled a seven-year run, a departure which was not unnoticed by the medium's historians who, however, must defer to the traditional sponsorship (or lack of it) axiom, "It's bigger than any of us!" Another vet video casualty, Sid Caesar, will, however, see him reunited with Imogene Coca in a half-hour series in '58.

Spectaculars

CBS-TV claimed an alltime high with over 100,000,000 viewers for "Cinderella," computed on 24,200,200 tv homes and a 4.43 average number of viewers per home. Martin & Lewis' show on NBC claimed a 4.01 average but CBS estimates that the Rodgers & Hammerstein musicalization of the fable had attracted many non-tv home lookers. Mary Martin's "Annie Get Your Gun" got 60,000,000 lookers. "Peter Pan," with Miss Martin, will repeat in the spring, and "Jack and the Beanstalk" also claimed record audiences.

Rodgers & Hammerstein, not represented with any new musical on Broadway for two years, and concentrating on the 20th-Fox filmization of "South Pacific," called CBS, which presented their original "Cinderella" spectacular, the "television New Haven." The "out-of-town" tryout was apparently successful, from a Nielsen viewpoint, and R&H may expand it into a legit musical although their more immediate plan calls for another James A. Michener-Joshua Logan collaboration.

Refusing to identify "the CBS executive" she quoted in a report that Judy Garland withdrew from a tv spectacular because the star, at that time, thought she was "too fat," and which has resulted in a $1,393,333 libel suit by the singer against the network, television columnist Marie Torre found herself in the middle of a criminal contempt charge. Not only concerned is the N.Y. Herald Tribune, which is appealing the 10-day sentence meted out, but it has become a freedom-of-the-press issue. Judge Sylvester Ryan who sentenced the Trib writer, but released her under her own cognizance pending appeal, called her a "Joan of Arc of modern journalism" but pointed out that the law as presently constituted compels a criminal contempt sentence.

'Confidential' Influences?

Confidential magazine consented to have its liberties curtailed. Like Capone, the crime wholesaler, trapped by income tax, scandalmongering could be curbed only by the harrassment of costly litigation, taking the profit out of it. (See Maurice Zolotow's piece this issue on "Muckraking.")

Frankness in theatrical memoirs, per Diana Barrymore's "To Much, Too Soon" (for Warner screening), following up on Lillian Roth's earlier "I'll Cry Tomorrow," both ghosted by Gerold Frank, threw the beam of attention again on changing habits in the biographical film (or, VARIETY head-writing convenience, biopix) and the report on 1957 is simply this: the trend of the recent past quickened.

Not all the books were "phycho" in their delving. Eddie Cantor's "Take My Life" (with Jane Ardmore) was a "warm" cavalcade. Ditto Jesse L. Lasky's "I Blow My Own Horn" (with Don Weldon), Gypsy Rose Lee's "Gypsy," Joey Adams' "Cindy and I," David Ewen's "Richard Rodgers," Filippo Sacchi's new "The Magic Baton: Toscanini's Life for Music," a biog on Tom Mix, Richard Maney's "Fanfare" added to the show biz cavalcade.

More Biopix

Proposed biopix included Dan Dailey's treatment of the times and tunes of songsmiths Harry Von Tilzer and his brother Albert. Coming up is P. T. Barnum (both Bob Hope, who did the Jimmy Walker and Eddie Foy pix, and Jackie Gleason have designs on the same subject). There was a telepix series on "Adventures of Tom Mix," despite warnings by his daughter, Mrs. Ruth Mix Hill, objecting thereto, the "The Lillian Leitzel Story" (circus background), "Bojangles" (Bill Robinson), "St. Louis Blues" (W. C. Handy), "The Mike Romanoff Story," "Schnozzola" (Jimmy Durante), which Michael Curtiz may do either with Danny Thomas or Jerry Lewis as the Schnoz, are others.

Bert Lahr, Red Nichols, songsmith Billy Hill (author of "Wagon Wheels" and "The Last Roundup," which ties in with the current vogue for oaters, in tv and pix), poetess Edna St. Vincent Millay are others.

UA's "Sweet Smell of Success," a 1957 release, primed an identification guessing game with Broadway columnists and pressagents; "For Love Or Money" (Broadway legit star), "Christmas In Paradise" (story of child star), "The Female Animal" (femme star), "The Big Beat" (record biz), Elvis Presley's "Loving You" (hillbilly singer who becomes a tv and record sensation), "Jailhouse Rock" (similar theme), Metro's "Les Girls" (European show biz), "Pal Joey" (heel-hero of nitery-backgrounded story), "Fuzzy Pink Nightgown" (kidnapping of a film star), "The Buster Keaton Story" all fall in the show biz category.

Gypsy Rose Lee's memoir is slated for a legit dramatization; Richard Aldrich's biog of "Gertrude Lawrence as Mrs." ditto; the diskeries have tied in with elaborate albums keyed to the Eddie Cantor and Richard Rodgers biographies, not to mention "biographies in sound" of such jazz and pop song subjects as Louis Armstrong, Bing Crosby and Sammy Davis Jr.

George Raft's personal memoir, in collaboration with Dean Jennings, in a Saturday Evening Post five-parter, was deemed unusually frank, and certainly so in a conservative national weekly.

Eugene O'Neill

In 1957 Eugene O'Neill was a posthumous Broadway mopup, with some $5,000 weekly royalties from "Long Journey Into Night," the 1956-57 Pulitzer Prizewinner; the musicalization of "Anna Christie" (for which he won the 1921-22 Pulitzer) under title of "New Girl In Town" (starring Gwen Verdon); and revivals of "The Iceman Cometh" off-Broadway and "A Moon for the Misbegotten" on Broadway. O'Neill won two other Pulitzers, first in 1919-20 for "Beyond the Horizon" and 1927-28 for "Strange Interlude." Click of "Journey" also revived stock production of his past plays both in America and abroad. Widow Carlotta Monterey is administratrix of O'Neill's estate. The playwright was born Oct. 16, 1888 in a room of a theatrical hotel on Broadway and 43d St., then known as the Barrett House, now the Cadillac Hotel. He died in a Boston hotel room on Nov. 27, 1953. A bronze plaque was unveiled on that Broadway and 43d St. corner this fall to commemorate his birthplace. A similar tribute to George M. Cohan will be the commemorative statue of the songwriter-actor-manager on Duffy Square, opposite the RKO Palace Theatre, with "Give My Regards To Broadway," one of his many songs, appropriately decorating the base.

Shaw, Sartre, Chaplin

Posthumous interest in O'Neill has also resulted in two projected biographies on the playwright, one by his son Shane. Another posthumous biog on a playwright is John Mason Brown's forthcoming portrait on Robert E. Sherwood. Both dramatists, incidentally, have sparked enthusiasm from their admirers to have a Broadway playhouse named in their honor.

Projected biopic on the last four years of F. Scott Fitzgerald and his friendship with columnist Sheilah Graham, in whose house the "Flaming Youth" era's No. 1 interpreter passed much of his time and actually died in her arms. Miss Graham is withholding publication of her memoir on "The Making of A Woman" to coincide with the filmization.

The George Bernard Shaw-Mrs. Pat Campbell letters were the basis of "Dear Liar," a two-character, two-act play by Jerome Kilty, based on the correspondence which Mrs. Campbell had a friend smuggle out of wartime France where she was dying in 1940.

Jean-Paul Sartre, French playwright, critic, philosopher and prime exponent of Existentialism, reversed himself on Communism, breaking with the Reds after the Hungarian brutality, and declared himself more friendly to America since the integration and desegration laws were enacted. All this came to the fore coincidental with the New York premiere of the film version of his play, "The Respectful Prostitute."

Charles Chaplin, too, declared himself "the best friend of America" coincidental with the London premiere of his latest, "A King in New York," which got a mixed press in England, Paris and Rome, and will probably not be shown in the U. S. for some time in light of the general feeling that he "used his son to spit out his hatred of America." Michael Chapli has a prominent role in the scenes satirizing McCarthyism. Chaplin added fuel by editing down his film, which was characterized overlong, but instead of toning down the political stuff he retained that and did his cutting on some of the comedy scenes.

Michael Todd's "Around The World" remains a gross potential of still inestimable limits. His courtship and marriage to the beauteous Elizabeth Taylor, and everything he and she did became "news." During their Riviera honeymoon the showman had spent money like it was going out of style; his (supposed) $200,000 champagne party (actual cost nearer $20,000) in an inn on the Thames, following the London opening of "80 Days," got more free space than Aly Khan or some maharajah at their most prodigious moments. This was capped by Todd's first anniversary party in Madison Square Garden for 18,000 of his "chums," which was telecast over CBS as a 90-minute spectacular.

Speaking of showmen, Ed Sullivan, with his $10,000,000 annual time-and-talent budget, quickly found Eastman Kodak underwriting half the bill when Lincoln decided to drop out, and Mercury alone continuing. The HCT (high cost of television) has spiraled Sullivan's former $40,000 program talent costs to $80,000 and $90,000 per show; the CBS time charge remain at $100,000 per week.

Pat Boone's Upsurge

In the year's trend back to melodic pops, with even the kids seeking something of a musical antidote to the rock 'n' rolls and calypsos, Pat Boone asserted himself as another new personality to be reckoned with. Typifying the clean-cut all-American boy, although in his case the 22-year-old Columbia undergraduate has three children and a fourth due, Boone—like another doting parent, Perry Como— has a terrific hold on the kids via his platters. His first film for 20th-Fox, "Bernardine," was voted "a four-handkerchief picture" at the world premiere in Denver, home of playwright Mary Chase whose play supplied the script.

America's Secretary of State was glorified in song and disk via two items, "I'm in Love With John Foster Dulles" and "I Made A Fool of Myself Over John Foster Dulles" . Historians, please note.

Jerry Lewis established a new show biz mark which evidenced that the top take by any headliner can be obtained in, of all places, a cabaret. This was his achievement at the Town & Country, a 1,500-capacity nitery in Brooklyn, which Ben Maksik built up from a hot-dog stand, where Lewis grossed a $131,000 take on his second week. Lewis and his company got $40,000 a week for a two-week engagement, in itself a show biz mark in "saloon circuit" salaries, away from Las Vegas. The Town & Country, of course, has no gambling but its large-capacity, lavish decor and obviously highly successful formula of catering to the masses, resulted in Lewis doing 15 shows weekly (a third frolic is crowded in Saturdays), and while the minimum tariff for food and beverage is $6 per person he averaged out at $12-a-head.

Lewis' high mark assumes greater significance compared to the all-time high legit gross scored by "Oklahoma!" in San Francisco when it hit $119,811.

Broadway legit peaks were set by "Happy Hunting" and "My Fair Lady" because both have a new top of $8.05 per ticket. Ethel Merman's show in the larger-capacity (1,625 seats) Majestic has done $69,989 (including standees) and "My Fair Lady" at the Mark Hellinger Theatre (1,551 seats), same $8.05 top price, has hit $67,696, including standees. When both shows raised to a $11.50 top for New Year's Eve, the first weeks in January 1957, for both shows, upped to $71,651 (Merman) and $72,272 for Fair Lady. (The disparity in the Hellinger Theatre show's gross going up on that week derives from the additional standees that particular week).

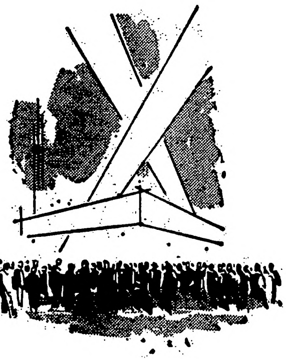
Billy Graham's Boffo B.O.

The Las Vegas niteries can't be calculated because, until recently, there was not even the $2 minimum, the theory of the casinos being merely to churn traffic, via their shows, and the law of averages at the gaming tables takes care of the rest. New York's Latin Quarter, with a $6 minimum, hit a $90,000 gross with Mae West, and the Copacabana, at $5 minimum tab, hit $62,000 one week with Jimmy Durante, Frank Sinatra and Martin & Lewis' "farewell" as a team.

While churchmen deprecated the radio-television "faith healers"

(Continued on page 56)

THERE'S A NEW STAR ON BROADWAY!



THE RANK ORGANIZATION
takes pride in announcing
the opening on **December 26, 1957** of the

ODEON THEATRE

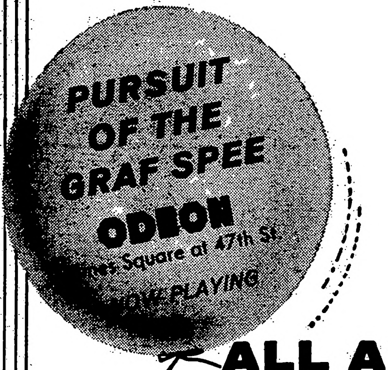
Broadway at 47th Street
offering exclusively first run American
and International motion pictures created by
the world's distinguished Producers and Directors

Premiere Presentation "PURSUIT OF THE GRAF SPEE"

"THE MAN WITH THE GONG"

HITS THE KEYNOTE
...OF GOOD BUSINESS
IN 1958
WITH SMASH
ATTRACTIONS

EASTSIDE
WESTSIDE
AND
ALL AROUND THE TOWN!


PURSUIT OF THE GRAF SPEE
ODEON
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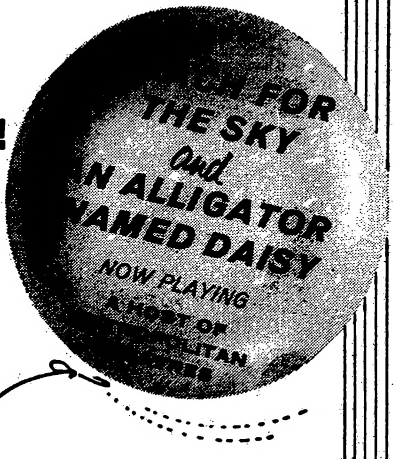
NOW PLAYING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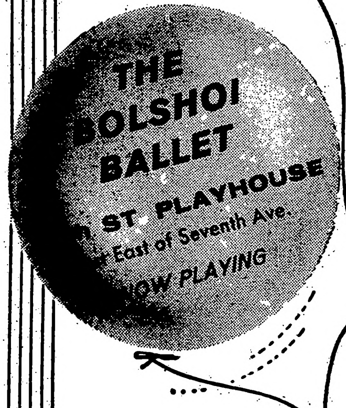
THE BOLSHOI BALLET
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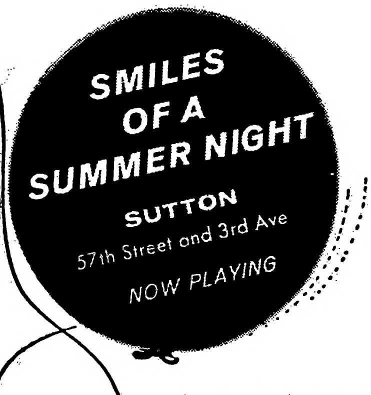
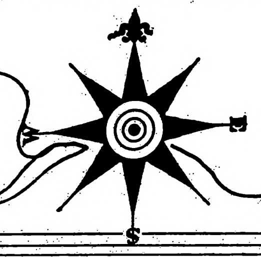

SMILES OF A SUMMER NIGHT
SUTTON
57th Street and 3rd Ave
NOW PLAYING

RANK FILM DISTRIBUTORS of AMERICA, Inc.



Who's for Subliminal Perception?

(Continued from page 54)

(Orval Roberts, et al.), there was no disputing the ecclesiastical—though conservative pulpit style—showmanship of Billy Graham's summer-long crusade in New York's Madison Square Garden. It was backed by a consistent radio-tv campaign, plus a savvy press corps of publicists, and the ABC-TV pickup of the evangelist's Saturday night sermon.

Graham grossed 1,949,000 attendance during his Garden run (not counting the 100,000 at Yankee Stadium on July 20 and the special rallies in Forest Hills, Harlem, Brooklyn and the Wall Street area). When Times Square became the site of a midtown rally, a difference of mathematics arose between the police authorities who estimated 75,000-to-90,000 whereas the Rev. Dr. Graham estimated his turnout at the 200,000 mark. Broadway theatres were uncertain whether the large turnout helped the boxoffice but it certainly hypoed business at the contiguous restaurants. Graham revealed on Jack Paar's "Tonight" (midnight) NBC-TV shows that "between 300 and 400 from show business had made their decisions for Christ" during his Gotham campaign. VARIETY's Bob Landry shrewdly observed that *"the way Judy Garland belts out ballads, Graham belts out chapter & verse."*

The Graham team made no bones of their evangelical showmanship—the Madison Square Garden religioso "show" ran ads in the amusement sections of the metropolitan dailies, always the top lineage rate.

The evangelist got in the middle of the ASCAP-BMI legalistics when, in accepting a specially bound copy of "The BMI Hymnal" from Carl Haverlin, president of Broadcast Music Inc., he observed, "I believe that BMI deserves not only my personal thanks, but the commendation of devout people everywhere for providing a haven for composers and authors of religious music of all faiths." The American Society of Composers, Authors and Publishers immediately rebutted, in a paid advertisement in VARIETY, that ASCAP was an even great "haven for composers and authors of religious music."

Vatican's Encyclical Letter

The 1957 encyclical letter of Pope Pius XII, in which he urged extension of Legion of Decency activity to radio and television, and also including motion pictures, got immediate reaction from all show biz fronts. There is natural concern that, on the broadcasting end, sponsors may become increasingly sensitive to dramatic scripts, to personality mannerisms, such as the song "belters." The importers of foreign films saw increasing hurdles to the Continental style of "realistic" picture production.

Show biz's influence saw one Toledo ozoner converting to a drive-in church during the summer months with non-denominational services at 8 a.m. every Sunday, spelled by a different clergyman. Worshippers sat in their cars listening to the sermon through the theatre's p.a. system.

Miscegenation Themes; That Little Rock Mess

Show biz traditionally knows no talent frontiers of creed or color but it was inevitable that the Little Rock integration mess would find its echoes in the lively arts. Coupled with this was the cycle of miscegenation themes, sparked primarily by Darryl F. Zanuck's "Island in the Sun" which here and there subjected 20th Century-Fox to a barrage of propaganda leaflets and boycott threats from "White Citizens' Committees." Joan Fontai , Zanuck and Spyros Skouras, president of 20th-Fox, which distributed the film, were as much a target as the film featuring Harry Belafonte, in the role of a potent labor force in a Caribbean setting.

Belafonte's calypso and folk singing vogue, on records and in personals in niteries and concert, was one of the year's potent boxoffice forces. He vied closely with Elvis Presley, arch-exponent of rock 'n' roll, as a diskery fave. Belafonte, incidentally, rejected Samuel Goldwyn's bid for the film version of "Porgy and Bess" and expressed himself in favor of straight dramatic roles based on such personalities as Alexandre Dumas or Alexander Pushkin, authors and politico leaders who had African blood in their lineage. He may do a biopic on the Rev. Martin Luther King Jr., the Negro minister who led the fight against bus segregation in Montgomery, Ala., but meantime Belafonte's own Harbel Productions is shooting "End of the World" for Metro, under Ranald MacDougall's direction. As the title indicates, plot concerns three characters who are the only people left in the world after an atomic blast in the year 1962.

The click of the Zanuck picture sparked several similar-themed miscegnation projects and cued a revival of a yesteryear filmization of "Carmen Jones," which actually stars Dorothy Dandridge, with Belafonte in a minor role.

NAACP and Stephen Foster

When the Dixie politicians got into the act it didn't help matters. Alabama's Rep. Vernon Summerlin (1) " " the Belafonte film as "Communist propaganda"; (2), the Kluxers picketed rock 'n' roll shows and traveling troupes starring Negro musicians et al. as "tools of the Communists"; (3), Birmingham's WABT cancelled the Nat King Cole television show for the simply explained reason of "prejudiced pressure."

Pop song lyrics in recent years have been edited to avoid racial sensitivity. Some lovers of tradition railed against tampering with original lyrics of "classics." The dropping of Mark Twain's "Huckleberry Finn" from elementary school curriculum added to the fire. The National Association for the Advancement of Colored People had previously protested:

(1) Minstrel shows because of their stereotypic "Sambo" endmen;

(2) John Drinkwater's play, "Abraham Lincoln";

(3) A standard primary grade book called "Black Sambo."

At a luncheon meeting hosted by the Association of Motion Picture Producers, NAACP prexy Roy Wilkins expounded on the portrayal of the American Negro in films, stressing that "the roles should be commensurate with their current position in American life," and not the Uncle Tom prototype of 100 years ago. The Hollywood producers pledged fullest cooperation.

The importance of 18,000,000 Negro consumers in at least 25 urban areas across the U.S. has been recognized by the Radio Advertising Bureau in relation to the independent radio station's commercial potential. In the past 15 years the U.S. Negroes' average family income has gone up three times what it was, per capita, and the margin between white and colored labor has been considerably narrowed.

Once harmless, the pop song, "Little Girl From Little Rock," from the musical, "Gentlemen Prefer Blondes," suddenly became a dirty phrase; personalities doing interview shows, when asked their birthplace, apologized if they were born in Arkansas; and a Westbury (Long Island) musical tent production of "South Pacific" sparked a mild explosion when heroine Nellie Forbush (played by Fran Warren) explained in text that she hailed from Little Rock. The management had to protect future decorum with an announcement from the stage that not all Little Rock folk were intolerant. Paradoxically, another song in "South Pacific," titled "You Must Be Taught To Hate," had been recognized as Oscar Hammerstein's "Writers War Board-like propaganda lyric for tolerance." Not so long ago a comic reference to a visitor from Budapest had to be changed in the "My Fair Lady" script for the same reason of audience sensitivity to the headlines of the day.

Segregated Show Biz

Negro artists had their own views on Dixie bookings. While Louis Armstrong has always performed before segregated audiences—and for this he was blasted by Sammy Davis Jr. when Satchmo sounded off against President Eisenhower's Little Rock policy—he said he would cancel his jazz tour to Russia in rebellion against the political mess. A UP dispatch from Grand Forks, N.D., where Satchmo was on concert tour, scored the President for "no guts" and categorized Arkansas Gov. Orval E. Faubus as "an uneducated plow boy" and said he would not embark the Government-sponsored trip to the Soviet Union because "the way they are treating my people in the South, the Government can go to hell."

A week later Satchmo lauded Ike, proclaimed "this is the greatest country," and indicated that his tour to the Soviet is on again. None the less, with characteristic tv sponsorial sensitivities, Satchmo's swipe at Ike threatened cancellation of his booking on the Bing Crosby-Frank Sinatra spec, sponsored by the Edsel division of Ford Motors, but CBS-TV would not comply and Armstrong proved one of the highlights.

Rep. Lawrence H. Smith, a Wisconsin Republican on the Foreign Affairs Committee, took a dim view of Government-financed "international junkets of jazz bands, ballet groups and operatic troupes" as a "global vaudeville show" and "a curious way of combatting world Communism." State Dept. tours now in second year and generally considered successful on the strength of goodwill impact on the common-man level, was mocked by this congressman, who observed, "We are sending warblers of arias to Western Europe, weight lifters to the Near East, and swing bands to the Far East. In 1956 and 1957 American taxpayers were forced to pay nearly $5,000,000 to finance this international vaudeville program."

Meantime three traveling jazz troupes, with mixed casts of musicians, cancelled Texas bookings because of the integration issue. Dave Brubeck, Norman Granz's "Jazz at the Philharmonic" and Leonard Feather's "Encyclopedia of Jazz" rejected bookings for reasons of segregated audiences and local prejudice against "integrated" band personnel of white and colored musicians.

W. C. Handy

Show biz saluted W. C. Handy, "daddy of the blues," his 84th birthday with a gala dinner Nov. 17, at the Waldorf-Astoria. Incidentally, that Hilton flagship hotel, which had done signal business in its Empire Room and on the Starlight Roof with such personalities as Lena Horne, Harry Belafonte, Pearl Bailey, Dorothy Dandridge, et al., had no problems with the Harlem clientele that came to the Roof this summer during the Count Basie-Sarah Vaughan bookings; and later when Lionel Hampton-Diahann Carroll played there. There wasn't as much 'mixed" dancing as in some of the Greenwich Village spots with their jazz policies.

Satchmo

Satchmo's 57th birthday sparked an Armstrong Festival Week in spots that ranged from Newport, R. I., to the Lewisohn Stadium, N. Y. Nat King Cole's tv show, after a few sponsorial balks, not to mention the Madison Ave. set's difficulty in selling their clients, got a justified reprieve and continued into the fall season as one of the more pleasant NBC-TV musical shows. It had to compromise with "cooperative" (local) sponsorship, unable to get a cross-the-board underwriter, and eventually collapsed. Sugar Ray Robinson, even before the loss of the middleweight title to Carmen Basilio, planned a show biz comeback but, at the last minute, rejected the King of Babylon role in NBC-TV's revival of "The Green Pastures." William Dillard substituted. William Warfield and Eddie (Rochester) Anderson topped the cast. Cab Calloway had previously been offered the same role.

Regardless of the isms in the States, the goodwill engendered by the "Porgy and Bess," Dizzy Gillespie and Lionel Hampton tours in Europe in recent years, to be encored by Satchmo, the British buffs who clamored for such jazz royalty as Duke Ellington had to settle for a Count (Basie) when the former found himself too tied up in the States.

Rockabilly, Calypso And Toujours R 'n' R

Country & western music gained new impetus and such rockabilly exponents as Jimmy Dean came to the fore on wax and video for boxoffice. The midwest disk jockeys took cognizance of the c&w phenomenon by forming a Country Music Disk Jockey Assn. headquartered in Kansas City with 250 cornball music platter-spinners joining and 750 more expected.

Columbia Records' prez Goddard Lieberson pointed to Dean, Ferlin Huskey, Marty Robbins, Jim Reeves, Minnie Pearl, Hank Snow, as following in the footsteps of the pioneering "country music" virtuoso, the late composer-singer Hank Williams. c&w in its 1957-58 pattern is a blend of blues, spirituals and folk tunes. Lieberson computed c&w as a $50,000,000-a-year business these days.

The calypso vogue was only potent on wax. With the lone exception of Harry Belafonte's impact in virtually all media, from niteries to the Greek Theatre, Hollywood—where he and Victor Borge hold the records—it flopped as a vaudfilm novelty. Unlike the sundry rock ' ' roll personals, a calypso show attempt by the Loew circuit in Brooklyn was a fliv. The calypsomania saw Hollywood film quickies being plotted under the titles of "Calypso Grips So" and "Bop Girl Goes Calypso."

From Buenos Aires to Glasgow, VARIETY reported the r&r sock either of the Columbia film, "Rock Around The Clock," or Bill Haley's Comets in person.

Hi-Sci Mood Music

MGM Records got on the scientific beam with a mood album titled "Music From Outer Space," with such individual tune titles as "Jupiter Jumps," "Polaris," "Uranus Unmasked," "Mercury Muses," "Solar Siesta," "Cosmic Capers," "Asteroidiana," "Vibrations From Venus" and "Saturn Soliloquizes."

Early in the year there was such a wave of calypso "rooms" that the boites feared a shortage of specialists whose billing runs along the lines of the Duke of Iron, Lord Flea, Count Spoon, Lord Fish Ray, Lady English, Easy Riders, et al.

Even do-it-yourself calypso kits made their appearance, comprising bongo drums, a gourd and a pair of maracas for the frustrated aficianados of the "occent"-on-the-wrong-"sylloble" school.

As some of the Caribbean folk ditties were rushed onto the wax some copyright confusions cropped up as to the true authorship of such ditties as "Mama, Looka Boo Boo," "The Banana Boat Song" and "Marianne." Some of the independent recorders claimed they were PD (public domain), but most of them credited the interpreter (usually Belafonte) who, as with so many artists of late, usually had a music publishing adjunct as part of his artistic (and economic) endeavors.

For a time the Carribean was so crowded with a&r men on all-expenses-paid quests for calypso songs and tunes that it looked like the Trinidad Tourist Commission had a pipeline to the Brill Bldg.

R 'n' R and Religiosos

Columbia Records' a&r topper Mitch Miller's views on rock 'n' roll got attention: "Its appeal to youngsters is the equivalent of those 'confidential' magazines to adults. It caters to a part of us we're not proud of. It can't be compared to the interest in Benny Goodman in the '30s or Frank Sinatra in the '40s. This is the first time records have capitalized on illiteracy and bad recording."

As rock veered to rocking-chair (meaning smoother ballads in show biz parlance) the Billy Graham crusade in Manhattan was credited with upbeating religiosongs and putting the spotlight on itinerant gospel singing groups playing not only in churches and tabernacles but being "roadshowed" into auditoriums.

While Pat Boone spearheaded a reverse-trend to smoother ballads, calypso was by no means stone cold dead as was anticipated, nor did rock 'n' roll roll away. Both Belafonte and Presley achieved diskery firsts with 1,000,000-copy albums, respectively titled "Calypso" and "Elvis," and their singles continued apace, notably Presley's 'Don't Be Cruel" around 4,000,000. Heretofore only original cast Broadway show albums, like "Oklahoma" (Decca), "South Pacific" and "My Fair Lady" (both Columbia), hit the golden circle with 1,000,000-copy LP sales, and that was over a protracted period of years.

Presley, Welk, Tab

For the record, Presley's "Loving You" and "Teddy Bear," coupling from his Paramount film titled "Loving You," made it the No. 8 golden seller, following on the heels of "Heartbreak Hotel," "I Want You, I Need You," "Don't Be Cruel," "Hound Dog," "Love Me Tender," "Too Much" and "All Shook Up." "Cruel" is his alltime topper with 5,000,000 biscuits sold.

Meantime, like Liberace, nobody liked Lawrence Welk but the public. His bubbly "champagne music" is a nearly $4,000,000 gross business. Between 40,-50,000,000 people see his teleshows weekly, he has gotten up to $100,000 a week in concert personals, and his Coral records have boomed in sales.

When Tab Hunter's nondescript vocalizing of "Young Love" (Dot) got into the charmed golden circle (1,000,000 platters) all the diskeries harnessed one or another of the marquee personalities. Debbie Reynolds' "Tammy" outsold her singing-husband Eddie Fisher. Robert Mitchum croaked a calypso for Capitol. Jerry Lewis proved a strong seller on Decca (Dean Martin already was on Capitol). Anthony Perkins got on Epic wax, and others like Hugh O'Brian, Yvonne DeCarlo, Jeff Chandler, Sal Mineo and Lizbeth Scott followed. Grace Grimaldi (nee Kelly) was another Hollywood name who shared vicariously in Bing Crosby's first pop "golden" record in a long time, "True Love" (Capitol). Crosby, incidentally, broke away from his 20-year exclusivity with Decca and has been making platters for every label from Verve to Victor, from Capitol to Kapp. In the latter instance it's a veteran reunion, dating back to when the late Jack Kapp first signed The Groaner to a Decca exclusive; surviving brother David Kapp is the one for whom Crosby now records.

LPs—Lovely Perennials

As if in protest to the Presley wave, a torrent of LP cavalcades cascaded from the diskeries, with strong accent on the smoother and more durable music of another day. Medleys and pot-pourris of Jerome Kern, Richard Rodgers, Cole Porter and Sigmund Romberg and the nostalgic melodies of the '20s and '30s hit the market.

Rodgers' 40 years as a composer was signalized not only by a number of platter parades but by David Ewen's excellent biography. Irving Berlin's 50th anniversary as a songsmith—he realized 33c from his first song, "Marie From Sunny Italy," in 1907 — was given the plush LP treatment by every major label, not to mention the many tv and radio salutes. It was recalled anew that that song carried "I. Berlin" as wordsmith and M. Nicholson (long forgotten in memory) was the tunesmith. "Ragtime Violin" in 1909, and 'Everybody's Doing It Now" ("The Turkey Trot") and the immortal "Alexander's Ragtime Band" (1911) keynoted Berlin as the new "ragtime king of America."

Payola

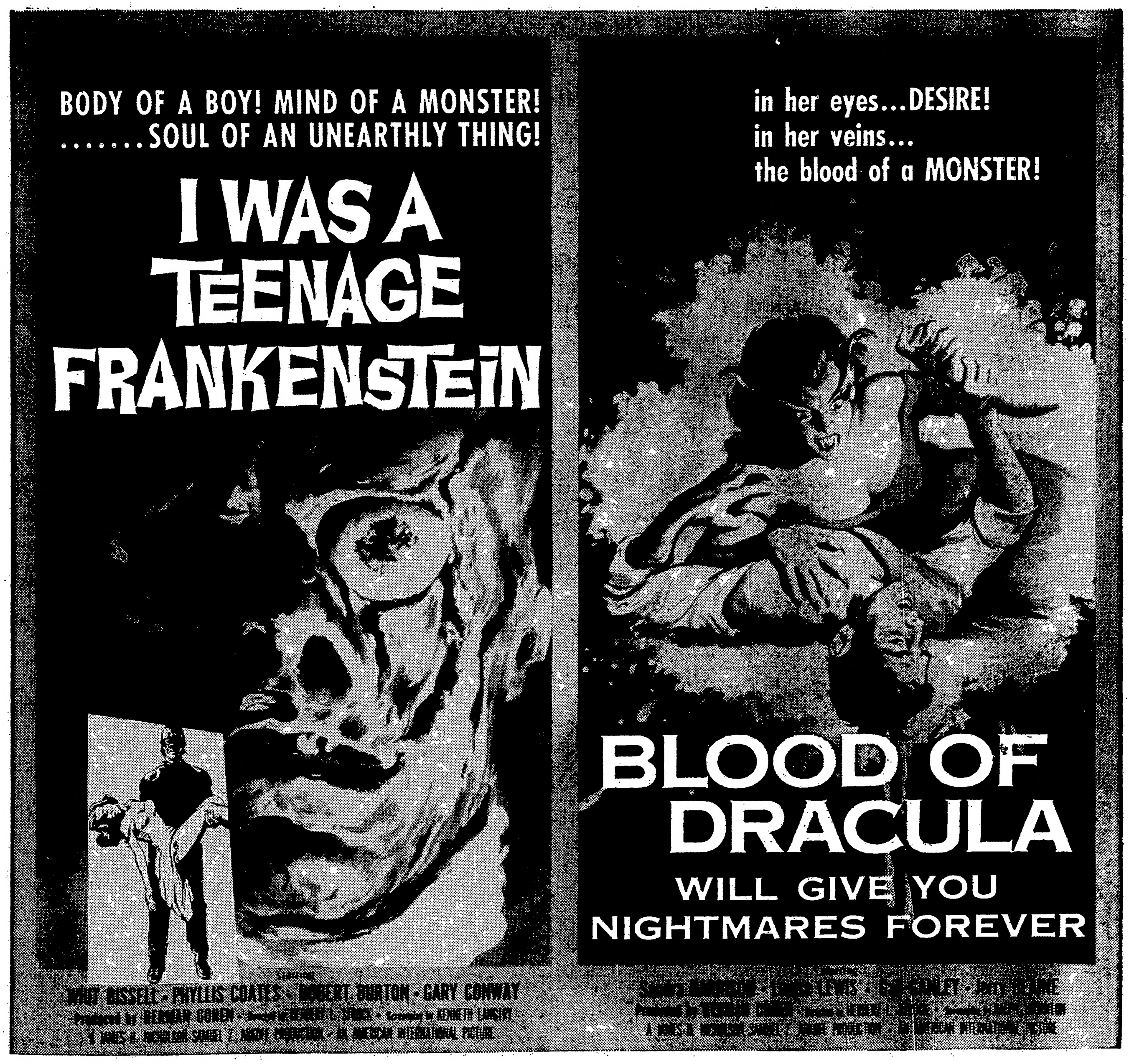
Payola again came to the fore. Not alone intra-trade, but the Internal Revenooers had been hearing things about disk jockeys being subsidized to plug certain records and went after a Philadelphia deejay in a test case for undeclared income. There were even two network telecasts built around the payola and/or diskery business, with much inside stuff brought into the open. By and large the tax men found that entertainment of deejays at firstnights, prizefights,

(Continued on page 58)

BLOCKBUSTER BUSINESS

AMERICAN INTERNATIONAL DOES IT AGAIN THANKSGIVING WEEK'S TOP GROSSER!!

DALLAS ⋆ SAN ANTONIO ⋆ ABILENE ⋆ GALVESTON
FT. WORTH ⋆ HOUSTON ⋆ MILWAUKEE ⋆ BALTIMORE


BODY OF A BOY! MIND OF A MONSTER!
.......SOUL OF AN UNEARTHLY THING!
I WAS A TEENAGE FRANKENSTEIN
starring
WHIT BISSELL • PHYLLIS COATES • ROBERT BURTON • GARY CONWAY
Produced by HERMAN COHEN • Directed by HERBERT L. STROCK • Screenplay by KENNETH LANGTRY
A JAMES H. NICHOLSON-SAMUEL Z. ARKOFF PRODUCTION • AN AMERICAN INTERNATIONAL PICTURE
in her eyes...DESIRE!
in her veins...
the blood of a MONSTER!
BLOOD OF DRACULA
WILL GIVE YOU NIGHTMARES FOREVER
LEWIS • GANLEY
PRODUCTION • AN AMERICAN INTERNATIONAL PICTURE

Pix Not Dying, Just Old Regime

(Continued from page 56)

restaurants, etc. was no different than what other industries do. There were also at least two syndicated series "exposing" Tin Pan Alley "evils," payola, etc. Besides a CBS-TV "Climax" show on payola, WABD, New York, on its "Entertainment Press Conference," guested Mitch Miller who observed that "only the untalented accept payola."

As part of the ASCAP-BMI hassle, Frank Sinatra blasted Miller for allegedly "foisting" certain BMI songs on him when he was a Columbia recording artist (Sinatra has since been on Capitol label), but Miller pointed to the vast majority of ASCAP tunes that Sinatra waxed when at Col. Bing Crosby also took up the cudgels for ASCAP writers. Both top singers, of course, have strong personal ties with such ASCAP songsmiths as Johnny Mercer, Sammy Cahn, Jimmy Van Heusen and Johnny Burke whose cause is naturally anti-BMI.

BMI vs. ASCAP

The public also became privy to the ASCAP-BMI hassle especially as Congressman Emanuel Celler (New York Democrat) took a dim view of the broadcasters subsidizing Broadcast Music Inc. This ties in with the $150,000,000 damage suit by a group of American Society of Composers, Authors and Publishers' members (writers only) that the BMI and radio-tv station hookup "conspired" to keep ASCAP music off the air.

Senator George A. Smathers (D., Fla.) later in the year introduced a bill to prohibit broadcasters owning stock in BMI. Senator Barry Goldwater (R., Ariz.) also wanted to know whether "the airways of this country have been flooded with inferior music since BMI was formed?" to which Sen. Smathers did straight, "I would completely agree."

ASCAP, ever the gold mine of the music business, hit a new record high income of $24,731,156 for 1956, with $18,689,636 of this royalty melon divided among the members of the American Society of Composers, Authors and Publishers. The competitive Broadcast Music Inc. marked its own "sweet 17" year and continued to monopolize the current pop song parade. At one calibration, for example, 34 of the top 45 tunes in the VARIETY "Top Record Talent & Tunes" charts were BMI-licensed. At another point, at the peak of the calypso vogue, the ratio was even higher.

ASCAP's license breakdown now numbers 26,351 general contracts including bars, grills and taverns, hotels, niteries, restaurants, cocktail lounges, dancehalls, skating rinks, motion picture theatres, drive-ins and wired music operators. There are 3,475 radio stations licensed; 21 national and regional radio networks, plus 453 tv stations and 3 television networks.

Gene Buck's Passing

Gene Buck's death at 71 early in the year pointed up his pioneering in ASCAP of which he was president from 1924-1941 and which he helped found along with Victor Herbert, and attorney Nathan Burkan. Songsmith Buck, who was long No. 1 production aide to Florenz Ziegfeld, started in the busic business as an artist and originated the colorful covers on sheet music for which he got $25 each. After making some 5,000 such covers, chiefly for Jerome H. Remick in Detroit, where he was born, he lost his eyesight and remained inactive for some time. When he regained sight, he decided to stay in the music business, this time as a writer.

The second of "The Fabulous Dorseys" died in 1957. Jimmy Dorsey was on the road to a big comeback via his disking of "So Rare" when he succumbed to cancer seven months after brother Tommy Dorsey choked to death in his Connecticut estate.

Music publisher Saul H. Bourne, longtime associate of Irving Berlin until their partnership split in 1947, died at 73. Vet music publisher Rocco Vocco was feted on his 70th birthday. Victoria and Max Dreyfus marked their 60th Anniversary with London music publisher Fred Day and his Doris, for whom the Dreyfuses had stood up 45 years ago. Day, in turn, returned to London from an American business trip to celebrate Francis, Day & Hunter's 80th anniversary as an international music publishing organization.

While Hollywood was planning to do a biopic of the times and lives of songsmiths Albert and Harry Von Tilzer, Lawrence Welk bought out the latter's music publishing business.

Booming Disk Biz

The year was marked by new heights in the disk biz. Capitol's sales zoomed 37% to a new peak of $35,100,000; net profit at $3,239,000. Dot Records, which became a Paramount Pictures subsidiary property in '57 on a $1,800,000 cash-and-stock deal with founder Randy Wood, envisions a $10,000,000 year in '57. Randy Wood launched the label in his native Gallatin, Tenn., in 1950.

Columbia Records hit an alltime peak with a 42% rise in LP, phonograph sales and the Record Club which, said president Goddard Lieberson, gave his company industry leadership.

Decca zoomed 20%, with alltime high earnings of $4,543,902 compared to $3,795,585 the year before. Decca owns 74% of Universal Pictures so the income of the two is intermingled but the jeanagers' support of Decca film soundtracks were credited for much of the upbeat. Another indie label, Jubilee, eyed a $6,000,000 year in 1957.

Stereophonic sound is also shaping up as the next big merchandising push in the disk—phonograph-tape recording industry. One industry topper envisions a $1,000,000,000 volume in '58 based on $407,000,000 sales in packaged hi-fi; $400,000,000 in disks and tapes; $140,000,000 in standard phonographs; $120,000,000 in tape recorders.

The music plug has been important in sparking boxoffice acceptance and vice versa.

The teenagers who were the (James) Deanagers of last year remained loyal to their disk favorites and while Pat Boone created a pendulum swing back to the smooth ballad type, rock 'n' roll continues to rock along. Presley's boxoffice and platter potency remains undiminished: the jeanagers still like that "beat" for their dansapation.

Kids' Beaucoup Loot

The juveniles' predilection for kiddyaps on tv also saw RCA Victor, for example, packaging flock of oater oprys, of the genre of "Tales of the Texas Rangers," "Wagon Train," "Wyatt Earp," "Cheyenne," "Broken Arrow," "Tales of Wells Fargo," "The Restless Gun," "The Lone Ranger," "Gunsmoke" and the like.

The teenager market has assumed sizeable proportions in merchandising. It has been estimated that 17,000,000 American kids, in the 12-19 age bracket, have a $9,000,000,000 purchasing power.

Some 800,000 have steady jobs and 4,500,000 have part-time or odd jobs which averages them $10-$15 weekly, as against the $1-$2 average of 15 years ago. Much of this goes for records, hi-fi, small-radios, gasoli for their own jalopies or the family car when they can borrow it. It's no small potatoes and, considering that the kids account for about 70% of the record industry's single-platter business, or about $150,000,000 a year, the jeanagers are very important in the scheme of show business, from artists who would woo their favor to the merchandise they represent.

The mood music LPS created such variegated items and ideas as "Music for Expectant Mothers," "Music for Tired Lovers," "Music to Change Her Mind," "Music for Gracious Living," "Music For a Rainy Night," "Music for Washing and Ironing," "Music for Meditations," "Music for Courage and Confidence," "Music for the Continental Host," "Music for People Who Can't Sleep," "Music for the Nostalgic Traveler" (there's a whole crop of these country-by-country groupings), "Music for Baby Sitters," "Music for Boozing," "Music to Soothe Your Hangover," "Music To Break a Lease," "Music for the Analyst's Couch," "Music to Beat Your Wife By," and even "Music to Spoil Your Taste for Music."

The fastest "golden" record for a legit album was achieved by the socko "My Fair Lady" 11 months after the Broadway run of the Alan Jay Lerner-Frederick Loewe musical. It took Rodgers & Hammerstein's "Oklahoma!" and "South Pacific" several years to hit the 1,000,000 mark and gain the coveted "golden" platter.

While Arthur Murray is teaching more and more disciples in a hurry, the dansapation vogue generally isn't as big as even the Lawrence Welk and kindred bandshows popularly might indicate. The vocalists are still tops on platters, and instrumentally the small intimate boites or Music Rooms, as they are known, appeal more to the sit-and-drink-and-listen set than to the dine-and-dansapators. While the Belafonte calypso vogue earlier in the year brought forth a rash of Caribbean-type bistros, the Eddie Condon-George Shearing and the Birdland-Embers brand of jazz haunts are more than holding their own.

U.S. servicemen shell out between $5,000,000 and $6,000,000 for American platters in PXes abroad. A hillbilly craze is fulminating in West Germany as result of a Munich beerhall cellar show. Deejay Sgt. Larry Phillips, via the American Forces Network, has furthered the cornball appeal, via a "Hillbilly Gasthaus" show, with accent on rockabilly platters.

Yank Globetrotters; Showplanes Both Ways

Showplanes to the European capitals (with cocktaileries hosted by Sir Laurence Olivier, Ingrid Bergman and Maurice Chevalier); packaged plane-train tours to Broadway (hotels included); "Weekend at the Waldorf" packages, which some of the Chicago and Honolulu hotels are emulating, saw travel agent Paul Tausig & Son doing a reverse-field. He's junketing Europeans to see the Broadway hits. Plane tours include not only "My Fair Lady" but also accommodations at the Waldorf-Astoria and detours to the Latin Quarter and other bistros.

Travel-crazy Americans, according to official statistics, spent $1,800,000,000 last year, an increase of $200,000,000 tourism over the previous year. Canada and Mexico nosed out Europe and the Mediterranean resorts in mass favor. The West Indies and Central America are next, all gimmicking their tourist appeal, of course, with show biz flavored for the Yankee taste. Even the Cuban and Haitian revolutions had little effect on U.S. travel there.

The 1958 Brussels World's Fair is the next international tourist draw.

Intern'l Film Festivals Including Iron Curtain

International Film Festivals continued to grow and for the second year the cinema fest at the Carlsbad conclave, on the far side of the Iron Curtain, in Czechoslovakia, was an effective showcase for Communistic propaganda. At the same time it permitted a freer meeting, at least so far as movies was concerned, between the East and the West. Uruguay's Punta del Este was not a particularly happy event nor did the Sao Paolo (Brazil) film fest do for the Western Hemisphere what the Cannes and Venice festivals achieve. Runnerup in any impact is the one in Berlin, midsummer and midway between the spring romp on the Riviera and the gondola city's conclave in August.

Edinburgh focused its festival on documentary films; Cortina d'Ampezzo for mountain documentaries; Knokke (Belgium) on religious films—and Moscow's summer World Youth Festival for general propaganda, film and otherwise.

Russia's 1957 Cannes entry was a switch on the rulebook girl-meets-tractor script and "The Fortyfirst" was a real Soviet sex try for a love story, but even here the Communist sniper heroine shoots her White Russian lover as, once again, loyalty to the Kremlin triumphs over Cupid.

However, less and less are the film festivals serious competitive jousts as they are social, propaganda, bartering and meeting spots—another excuse for the ever-enlarging postwar globetrotter who will fly 3,000 or more miles for anything from the opening of a new Hilton hotel to a movie or a festival.

Jock Whitney

U.S. Ambassador to Great Britain John Hay (Jock) Whitney presented the 1957 Golden Laurel (David O. Selznick) Award at the Scot Film Festival in Edinburgh to a French film, "Si Tous Les Gars du Monde" ("If All The Guys In The World"). India's film entry, "Aparajito" ("The Indomitable") won the Gold Lion, top prize at the Venice Film Festival, topping America's entries, "Something of Value" and "Hatful of Rain" which got prizes in other categories but not on production values. Italy's "Notti Blanche" ("White Nights") was runnerup.

The Selznick awards specifically exclude American film entries.

Ambassador Whitney, no stranger to show business (investor with Selznick in "Gone With The Wind," Technicolor, radio-tv stations, etc.) also invested in the N. Y. Herald Tribune (reportedly "around $2,000,000") with an eye to greater activity when he retires from office three years hence. Whitney also accepted membership in the London "Tent" of Variety Clubs International.

European and other foreign film grosses continued bullish. The economy is better. Overseas film fans don't go in for a new-model car every year, split-level housing, foreign travel on the installment plan, and the like—as yet. The picture business abroad is like it was 10-12 years ago in the U. S., with about the same standard of living. Result is that "going to the movies" is still strong family habit.

Griffith & Prince's B'way Clicks, Four In-a-Row

Newcomer legit producers Robert E. Griffith and Harold S. Prince's "West Side Story" gives them four-in-a-row smashes, short by one of Cy Feuer & Ernest Martin's record of five bullseyes with their "Where's Charley?", "Guys and Dolls," "Can-Can," "The Boy Friend" and "Silk Stockings." Griffith and Prince's three previous smashes (in which Frederick Brisson was associated, but he dropped out of sponsoring "West Side Story") were "Pajama Game," "Damn Yankees" and "New Girl In Town," latter a musicalization of Eugene O'Neill's "Anna Christie."

Debate continues on the "hit-happy playgoers," referring to their predilection for only the hits and permitting some good, if not smash, plays to die of boxoffice inertia. This differs markedly from London, Paris, Berlin and other capitals where, while "the big hit of the season" is given recognition, still sees respectable support for the in-between shows.

The Broadwayfarers are different and instead of appraising, for example, "how did you like it?", it's more a case of "how did you get into it?", or "whom must you know to get tickets?"

Roz and Coward

What legit stars can command in this day and age of man (and woman) power at the boxoffice is perhaps best illustrated by Miss Russell's $225,357, her take-home pay (and profits) from "Auntie Mame" wherein she stars on a straight 10%-of-the-gross stipend besides owning 13½% of the show. In the first 45 weeks of the run, the $179,000 production of "Mame" netted $157,138 for its investors, but Miss Russell's 225G includes her salary and share of the profits.

Triple-threater Noel Coward, as author, stager and star of his "Nude With Violin," despite the mixed Broadway notices, has been averaging around $7,000 a week for his share from the play on a straight 20% royalty off-the-top. The Belasco Theatre is capable of grossing $35,000 weekly. In London, where "Nude" opened originally with John Gielgud, it has passed the one-year mark with Michael Wilding succeeding in the stellar role and, in turn, Robert Helpmann is slated to succeed Wilding.

Least inflationary have been boxoffice admission, pix or legit, and Broadway finally moved to a new $9.20 peak for "New Girl In Town," and this only for the divans (overstuffed front-row cushioned pews) on Friday and Saturday nights. The City Investment Playhouse (Robert W. Dowling) had incepted the Folies Bergere (Paris) idea of tilted prices for the front eight or nine rows, although this has not curbed the speculators.

Most straight plays are $5.75 week nights and $6.90 Fridays and Saturdays but "Time Remembered," the new Helen Hayes-Richard Burton-Susan Strasberg play, charges $9.90 for the first 10 rows of the Morosco Theatre orchestra.

Bard Still Boffo

As usual, Shakespeare continued to get heavy play during the 1957 summer stock season. Bard Festivals were scattered from Canada to California, with New York also getting into the picture with an al fresco Shakespearean project in Central Park.

In Stratford, Conn., the American Shakespearean Festival Theatre ended its third season about $10,000 in the black. It was the best semester thus far for the operation, with the season-long appearance of Katharine Hepburn and Alfred Drake figured a potent draw. The gross for the 12-week season was $425,000.

The Stratford (Ont.) Shakespearean Festival chalked up its fifth season, while established festivals continued in Ashland, N. C., Oregon, San Diego, Cal., and Yellow Springs, O.

The moral impact that "The Diary of Anne Frank" has had in its multiple productions in every German city, and the sense-of-shame and guilt that it imparted to the post-Nazi population, is something which may have a profound footnote as future historians appraise all these values.

'Fair Lady'

When "My Fair Lady" opens April 30 in London, it will have a two-year advance booked almost solid. The Keith, Prowse agency states "even now we can accept bookings up to 1960" and Tickets & Messengers Ltd. has booked its clients through April 1959.

Riding the crest of the Rex Harrison-Julie Andrews click, a McGill College show, "My Fur Lady," has taken to the large Canadian auditoriums and rung up big grosses. Authors Alan Jay Lerner and Frederick Loewe couldn't object as they did to an independent disk titled "My Square Laddie," which satirized and paraphrased some of their tunes. On the other hand, a ribald Hollywood nitery revue titled "My Fairfax Lady" (taking its title from the Fairfax Ave. sector of Los Angeles), so tickled their risibilities that they didn't object although threatening to sue at one time.

Off-Broadway

Off-Broadway continued to flourish with sundry rooftop, basement and converted lofts and rooms turned into intimate theatres.

As ex-Metro production chief Dore Schary is readying his own play, "Sunrise At Campobello," for production under Theatre Guild auspices, there is a move anew to erect a Franklin Delano Roosevelt Memorial Theatre in Washington. Schary, basically a writer, has been conferring with Mrs. Eleanor Roosevelt for authentic color and flavor for his play which deals with a phase in FDR's life.

Lincoln Sq. Redevelopment

New York's Lincoln Square redevelopment program, calling for a $75,000,000 fund, is being opposed by residents and businesses in that above-Columbus Circle belt. Plans include a new Metropolitan Opera, a new Philharmonic concert hall, an expanded and new Juilli-

(Continued on page 60)

OUR HAT'S OFF TO YOU

VARIETY

BEST WISHES

on your

52nd

Anniversary

GET MORE OUT OF LIFE GO OUT TO A MOVIE!

FROM THE NSS PRIZE BABY

Behind Platinum Curtain

Continued from

ing for nature to endow Marilyn Monroe.

One morning we awoke early and strolled onto our second-story sunporch. We were jarred into complete consciousness by the sight of the Warner gates ajar. We could see that Mr. Warner's tank was not cruising down the driveway toward the exit. We could also note that no vehicle begged entry from the street. In the midst of a wild surmise that our next door neighbor, Pola Negri (honest) had gotten to the gateman, I saw the reason for the open portals.

The Bouvier de Flanders, no larger than an ordinary armored car, and as tender, was loping through the gates. He crossed the street, and casually ambled onto our small front lawn. Then, in the graceful phrase of Irving Berlin, he did what comes natur'lly.

At breakfast that morning, I told my wife that I didn't care what Mr. Warner had taught his dog to think of writers, this was going too far.

The Gawkers

Another problem faced by Beverly Hills residents is the sightseeing traffic, sometimes, as forthwith illustrated, carried to the square root. Since our street was lined with the hovels of not only Jack L. Warner and Pola Negri, but also Danny Kaye, Prince Mike Romanoff, Charles Boyer and Hedda Hopper, we got more than our share of tourists.

While out strolling one day, my wife all but dislocated every bone in her neck. As she reached Mons. Boyer's accented acres, a top-down convertible came cruising by, the driver pointing out the Boyer barracks to his gaping passengers. That seemed normal enough until my wife wrenched her neck spinning her head to get a second look at the guide—a gentleman named Cary Grant.

Shortly after posterity took note of that scene, our daughter, 10 at the time, came home from a play session with some of her schoolchums, and exhibited the elastic quality of the English language, as spoken by Beverly Hills younger set.

The home where she'd gone to gambol had, I knew, grass as lush as a Waldorf carpet. The children were allowed to roam unmolested on the lawn, so long as they did not come into physical contact with the shrubs. Those articulate bushes were trimmed so they spelled out the name of the owner, presumably for the benefit of low flying friends. I go to this length of description because I noticed that my daughter's shoes were scuffed, an impossible feat to perform at her friend's house, unless they had played a game which involved kicking the built-in vault.

"Oh, we didn't stay at Betty's" my daughter reported, by way of explaining the scuffed shoes. "We played in the empty lot next door to her place."

My wife and I collaborated on a short lecture about it being wrong to tell us fibs; we knew there was no empty lot on our street, but she insisted. Out driving the following day, the empty lot was pointed out to us. Nobody lived on it. We had to give in, to that extent. However, we carefully explained that she'd used the phrase rather loosely, considering that the property did contain a badminton court and swimming pool.

Our daughter countered by explaining that it wasn't fenced in. Local standards thus made it open territory.

Despite those things, life in that mint's pie existence was pleasant enough until my wife and I were made to realize the full, fervent strength of the Beverly Hills caste system. A school bus picked up our daughter at 7:45 each morning. She then spent more than an hour on a long, winding ride as the bus picked up other youngsters throughout the uranium-priced hills.

On this particular morning, my wife and I had to be in downtown Los Angeles quite early. We told our little girl to get a few extra winks, and ride to school with us. We'd also made arrangements to pick up one of her classmates, named Honey. Honey turned out to be a well named child, with golden hair and an angelic face. Her clothes were demure, but obviously the product of more hand labor than our car.

As we neared the school, Honey asked if we'd mind dropping her a block from the entrance. Seeing no one waiting at the corner, my wife asked Honey if she were going to meet another school chum. She shook her carefully fingered waves, and got out. Once on the sidewalk, she ran the first few steps, then settled into a brisk stride toward the school. It seemed odd at the time, but since we were in a hurry, and Honey was safe enough, we went on our way after dropping our daughter at the school's door.

The incident bothered me throughout the day. That evening I mentioned it to our little girl. Her face reddened, and she attempted to change the subject. Obviously, she was trying to shield her mother and me from a fact of life. Finally, after using every means of persuasion short of a rubber hose, it came out.

"Somebody might have thought you were Honey's folks."

My wife is a very attractive young woman, and while nobody ever mistakes me for Ronald Colman, we didn't feel that being pointed out, even incorrectly, as a young girl's parents should mark the tot's psyche.

"Well," our daughter said, with the reluctance of one giving away the signs and rituals of a secret society, "it was the Buick. She said some of the other kids who didn't know her might think her father didn't drive a Cadillac."

For a fleeting minute, I knew how plantation owners must have felt when told the weevil was taking over the best of their crop.

Crashing The Nurse Brigade

My wife was not so shaken, for she had learned earlier of our failure as social entities in Beverly Hills. Bravely, she had shielded me from the withering news. Her earlier inkling of our Blue Book minus rating came because of her habit of taking our baby for a stroll, a task performed in Beverly Hills only by the governess. The coterie of those starched uniformed matrons regarded my wife as no more than a scab, taking her own child for a stroll in an obvious effort to union-bust against Local No. 3, R.S.V.P.

Occasionally, a new governess would be employed by one of the families on our street. Not knowing my wife was the real mother of the child she accompanied, the new arrival would display such amenities as nodding, or even exchanging a few words. In those rare moments, we got furtive glimpses behind the Platinum. They never lasted long, for the other governesses quickly informed the newcomer of my wife's true status.

One afternoon, a new governess and her four-year-old charge stopped as they reached our driveway a split-second before my wife and little boy. The visiting four-year-old looked up the driveway, and saw my car, the same Buick. Not yet old enough to realize it was the sign of a pauper, she lisped:

"Is that his daddy's car?"

My wife nodded, at which point the tot proved she was being raised with a sound set of values by asking:

"And where's his mommy's car?"

Fortunately, my wife was able to say that her car was in the garage, thus avoiding the shame of confessing her car was a Studebaker. I guess we were just lucky to move in time, for there have been recent reports of attacks by the Beverly Hills branch of the Mau Mau on families without at least one Cadillac.

While waiting for Emancipation Day—the end of our lease on the ivy-covered mortgage — we had more corrosive proof that escape, via the underground if necessary, was imperative. Otherwise, our kids might grow up judging strangers by their polo ratings.

This moment of enchanting revulsion took place one lovely afternoon. My wife and I had gone for a leisurely walk past the pedigreed palms lining our street. In front of one example of what, in terms of architecture, can only be described as the Spanish Omelette School, we saw three youngsters. They looked to be about five years old. As we approached, we could hear them discussing in well modulated shrieks what game each wanted to play. No child was willing to switch from his or her preference.

The deadlock was broken by one of the nursemaids. She suggested a game just as my wife and I were passing. The children greeted the idea with such enthusiasm I thought the game probably was played with machine-guns. It was a game new to these ears, but not to theirs—a game called "Poor People."

The fact that these sheltered tykes are allowed to know there is another side to the tracks was so touching I brushed a tear from my eye.

And now, before this eye-witness report of the strange tribal customs is ended, we'd like to make clear that we don't hate Beverly Hills. Some of our best friends live there, and as we always say, it's a great place to visit, but . . .

Show Biz—'57

Continued from page 58

and School of Music, and other cultural and theatrical edifices.

Flight of the top video shows, including the dramatic formats, raised the point that, as live tv goes, so could the legit theatre since many of the most capable dramatic players double between the Broadway boards and video. And if a choice had to be made, legit would suffer. Even the telecameramen warned and incepted a sticker campaign, "Help stamp out Hollywood TV."

Vaudeville-Niteries

The chameleon policyed Palace, once the flagship of bigtime vaudeville, is back to a two-a-day policy, but this time it's with a "road-show" film policy after going straight movie grind, following an abortive attempt to resume its vaudfilm policy (feature film and six acts). Last spring's Jerry Lewis two-a-dayer was the last "de luxe vaudeville" policy attempted. Lewis clocked almost $60,000 a week at $6 top.

In New York, the click of the soft lights-and-sweet-music policy in some restaurants caused the Hotel Pierre to shift to the fiddle policy, with more on the horizon.

Ebbets Field and the Polo Grounds, with the defection of the Dodgers and the Giants to San Francisco and Los Angeles, will extend their show biz activities by going after outdoor specs, variety talent, religioso rallies, pageants and the like to take up the slack. Many a minor league and bush league ballpark has been adding to its income by sundry variety talent packages, jazzband recitals, clowns (from Emmett Kelly to Al Schacht).

English Music Halls

England, last stronghold of the music hall, is down to its minimum of variety houses as even the Yank headliners dried up. Only sporadically, when a Durante, Benny, Judy Garland, Danny Kaye and Bob Hope come to the Palladium does business boom. The platter names soon lost their potency, at least for the bigtime vauderies. Finis to an era was the demise of London's 51-year-old trade weekly, The Performer, official organ of the Variety Artistes Federation. "The disintegration of the music hall business through the development of television and the consequent changes in booking and other practises" was the official pronunciamento.

Strippers

In the U. S. burlesque, paradoxically, remains the most permanent "route" in the live variety field with some 25 weeks of playing time available although, of course, the strippers remain the top draw. And of these, when it comes to a Lili St. Cyr et al. they do better going it solo in the class niteries—Las Vegas, Palm Springs, Hollywood, etc.

The striptease vogue continued bullish in Paris, of all places, traditionally the prime capital of epidermis display. Gypsy Rose Lee, on her recent European trip in behalf of "Gypsy," her autobiog, which is being readyed as a stage play, kudosed the Parisian strippers (many of them of English, German and Latin origin) for their "art" and "imagination" in the peelery displays.

The "art" of striptease was taken to the U. S. Supreme Court in a "friendly" testcase to determine whether the City of Newark could "censure" entertainment by barring burlesque strippers. The New Jersey Supreme Court sustained a new city ordinance that "removal by a female performer of her clothing in the presence of the audience" and also "exotic" dancing constituted nudity and/or created the illusion of nudity, hence a violation.

More stripperies loom in Paris as the egghead (political revues), existentialist and chansonnier boites find themselves on the wrong end of the exchequer and are veering to the epidermis policy. In fact, the Paris' Moulin Rouge has been dickering with Harold Minsky for his "Minsky Goes To Paris" revue, a click in Las Vegas.

Las Vegas

Las Vegas continues to boom despite its occupational year-round hassle for attractions. The Hacienda dropped shows for jai-ali, with betting permitted as in the Havana and Tiajuana frontons. "Pajama Game," "Ziegfeld Follies," "Guys and Dolls," "Silk Stockings," "Damn Yankees" and kindred ex-Broadway musical packages were another Vegas device to offset the HCT (high cost of talent) hurdle, but even these have to be bolstered with names. The Frank Costello shooting and the mysterious "4-26-57" identification of the $651,284 casino win at the new Torpicana, Las Vegas, put another spotlight on the desert gambling resort's underworld ties, ostensibly tabu under state law.

Havana has become a Vegas outpost for Wilbur Clark (Nacional Hotel) and the new Havana Riviera, and the Capri, along with the Havana-Deauville, a 1,000-room hotel and a soon-due new Habana Hilton.

Meantime, the theoretical $20,000-a-week barrier for top names to play Vegas has been broken by personalities like Maurice Chevalier, Jerry Lewis, Frank Sinatra, Harry Belafonte, Eddie Fisher, Danny Kaye, Milton Berle, et al. And Miami Beach, sans gambling, has gone up to the $35,000 mark for headliners.

Vegas looks for another boom as the 16,000-seat Convention Hall, with 120,000 square feet of exhibition space, is slated to open in 1958. The industrial shows are bound to create an acute room shortage and the plush Strip hotels are in constant marathon building program with additional wings of rooms.

Inflation has also hit the nitery chorister field. Monte Proser doubled the up-to-then $100 minimum by signing top beauts at $200 for his Tropicana chorus, latest Las Vegas plushery, but the shortage still exists as television and filmusicals have lured-away the cream of the crop.

All-Time B. O. Champs

Continued from page 6

Annie Get Your Gun (M-G) (1950)	4,650,000
Green Years (M-G) (1946)	4,600,000
Love Me Tender (20th) (1957)	4,500,000
Conqueror (RKO) (1956)	4,500,000
Rebel Without a Cause (WB) (1956)	4,500,000
Anchors Away (M-G) (1945)	4,500,000
Bachelor and Bobbysoxer (RKO) (1947)	4,500,000
Bridges of Toko-Ri (Par) (1955)	4,500,000
Catch a Thief (Par) (1955)	4,500,000
Easy to Wed (M-G) (1946)	4,500,000
Four Horsemen (M-G) (1921)	4,500,000
Great Caruso (M-G) (1951)	4,500,000
Paleface (Par) (1945)	4,500,000
Random Harvest (M-G) (1942)	4,500,000
Road to Rio (Par) (1948)	4,500,000
Road to Utopia (Par) (1945)	4,500,000
Thrill of a Romance (M-G) (1945)	4,500,000
Till Clouds Roll By (M-G) (1945)	4,500,000
Valley of Decision (M-G) (1945)	4,500,000
Desiree (20th) (1954)	4,500,000
Easter Parade (M-G) (1948)	4,450,000
Cheaper by the Dozen (20th) (1950)	4,425,000
Written on Wind (U) (1957)	4,400,000
Two Years Before Mast (Par) (1946)	4,400,000
Knights of Round Table (M-G) (1954)	4,400,000
Man With Golden Arm (UA) (1956)	4,350,000
Man in Grey Flannel Suit (20th) (1956)	4,350,000
Red River (UA) (1948)	4,350,000
Hucksters (M-G) (1947)	4,350,000
Harvey Girls (M-G) (1946)	4,350,000
Stage Door Canteen (UA) (1943)	4,350,000
Gunfight at O.K. Corral (Par) (1957)	4,300,000
Lost Weekend (Par) (1946)	4,300,000
Sailor Beware (Par) (1952)	4,300,000
Bus Stop (20th) (1956)	4,250,000
Adventure (M-G) (1946)	4,250,000
Egyptian (20th) (1954)	4,250,000
Saratoga Trunk (WB) (1946)	4,250,000
Streetcar Named Desire (WB) (1951)	4,250,000
Demetrius and Gladiators (20th) (1954)	4,250,000
Living It Up (Par) (1954)	4,250,000
30 Seconds Over Tokyo (RKO) (1954)	4,250,000
Heaven Knows, Mr. Allison (20th) (1957)	4,200,000
Rose Tattoo (Par) (1954)	4,200,000
Hollywood Canteen (WB) (1944)	4,200,000
Three Musketeers (M-G) (1948)	4,200,000
Weekend at Waldorf (M-G) (1945)	4,200,000
On the Waterfront (Col) (1954)	4,200,000
Father of the Bride (M-G) (1950)	4,150,000
Bad Seed (WB) (1956)	4,100,000
Man Who Knew Too Much (Par) (1956)	4,100,000
African Queen (UA) (1952)	4,100,000
Hondo (WB) (1954)	4,100,000
Joan of Arc (RKO) (1949)	4,100,000
Johnny Belinda (WB) (1948)	4,100,000
I Was a Male War Bride (20th) (1949)	4,100,000
Love Me or Leave Me (M-G) (1955)	4,100,000
Margie (20th) (1946)	4,100,000
Mother Wore Tights (20th) (1947)	4,100,000
Snake Pit (20th) (1949)	4,100,000
Deep in My Heart (M-G) (1955)	4,100,000
Cass Timberlane (M-G) (1948)	4,050,000
State Fair (20th) (1945)	4,050,000
April Love (20th) (1957)	4,000,000
Jailhouse Rock (M-G) (1957)	4,000,000
American in Paris (M-G) (1951)	4,000,000
Ben Hur (M-G) (1926)	4,000,000
Dolly Sisters (20th) (1945)	4,000,000
Emperor Waltz (Par) (1948)	4,000,000
Holiday in Mexico (M-G) (1946)	4,000,000
Jumping Jacks (Par) (1952)	4,000,000
Kid from Brooklyn (Goldwyn-RKO)	4,000,000
Left Hand of God (20th) (1955)	4,000,000
Long, Long Trailer (M-G) (1954)	4,000,000
Love Is Splendored Thing (20th) (1955)	4,000,000
Moon Is Blue (UA) (1953)	4,000,000
Night and Day (WB) (1946)	4,000,000
Reap the Wild Wind (Par) (1942)	4,000,000
Sabrina (Par) (1954)	4,000,000
Sands of Iwo Jima (Rep) (1950)	4,000,000
Seven Little Foys (Par) (1955)	4,000,000
Singing Fool (WB) (1928)	4,000,000
Smoky (20th) (1946)	4,000,000
Ziegfeld Follies (M-G) (1946)	4,000,000

Muckraking and Ethics

Continued from page 5

or by the slow process of individual lawsuits for libel and damages, and there are already some $12,000,000 in such suits pending.

While it was running high, wide and horrendous, Confidential had an effect on *all* articles and interviews about and with actors. Today, partly as a result of Confidential, partly as a result of profound changes in social attitudes, books, magazines and newspapers now print, without even the raising of eyebrows, material that 25 years ago would have shocked the country.

Sexuality—prowess, technique, perversions—has become a freely discussed topic in our culture. The Kinsey reports on men and women were openly and thoroughly raked over, even by the most respectable folk at suburban dinner parties. Confidential went one step further than Kinsey. It printed names, dates, places, sexual aberrations. It researched call girls and private detectives. Its photographers used cameras with telephoto lenses to spy on weekenders at Malibu Beach.

Influenced SEP—and TV

Yet, however embarrassing the Confidential articles were to the people exposed, they did not hurt anybody's career. This is astonishing. Not too long ago, such sordid episodes, described in such gross detail, would have caused the downfall of any public figure. In some cases, the stories in Confidential may even have enhanced the boxoffice appeal of those movie personalities whose main attraction is that they symbolize primitive sex urges in the most blatant form.

Every magazine felt the influence of the Confidential treatment, and all magazines have opened themselves up to a more realistic, though not libellous or caddish or scabrous, treatment of human beings, even when the human beings are actors. The startling confessions by George Raft in the Saturday Evening Post would not have been published by any magazine 10 years ago, let alone the Satevepost. The recent articles in Look about Frank Sinatra (by Bill Davidson) and about Jackie Gleason (by Jim Bishop), with their candid analysis of extramarital pursuits, would have been taboo in any respectable magazine before World War II.

Mike Wallace and John Wingate, with their questions about the homosexuality of hat designers, the infidelities of the international set, and the priapic price paid by aspiring actresses to lecherous producers, are part of this trend. To me, the outer limit was reached one night when Wingate, in the course of a discussion on homosexuality, asked psychoanalyst Edmond Bergler whether he had ever been approached on a street corner by a homosexual! Dr. Bergler smilingly replied that he was not the type with whom homosexuals camped. On another occasion, during an interview about the female climacteric, Wingate asked a doctor whether the doctor's wife had had her change of life yet! How times and customs have changed.

For a long time, I have written the life stories of men and women in show business. I've often had in my possession substantiated facts which I've deliberately kept out of print. I've worked out my own code of ethics in these matters and it is that the goal I strive for is to produce an interesting, truthful and fairly rounded portrait of the star. Yet I have tried never to put anything down in print—even where it is a matter of public record because of a legal action—that would grieviously injure the person. I just don't think a magazine writer or a television interviewer ought to use his typewriter or microphone as a dissecting tool to take apart a fellow human being. To illuminate, yes. To destroy, no.

On the other hand I believe actors and actresses, especially successful ones, might well learn to treat magazine writers and newspapermen as human beings, who have minds and feelings. (Sinatra, for instance, brought about his own embarrassment in the series of Look articles because he failed to live up to a commitment he had made, to tell the story of his life to Jimmy Cannon). All too often, a lofty attitude of superiority and contempt for a writer, combined with a total lack of consideration for another person when it comes to keeping appointments and being polite and pleasant, may result in creating such feelings of bitterness in the writer that he comes to hate the actor, and can't wait to get to his typewriter so he can get his revenge.

In my experience, it has been just those very persons whom one thinks of as functioning at the very highest artistic level of the acting profession, who are the kindest, most intelligent and most considerate persons to interview. To have the experience of talking with Lynn Fontanne and Alfred Lunt or Helen Hayes or Vivian Leigh and Laurence Olivier—is to know why such men and women never have "bad" articles or newspaper stories written about them.

I have usually found that the most creative persons in the theatre and motion pictures are always able to make the time—even when they are under tremendous pressure of work—to talk to a reporter and help him to grasp the background of a particular actor or some other subject in the field he is writing about. Such men as Elia Kazan or Josh Logan or Lee Strasberg or Billy Wilder or George Stevens are so interested in communicating that they will always make time to talk to a writer—helping the writer inevitably to come to a better understanding of a specific character or problem and also helping the theatre in general. I remember once, while writing a profile of Rock Hudson, I wanted to see a rough-cut of "Giant," a film which Stevens was then in the process of editing. I expected to sit alone in the projection room but, to my immense pleasure, Stevens himself came sat through the almost five hours of the film footage and explained what he had been trying to do in some of the scenes and told of some of the experiences he had had with Hudson in developing the character.

The Unsmart Brushoff

I can contrast this patience and collaborative interest with an experience a friend of mine, Sidney Fields, columnist of the N. Y. Mirror, recently had. He wanted to write one of those compact and sharp profiles of actors he does, on the star of a new musical comedy. The publicity man of the show said the lady could not give him more than a half an hour! Fields said he needed at least an hour. She refused. The interview was cancelled. Now my point is that it was to the interest of the star to have as complete and truthful a story written about her as possible and to this end, she should have devoted as much time as it was necessary for her and the interviewer to probe into her story.

It would be a nice thing if Alfred Lunt, someday, would take the time and give a lecture to a mass meeting of Actors' Equity and the Screen Actors Guild on the fine art of being interviewed by the press and how one handles oneself with grace and tact and wit and intelligence in an interpersonal situation that, I admit, can be filled with stress for any sensitive actor or actress. But let me also add that the writer is usually also sensitive and, often, quite shy, and basically, he is a person of some skill and training, who would like to get as close to the core of the person he is interviewing and then get the quality of that person on paper.

So both parties really have the same end in view.

I have a feeling that there would be less of the muckraking and destructive type of article in magazines about celebrities if actors and actresses conducted themselves more considerately with the press.

New Musical

Continued from page 7

time there is at least a little failure in everything he does.

This continuous vulnerability belittles every success he achieves because he knows he really can't win unless he is able to transform death from a frustration to a fulfillment.

If we inhale, we exhale. Is *in* success and *ex* failure? Not in my opinion. **They are the same thing Life and death are the same thing. You can't have one without the other. Are they both irrelevant, then? Not at all.**

The only thing that matters is the view one takes of each separately and of both together.

Attitude toward death — denial, discomfort, hunger, pain, error— gives man his style and his meaning. That's private.

Mass usage and exploitation on the part of powerful public bodies — governments — of private man's normal preoccupation with death (with survival, with the postponement of death, or the prevention of a violent and degrading form of it)—is a vast game that tends to take away from man his reasonable potential for the achievement of style and meaning. It puts him into a mob, and it makes a fool of him.

And that is what we have in our time. The deliberate mass exploitation of man where he is most vulnerable. This clever work proceeds cleverly. It doesn't matter that no government is going to rocket destruction upon any other government, the game proceeds, and man's style and meaning change as a consequence.

It is out of this change that the new plays must be written by the new playwrights. That is the reason we have "Waiting for Godot" and the delightful if lunatic plays of Ionesco. Of course, the Americans would insist on doing business, seeking a profit, in the theatre, in terms of the tried and true—with a beginning, a middle, and an end —if the world itself were in final ruins and people came to the boxoffice on their hands and knees. That is to say, we would hope to make a musical out of it.

Nothing is going to happen of course. Nothing different, except in degree, that is.

Can art, including plays, give man, even now, in our great time, a more appropriate, a more useful view of life and death, so that he may be more truly who he is, and recognize no man as his enemy?

It can, but not in America. We *must* succeed. We believe failure is disgrace. We are sure failure can be prevented. And we keep failing more often, and more deeply and tragically, than any other people on the face of the earth, all the while counting our useless wealth. What do we propose to do with all that money?

Lecture over. Question and answer period. Ask one another.

Don't Touch Typewriter

Continued from page 14

listening to music and staring moodily out the window.

You discover that the phone rings 43 times an hour.

You entertain clergymen of denominations you never knew existed.

You will blow the noses of seven children you've never seen before in any given morning and will learn where and why your wife keeps the Kleenex.

You will double your contributions to the local charities just to prove to your neighbors that you haven't been fired and are living on your in-laws.

You'll watch a succession of girls named Jinx, Maggi, Wendy and Mary interview the same people and occasionally each other.

You'll be the first one on line at the lending library every morning.

You'll sweat out the reappearance of two six-year-olds who go into the closet and say they're blasting off. Once in a while one actually will. I mean they really do. Sometimes.

You'll discover at the end of six months that you haven't written a saleable line, you are no longer in communication with your family and you hate dogs, neighbors, Fuller Brush men who squirt perfume on you without discovering that the apron you're wearing covers a pair of pants, PTA members, Cub Scouts and the telephone.

You never thought of it that way did you?

I mean, don't expose yourself to it.

I mean don't touch that typewriter.

I mean the earth won't move for you.

It really won't.

'T' as In Tax and TV

Continued from page 17

der. In this sector, there has already been some success, and several low-cost pix have made surprising profits during the past year. The downward trend in prices, though light, has already resulted in renewed future interest in local production on the part of foreign (especially American) companies, many of them planning local stints during 1958. While some local low-budgeters have been made for $100,000 the average cost of an Italian production is closer to $200,000. Total is said to be considerably under the current French rate—some say as much as 40%.

Inevitably, in times of crisis, one of the targets of attack is the Yank film industry. The MPEA has already felt the rise in local harassing movements, heretofore confined to such areas as color printing, dubbing, lab work, release permits, etc. These demands are expected to reach a climax when the MPEA-ANICA film pact comes up for renewal in two year's time —if not before.

More Co-Production

Three types of production are contemplated by the Italian industry in its planned fight back up the slope. First, the aforementioned low-cost local production. Second, an expanded system of co-production within the framework of the much-heralded, much hoped-for European Film Pool. The many meetings held during the past year by the three-country committee (Italy, France, and Germany) are expected to lead to an enlarged "guaranteed" market for continental pix (with the possible future addition of such other countries as Britain, Spain, Austria, etc.) which would help amortize the initial costs of local-made items. Though the vastly different German film industry legislation and economic prosperity are formidable barriers to the pic pool adoption, Italo pic officials are optimistic about its chances and are obviously counting on it heavily to pull them out of the current rut.

Third type of contemplated production involves Yank coin and collaboration, for the making of large-scaled items in the spectacle class, or other items of varied nature, either produced by an American company using the local facilities, or co-produced via a twin setup linking a Yank and an Italian outfit, splitting costs and release rights. Italians have made it quite clear, in recent months, that they much prefer the latter set-up, which allows them an "in" on distribution earnings—though not entirely discouraging the former, which after all bring work to thousands of Italian technicians and actors while in production.

A number of Yank productions (either "outright" projects or twin setups) are slated to be made in Rome during 1958. Among the many, there are: "The Nun's Story" (Warners); "Goya" (Titanus-Metro-U-A); "Salomon and Sheba" (U-A and an Italian company); "Simon Boliver" and at least two other DeLaurentiis projects teamed with such U. S. outfits as RKO, Columbia, and others; "The Roses" (Columbia); and last but certainly not least, "Ben Hur" (Metro).

Preliminary construction work on Metro's $10 million project has already begun out at Cinecitta Studios, where the pic is slated for a seven-month shooting schedule lasting throughout 1958. Payroll windows and dressing rooms have already gone up, and the steel pipe framework for the giant constructions on the back lot can be seen for miles. Four sound stages will be set aside for "Ben Hur" (two for "The Nun's Story," slated for 60 days interior shooting at same studios, at a reported local cost of some $1,500,000—while pic locations in Africa and Belgium) and an enterprising and optimistic restauranteur, Fabiani, has already set up an elegant restaurant on the Cinecitta precincts on the hopeful premise that all those people will want some good food to eat in between working stints.

Similar optimism, in the face of downbeat predictions which say that such foreign efforts as "Ben Hur," while bringing temporary relief, will only cushion the fall of the local industry, is demonstrated daily by the flocks of young hopefuls (male and female) which have resumed their daily parade up and down the Via Veneto—the industry's pulse—in the hope of discovery, as though nothing had ever gone wrong and the Italian film industry were about to enter a new period of prosperity. (Over 70,000 workers in the various industry branches here hope they are right, and that their post-war dream has not yet ended.)

As one industry observer here said recently: "it's not true that (by general standards) our industry has dropped to a low level—it's just that we rose too high, too quickly, after the war . . . now that we've come back down from the heights, we don't know what to do . . . we just weren't prepared for normality . . ."

'Give 'Em Sex'

Continued from page 7

enjoyed success. Outside, in the commercial situations, where subtitles were and still are, poison, they died. Then a few "sexy" imports broke through, and—business being what it is—some operators tried them and did right well with them. This opened the eyes of the Europeans to the gap between what they knew and what they practiced, i.e. that their routine output, which would raise nary a ripple in France or Italy, was considered daring and very sexy in the States. But they had been concentrating on the "cream of the crop" and ignoring some fundamental truths about the American public.

Last year, and this year, a flood of these "average" overseas pix has been coming in. Increasingly, they aren't even premiered in New York, but start to play off out-of-town to escape the acid criticism of the metropolitan critics and the bite of the Legion rating. The fact that censorship barriers in the States gradually are coming down also helped, and in fact a film like "Game of Love" contributed to the decline of the blue-pencillors.

It is a source of never-ending surprise to Europeans just what films will succeed here. For instance, they fully expected "Wages of Fear," a solid hit in Europe, to do a repeat in the States. It flopped. On the other hand, no one in Europe got excited about "Game of Love," or about a host of other pictures which ended up doing very well in America. "God Created Woman" was turned down by several distributors before it finally ended up with Kingsley-International.

But, whether or not they are conscious of the precise formula that will go over in the States, European producers know that sex will outsell art, regardless of opposition from the moral wing. There are the exceptions, of course, such as "Diabolique," which appealed on a different level. But, on the whole, Europe now has its signals straight.

And a good thing it is, too. Because the unpleasant truth is that Europe's film output during the past two years has been woefully lacking in consistency. There were a few good pictures, but the rest was below average even by none-too-high American standards. And when some really exciting films came along, such as Jules Dassin's "Celui Qui Doit Mourir," the American distributors anxiously shied away.

Despite the admittedly considerable improvement of the European film (the Japanese have gone back to zero for the moment and Latin America virtually doesn't count outside the Spanish-language houses), producers on the Continent tend to go way overboard in evaluating their real potential, even on the dubbed pictures. For instance, "La Strada," with an English soundtrack, in theory should have been a tremendous grosser, particularly after winning the Academy Award. But it wasn't.

And gradually the lesson will be learned that the U.S. door is not wide open, but only slightly ajar; that booking volume in itself can be deadly, particularly if not matched by attendance; that the market must be gradually explored and conditioned, and that—in the long run—quality of production still will determine the ultimate fate of the foreign motion picture in the States.

Legendary Theatre Feuds

Continued from page 3

ing up many a team (many times the theme of backstage movie scenarios). Or one part of the team not giving a good performance, being genuinely "off" that day, won't be accepted as an excuse by the other who soon spreads the word: "He 'threw' the act and he's been doing that a lot lately—he's trying to break up tne act and he wants me to be the one to get sore!"

A team doesn't always work as "team work," though a successful act is what's keeping all involved eating. One boasting, concerning his "bit" in the play, is soon belittled by another. Standard example is the comic in the troupe saying: "When I'm on the stage, you can hear them laughing across the street!" "What's playing across the street?" comes the counterpunch.

"Straight-men" and comedians are always at odds. The "feeder" to the comic can throw off the pace and the answers, without which the supposedly "fast on the trigger" comic can't live. As to which of the two is the more important in a duo has been a moot question since the birth of entertainment. To many critics, the situation is like the two parts of a sedlitz powder—each, on its own, has no value—it's only when they're combined do you get the vital "sizzle." True, some feuding acts have done better by breaking up, each on his own attaining individual stardom. In the main, however, both have fallen by the removal of their leaning-posts.

The synthetic, publicity-minded feuds fool nobody—they're simply an act within an act, with the public not taking it seriously. But the list of genuine feuds, from the dim past of the theatre, till this moment, is a matter of record.

Famous Feuds for Example

Sam Bernard and Louis Mann discussing it in Atlantic City with Bernard, the mention of Mann's name sent Sam into an indescribable rage. When he reached calm again, I foolishly said: "You're mad?—you should see Louis Mann when I mention your name"—and then off went Sam again, but "in spades."

Many similar sad and unnecessary battling teams, in the past, Moran & Mack-Roger Brothers (genuine brothers). Jim Corbett & Billy Van-Weber & Fields-Geraldine Farrar and Fritzi Scheff. Fritzi actually stood in the wings and walloped her when she left the stage (Miss Scheff, a great and turbulent talent), also broke up a forthcoming play. While in rehearsal she objected to Sam Bernard smoking — Bernard, being rich, walked off and show never opened).

Gallagher & Shean — and the deadliest of all, the immortal McIntyre & Health, partners 40 years onstage and never spoke offstage for 40 years.

Those of the last decade or so: Paul & Grace Hartman. Abbott & Costello. The Andrews Sisters. Joey Adams & Tony Canzoneri. Maxie Rosenbloom & Max Baer. Martin & Lewis.

Of feuds in opera, it can be any soprano and tenor, teamed in the same offering. Maria Callas is both the firecracker and the match lately.

Famous Friendships

On the happier side, lets list a few combinations that have endured in peace and for the good of the theatre for years: Smith & Dale-Marx Bros.. Williams & Walker. Fred Allen & Portland Hoffa. And the heart-warming combination of Clayton, Jackson & Durante, not even ending with the passing of one trio, for Durante, great soul, sees to it that it will be remembered as a partnership without parallel in understanding and consideration for all.

With the fine line of demarcation of the papiermache stage and the "personal" lives of the performers, it is hard for a public to fathom the "play-acting" of these folk from the "real" thing. Little does it know that a pair on the stage, "breaking up an audience, can't wait till they can "break it up" in their rooms a few minutes later.

Sure there is more glory and romance to the theatre than there is bitterness and sorrow—that is, to ambitious ones, about to make the theatre their life work. Better so, or else there would be no theatre.

The great parlay that keeps three great emotional endeavours going is (1) the smell of greasepaint, (2) circus sawdust and (3) printer's ink.

We don't know whether we want "feuds" to be eliminated altogether. There is a certain, necessary vitality about some of them. In some cases it is "free" entertainment for the public. And in the end, there are always peace-makers around. As in the case of the two quarelling actors, over the years. Finally a third party brought them together and bought them a drink and told them to toast each other. One raised his glass to the other and said: "Here's wishing for you what you're wishing for me!" "Oh, you're starting in again, eh?" came the reply.

French Still Snoot

Continued from page 3

in Keokuk whom he had kissed—once and to whom he considered himself pledged.

G.I.'s left behind in Paris chewing gum, Coca-Cola, jeeps, jukeboxes and pinball machines (now big here). Credit them, in part, for hamburgers and hot dogs. The French language itself gained from the Yanks such words as *strip-tease, blues, tilt quick lunch.*

Hoopla on Sports

French have adopted the dramatic U. S. attitude towards sports with the fanfare and publicity paying off. Publicity is still a young art here but under U.S. tutelage and growing more daring. Stock car races, wrestling (controlled) stylized violence in boxing—all are American influences here. Baseball has never caught on, and the two top French sports still remain bycycle racing and soccer.

Religion, says Arts, is not Americanized even if television is allowed into churches, priests become popular singers and an abbei leaps from a 30-foot tower to raise money for his parish. Protestant Billy Graham laid an evangelistic egg here when he tried to restore the "Moral Fibre" that President Eisenhower had declared was weak in France.

'Papa' Hemingway, Etc.

In literature, it is felt that the American dynamism, vitality and virility was needed by the French and they were benefitted from Ernest Hemingway, John Dos Passos. Also esteemed here are Henry Miller, John Steinbeck, Erskine Caldwell and William Saroyan. However, most leading writers feel that U.S. literature is elementary and masochistic. But the U.S. detective story has taken a firm hold here and spawned many disciples. Science fiction is just beginning to make inroads.

French feel superior in legit theatre and claim that U.S. drama is predominantly vulgar in writing, has prefabricated themes and rests on an elementary psychology. Helping overcome this estimate are newly-experienced (by French) works of Eugene O'Neill, Tennessee Williams, Caldwell and Steinbeck. Recent hits were Arthur Miller's "Crucible," Williams' "Cat on a Hot Tin Roof," William Faulkner's "Requiem for a Nun." Arts tactfully skips over the French flops in New York.

The sheet castigates U.S. tv in a silly, rudimentary fashion, claiming that it is bad technically, which means that whoever wrote it was watching from this side. It adds that Yank video is searching for a style. Many U.S. pix and vidfilms are used on France's nationalized video.

In dance, the French blandly state that they taught the Americans to terp. George Balanchine and Jerome Robbins are respected though Roland Petit denies any "American influences" in ballet.

Li'l Paul Anka's Teenage Fortune

Paul Anka, Ottawa schoolboy who scored with the disking of his own "Diana" on the ABC-Paramount label, last year earned $100,000 in about six months. That also covers songs of his done by others and the rock 'n' roll shows he's been touring in the U. S. and Britain.

That's the figure estimated by Ottawa freelance writer Paul A. Gardner in an article for the Jan. 4 issue of the Canadian Maclean's mag titled "What It Takes To Crash Tin Pan Alley at 15." (This refers to the year previously.) The juve will keep about 30% of it after expenses and taxes, according to Gardner.

Recalling a pop singer who once told him, "I only own 30% of myself," Anka is quoted as saying he owns 90% of himself—presumably referring to the 10% his agency, General Artist Corp., takes, though that's only on dates.

Wilding Ups Three

Chicago.

Wilding Picture Productions Inc. upped three sales execs last week in reassigning Dean Coffin, former district manager of the Cleveland and Pittsburgh sales and service offices, to head the company's Great Lakes sales division in Detroit. Coffin was named a veepee. In the change, Lawrence T. Young was promoted to district manager in Cleveland and Quinn Short to the same post in Pittsburgh, both succeeding Coffi

Wilding is active in the field of industrial pix and filmed commercials.

How To Tickle The Boss

Continued from page 3

ograph every day. One publicity manager inserts the word indiscriminately.

There is also a sales executive who fashions himself as an editor although, as far as could be ascertained, he has never had writing or editing experience. He is an adjective inserter. "This story needs a buildup" is his slogan.

Several publicists have found a way to outwit their superiors. They insert a praiseworthy adjective before every noun. This is a superlative which the executive may replace with another superlative to out-superlative the first one. The buildup words come out placed in such a manner so that such newsmen as use handouts can bluepencil every other word of a two-page handout and emerge with one sentence that contains a complete and detailed version of the company's "news."

Press releases, if you make a study of them, are cleverly designed. Invariably they contain a statement surrounded by quotation marks by one or more executives. These statements are placed at the bottom of the release so that they can be quickly and harmlessly discarded by newspapers. These statements, however, serve as excellent window dressing, especially when they are presented for the approval of the executive who is supposed to have uttered the immortal words. He beams with satisfaction at his own cleverness, although the thought expressed in the statement may never have occured to him. The statement is usually an innocuous one and goes something like this: "This action, hailed as the most unique in the industry, is in keeping with our policy of providing our customers with hard-hitting and *unprecedented* support and comprises an essential package for the most modern and economic operation."

Toujours Precedental

If the announcement involves a deal between two companies, there's sure to be an acknowledgement from the other side. "We are happy to be associated with Blank Co.," it invariably says. "Blank's position in the industry plus our contribution will result in a combination that will make it possible for us to maintain our pre-eminence and to serve our audiences more effectively."

Suppose the release reveals the signing of a new performer whom the studio feels has a bright future; then an executive usually remarks in print: "Several important vehicles are being considered for him to take advantage of the expected enthusiastic public reaction following the release of his first picture."

Every picture apparently is released with an *unprecedented* promotional campaign. This is how it is announced: "Following the promotion and merchandising pattern which was so successful on 'I Was a Teenage Monster Who Conquered the Frankenstein From Outer Space,' Blank Co. will launch an all-out national and local level publicity and promotion campaign utilizing star personalities, series of special events and national tie-ups as well as an intensified local level pre-tested newspaper ad campaign highlighting the dramatic selling elements and star values of the picture."

Does any picture ever flop? Of course not. Each and every one is a record-breaker, either "equalling or surpassing" the grosses of the company's previous epic. No matter how unimportant the picture may be, it's certain to establish a record somewhere, even if it's at a two-seat theatre in Afghanistan where it scored more business for a rainy Tuesday between the hours of 9 a.m. and 10 a.m. than any other film that ever played the house. Somehow the film company can always obtain a quote from an exhibitor substantiating the claim. "The pleasant surprise for us here this week," says the willing theatreman, "was the outstanding gross rolled up by 'I Was a Teenage Monster Who Conquered the Frankenstein From Outer Space,' and the tremendous teenage reaction to Ming-Toy Epstein and Melvin Schwartz."

The pressagent-writers apparently have their worse case of adjectivitis when announcing or describing festivities in connection with film premieres. You can be sure that at every opening there will be "a glittering array of stars, religious leaders, social leaders and industry leaders" and that it will be "a black tie and evening gown audience." "A red carpet," of course, "will guide their steps" and "the scene will be illuminated by a pathway of brightly flashing golden beacons, the same lights that guide pilots to night landings at LaGuardia and Idlewild airports."

The theatre will be "filled to capacity and thousands more" will view "the theatre-front festivities from behind police barricades." The debut of the picture, it is duly noted, "was one of the major entertainment and social events of the year" which received "national television and radio coverage." Arriving celebrities, it's pointed out, "were interviewed by local radio commentators, while a taped account of the glamorous opening was syndicated to over 200 important radio stations throughout the nation."

The announcement of film company production plans are also well documented and distributed. Each year, as the annual production schedule is hailed, executives "enunciate the company's faith in the future of the motion picture industry throughout the world" and they "emphasize the company's sense of responsibility for its exhibitor customers throughout the world in providing a steady flow of important boxoffice picture capable of producing grosses which spell mutual success and which will enable the company to reach even greater heights than in its previous record-breaking years."

Included in the company's program are "outstanding boxoffice attractions" based on "national best-selling novels" by "distinguished" authors which will be brought to the screen by "famed film-makers." The "diversified" group of motion pictures "feature a wide variety of subject matter." Appearing in these pictures are "a mammoth roster of today's top star names" who are backed by a "distinguished" or a "huge cast of colorful supporting personalities." The "important" story properties are "in various stages of production" and among them will emerge "more than 30 high-budget features." Some of the pictures will be made at "remote" locations.

It seems that the pressagents have done a masterful job of painting a rosy picture, building up the egos of their employers, and telling the world that "movies are your best entertainment."

So why is business so bad and why are so many pressagents being fired?

P&G Vidblurb Pact

Music Makers Inc., has been contracted to create the music for four television commercials for the Procter & Gamble product Dreft.

The commercials will be supervised by Arnold Brown of Dancer-Fitzgerald-Sample.

Sacha Guitry

Continued from page 3

(The Taking of Berg-op-Zoom), and "Jean III," all comedies of his youth.

At biographical drama he had the sauve touch. He could instruct without boring. "Jean de la Fontaine," "Franz Hals," "Beaumarchais" and "Talleyrand" serve as vivid and witty portraits. Occasionally he would tamper with historical events to fit them to the pattern of the stage. It was always the stage that mattered most.

He revolutionized the movies with his "Story of a Cheat," creating a new style of moving-picture narration. It was so imitated that he regretted inventing it but his own films done in this fashion—"Pearls of the Crown," "Walking Up the Champs-Elysees" and "Nine Bachelors"—are classics today.

Since the war he wrote and directed a trio of films, experimenting in the spectacular with French history as the background: "Versailles," "Napoleon" and "Paris." All utilized color, much pageantry and all-star casts and all were spiced with Guitry's blend of wit.

In "Napoleon" he played one of his favorite characters, Talleyrand, who recalls the career of the Emperor as he sits in a comfortable chair surrounded by lady listeners. "Will you tell us everything about Napoleon?," one inquires. "Everything I remember," he replies. "About Waterloo?" "No. That's something for the British to remember."

He had his own notions of film acting. "On the screen the actor before doesn't act. He has acted. So the camera must act for him."

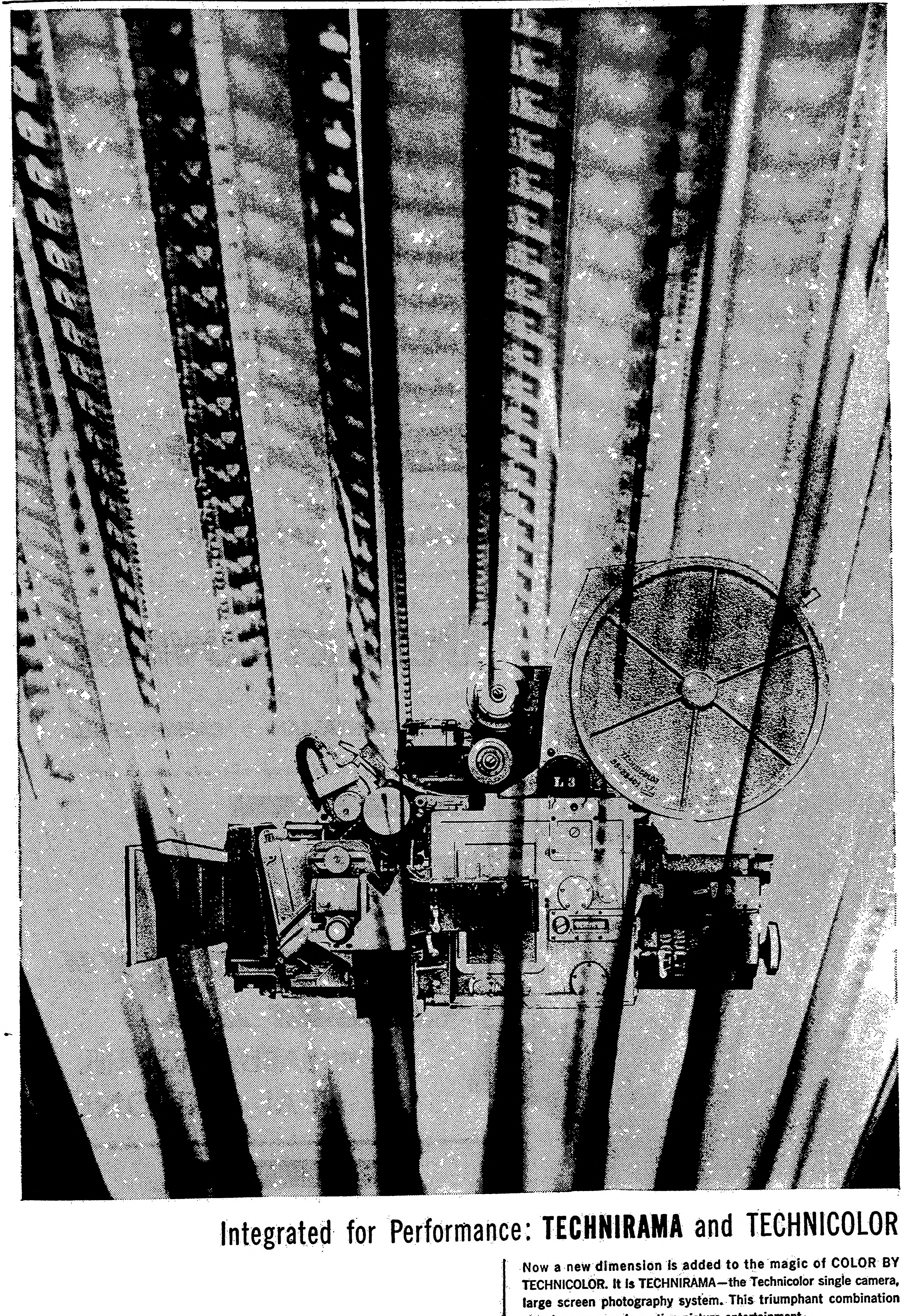
In 1926 the enterprising Al Woods persuaded Guitry to undertake an American tour with his actress-wife, Yvonne Printemps. No salary was mentioned and one day, as Guitry and Woods sat at a cafe table, they decided to both write what they considered the proper sum on a piece of paper and exchange notes. When Guitry read Woods' note he found inscribed: "Twice as much as you've asked."

A Nazi Collaborator?

After the war Guitry was arrested and charged with collaborating with the Nazis during the Occupation. He was held in prison for three months and cleared at a sensational trial. "Why is the day of my arrest known as the Day of Liberation?," he would ask in later years.

Actually, his war record was, as proven, a spotless one. He had used his position to save Tristan Bernard and others from the concentration camps. But during the winter of 1944-45 (after the liberation of Paris but before the final defeat of Germany) jealousy against him ran so high that this correspondent remembers that there was more talk of shooting Guitry than there was of capturing Hitler.

Like his favorite dramatic author, Moliere, he died in harness. Stricken and unable to leave his home, he directed a revival of one of his plays in the sickroom. His last days were spent on a new film scenario. The afternoon before he died his old friend, Albert Willemetz, sat at his bedside. Guitry who had lain quietly all day suddenly exclaimed in a hoarse whisper: "I mustn't miss my cue, my exit cue." Those were his last words, and what typical words of Sacha Guitry, who was first and foremost and to the very end an inspired man of the theatre.



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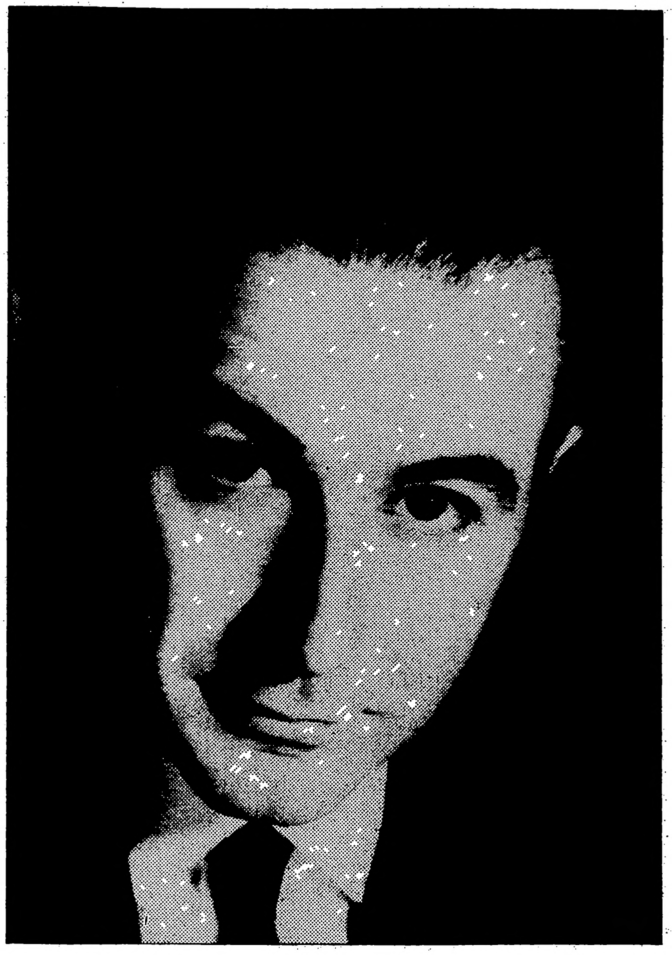

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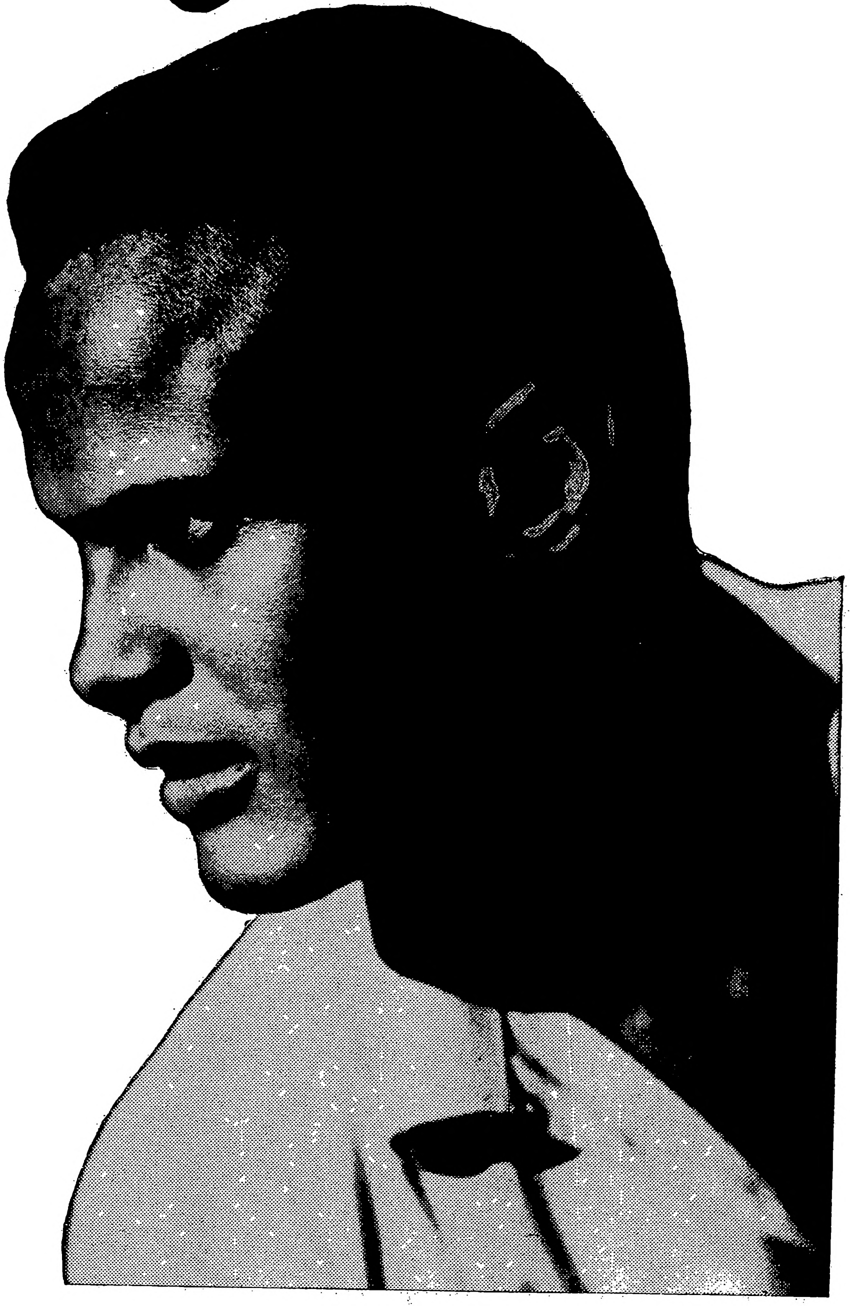
IN PREPARATION

"PORGY and BESS"

Belafonte



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WAS BOLIVAR

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Directed

GUN GLORY
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STARRING
MARIO LANZA
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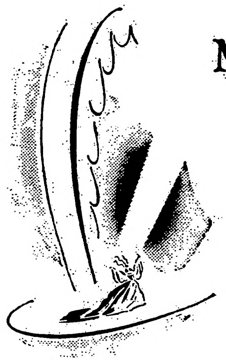

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Season's Greetings

To You and All My Friends . . . and Many Thanks to Many Wonderful People . . .

JOHN BEAL

Current Film Release

"THAT NIGHT"

(Galahad -- RKO -- Universal)

"John Beal stars in taut production . . . constantly gripping and absorbing . . . Beal gives a shattering performance as the hero."
BOSLEY CROWTHER, New York Times

"In the key role John Beal gives one of the most extraordinarily effective performances of the year as the man who is stricken and lives through a heart attack."
JESSE ZUNSER, Cue

"John Beal's portrayal of the man's moment of truth is superb."
PARENTS MAGAZINE

"Magnificent"
Joe Pihodna, New York Herald Tribune.

"Remarkable"
Kate Cameron, New York Daily News.

"Eloquent"
Alton Cook, New York World Telegram and Sun.

"Great"
Film Daily.

"Grimly Accurate and Arresting"
Rose Pelswick, New York Journal American.

"Noteworthy...will rate important attention"
Variety.

"Excellent . . . keenly sensitive"
C. S. Aaronson, Motion Picture Herald.

"Superb . . . Moving"
Film Bulleti

"John Beal has always been an interesting and intelligent actor. His performance in 'That Night' is an unforgetable one."
John Springer, Films in Review.

Last New York Television:
U.S. STEEL HOUR (December 18, 1957)

Last on Broadway:
"THE TEAHOUSE OF THE AUGUST MOON" ('55-'56)

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In production:

"Me And The Colonel"

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Screenplay by ALVIN SAPINSLEY
Directed by PAUL STANLEY

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From the Broadway success by
ROBERT LAWRENCE *and* JEROME LEE
Screenplay by EARL FELTON

"ON THE BEACH"
NEVIL SHUTE'S *best-selling novel*
Screenplay by JOHN PAXTON

"MY GLORIOUS BROTHERS"
Novel and screenplay by
HOWARD FAST

-- TWO TO BE ANNOUNCED --

Season's Greetings

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EDMUND GRAINGER

Just Completed

SHEEPMAN

Starring

Glenn Ford — Shirley MacLaine

SPG

In Preparation — **"Thunder of Drums" — "Company of Cowards"**

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May I wish you the very best
of everything in life, always.

from

Mario Lanza

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"SEVEN HILLS OF ROME"
Metro Release

Currently:

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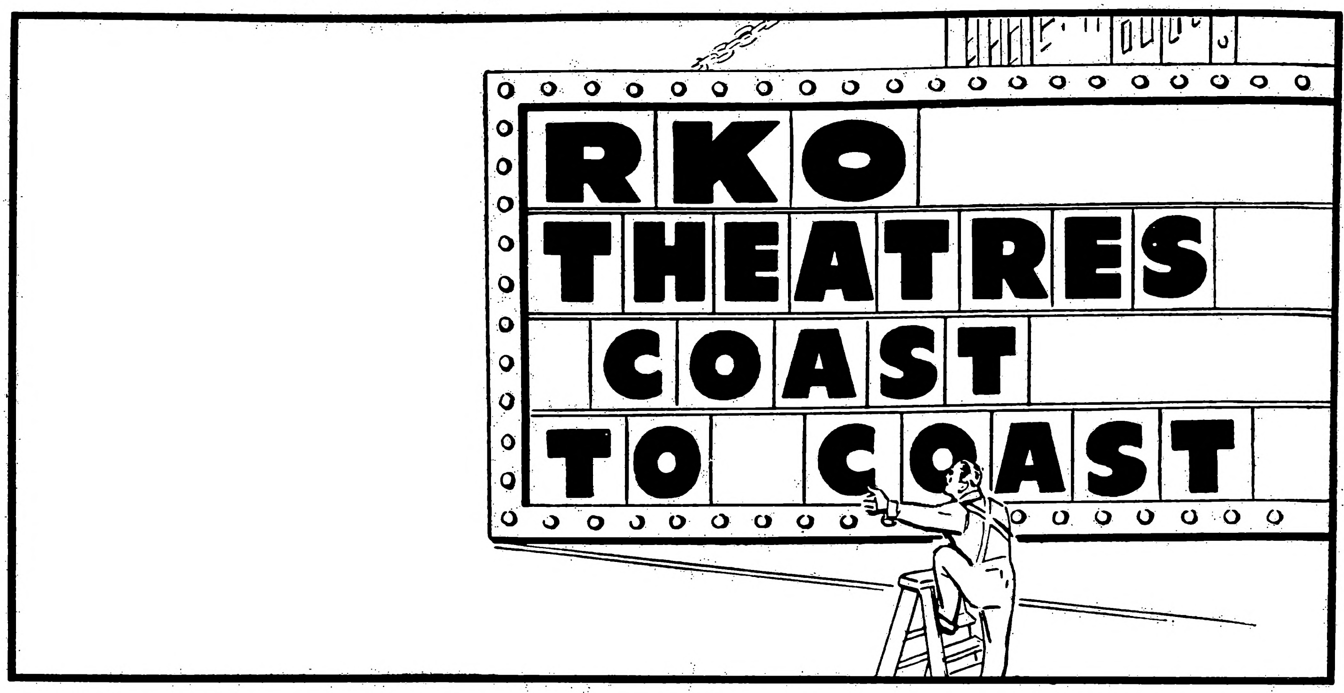

Best Wishes

AUBREY SCHENCK

and

HOWARD W. KOCH

More Parochial Schools Called Factor In Punitive Action Versus Theatres

Troy, N. Y.

A seldom-mentioned factor in discussions on the impact of effectiveness of Legion of Decency ratings is the steady increase in the number of Catholic schools. This development, along with an over-all improvement in the instructional criteria of such schools, is believed in Catholic circles to be of considerable significance, picture-wise. It is thought, for instance, to be one of the reasons the six-month ban which Albany's Bishop William A. Scully, placed on the Stanley Warner Strand in Albany and the same circuit's Troy in Troy, a year ago, for playing Warners' "Baby Doll," had such an adverse effect on the grosses at both first-runs.

Young children and teenagers attending Catholic schools in those cities and surrounding suburbs refrained, in large numbers, from patronizing either house. Some of the youngsters are said not yet to have resumed attending the Strand and the Troy, regularly. The same is held to be true of many adults. Peculiarly, Fabian's Palace, in Albany, did not seem to have registered the anticipated gain in attendance from the ban on the Strand, despite the fact it is only two short blocks away and is a newer theatre.

Not only were the Strand and the Troy hard hit by the directive of Bishop Scully, but also, though not to such a great extent, was Fabian's Plaza in nearby Schenectady — which exhibited "Baby Doll."

A number of new Catholic schools have been built, and others have been started, in the Albany area since Bishop Scully, one-time superintendent of Catholic schools in the New York archdiocese, became Ordinary.

BALTIMORE

Jack Fruchtman, owner of Century and New Theatres, now owns Mayfair, former action house.

Patti Page cited as "outstanding television personality of 1957" by Advertising Club of Baltimore and will be honored at club's annual banquet Feb. 15.

"South Pacific" set for New Theatre when released and Film Centre, present Todd A-O equipped house, gets "Raintree County" when "Around World in 80 Days" closes.

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1957-58 Season: A Stew Compounded Of TV Confusion and Contradictions

Some Long-Established Premises Tossed Out the Window Leaving Video's Entrepreneurs A Little More Bewildered and Not So Sure Anybody's Got the Answers

'Operation Plugerooni'

By JOEY ADAMS

The free plug racket will shortly eclipse sponsored commercials. Momentarily I expect Bert and Harry to guest on Ed Sullivan's show—he's had everyone else—and do the Piels spiel.

Myriad little unseen gnomes slave away in ad agencies. These nameless, faceless, bodiless gnomes are fruitless promotion ideas clad in Brooks Bros.-type thoughts. They abound in the consciousness of the Madison Avenue Public Relations Expert who, when he worked on Seventh Avenue—when he worked—was called "Hey You!" Occasionally, immediately preceding getting canned or immediately succeeding getting stewed, Our Hero has cudgeled his and/or his secretary's brain, roused the gnomes and spawned a gem like "Operation Plugerooni."

Free-pluggers dog every production and every performer. They know what you're inked for before your managers have penciled you in. Like the medico's telltale satchel they are easily identifiable by symbols of their trade: A TV Guide, a telephone directory and a Class A nervous tic!

Recently we appeared on Ed Murrow's "Person to Person." Weeks before I knew we were even okayed for the Joe Franklin show, the calls began: "—off the top of my head—kick it around awhile—and I'll lay it out, you jump at it." "Plug 'Shleppo' for $1,500 and a 30-inch, console model, RCA color tv set."

"No," I said as Cindy rearranged furniture in preparation for the set. "Plugs are unprofessional and cheapening and, besides, who's Shleppo? The fifth Marx Brother?"

Cindy rapidly parsed "Shleppo" as a word game. The voice continued, "If you don't mention it but you play it that's 1,000 bucks and a 24-inch, table model, black and white Muntz tv set."

"Not interested. It's illegal," I said, switching off "Racket Squad."

"What's illegal," the voice blared. "We have hundreds of employees, we send thousands of gifts, we pay millions of dollars, we . . . "

I waited while the operator collected 5c for the next three minutes. Then, "I won't mention it or play it," I says.

"So don't mention it or play it," he says. "Show it. There's 500 clams in it and a portable Schmiederlieder tv set."

"Suppose I just mail an anonymous note about it to my mother-in-law? What then?

The Password Is 'AFTRA'

"Then we'll mail you a fin and remove your old set," he said.

There's an organized underground in Black Market plugeteering. They skulk around like atom spies—hurried phone calls, cryptic notes and dead account executives floating in rivers of red tape. Payoffs are made stealthily, at midnight, from a secret subway gummachine after you punch "Tuttifruitti" twice and whisper the password, "AFTRA."

They have a code. For local radio the booty is commensurate. For national hookups the ante is upped proportionately and so on until you hit television. Everybody in tv's tapped. If you just repair sets some neighborhood merchant will con you into scribbling his name across the dust on the screen. On network tv you're rated scientifically a la Dun & Bradstreet, Goodson & Todman, and the rest of those organizations. They check Trendex time slot, opposition, your in-laws, your wife and your girlfriend. They shove their findings in a parimutuel machine, bet it for place and out comes your price.

Someone hyped me to drop the name Edsel on a program. "No cockomaimie production. Just in conversation include the name Edsel." I ask you how often does Edsel come up in conversation? Maybe if Ford christens his next son Irving instead of Edsel we'll do business . . . .

Another time I did a European routine. My Eiffel Tower line was "Looks like an Erector set that made good." Net day the Erector set company's Idea Man, who never entertained any ideas except how to live beyond his means, was elevated to Vice President. His first official act after discovering why he was promoted was to ship me eight million dozen Erector sets. Me, I need a blueprint to maneuver dental floss. Look who they're sending Erector sets! Cindy mulled over my unprecedented gift, pondered by unpremeditated plug and promptly erected a scaffold, with her share of the sets. "Why," she shrieked, building a noose, "Couldn't you have mouthed Van Cleef & Arpels?"

With Ed Murrow I had so many of my own products to mention I didn't know what to plug. The new "Cindy Doll" modelled after my Cindy and which is available in the stores I mentioned—but the manufacturer didn't catch the show. Our book, "Cindy and I," which is in its fifth printing, I mentioned—but the publisher didn't catch the show. The as yet unreleased song, "Cindy and I," just recorded by Alan Dale, I forgot to mention—and Alan caught the show!!

Sooo, if anyone knows when I get a whole new set of friends in exchange for eight million dozen Erector sets, please contact me care of Batten, Barten, Durstine & Schwartz.

By GEORGE ROSEN

Television at year's end was a mass of confusion and contradictions. To the guy who thought he had all the answers tied up neatly in a pink ribbon, it seemed that all the accepted rules had gone out the window. There were new lessons to be learned; long established premises to be discarded.

It's always been axiomatic in show business that, first, last and always, the ultimate yardstick to triumph is talent. But as television moves into '58, no such certainty exists. There are too many other elements that enter into the picture over and above getting the show on the air. The set, pat rules no longer apply. New values have come into the business—values that frequently can make the difference between a good rating payoff and a fair or poor one, regardless of program content or merit. For perhaps the first time, the impact of both on-the-air and off-the-air promotion; exploitation hypos borrowed (and improved upon) from the motion picture business, have made themselves felt with telling impact. Shows of mediocre calibre (unfortunately even shows not worth the precious air time consumed) have benefited from such assists.

And so, to the dismay (or enlightment) of many, the '57-'58 season is proving that the strangest things can happen to the strangest people and the strangest shows, upsetting all the advance dope and preconceived notions of what's right and what's wrong for television.

A Las Vegas-origination spectacular, low in vitamin or protein content and brought in for a paltry (by today's tv standards $125,000, comes within a point or two of matching a $1,000,000 star-studded General Motors spectacular rich and rewarding in entertainment content. What's the answer? A below-par Bob Hope show slotted after 9 p.m. of a Sabbath evening registers with a smashing 33.0 Trendex and, a few weeks later, a considerably more rewarding Hope hour, advanced to a 7 p.m. Sunday showcasing is practically annihilated (in terms of cost-per-program for Hope entries) reaffirming, if anything, that your slot, bub, is just as important as your show.

Todd Vs. God

Contradictions? A new low in poor programming taste—not to mention boredom—as exemplified by the Mike Todd anni hoopla for "Around the World In 80 Days" (so poor, in fact, that CBS would prefer to have it stricken off the records) smothers the competition with one of the semester's top ratings. The competition happened to be one of the more tasteful and engaging shows of the year—Hallmark's tversion of "Green Pastures." So go figure it!

Contradictions? Next year's comeback hero it seems likely at this moment, may well be a Milton Berle, who long since relinquished his "Mr. Television" robes. And if, as also seems possible, the future spells out a whole new tv career for Red Buttons another of the "had it" fraternity but "rediscovered" by virtue of his "Sayonara" film click, it, too, simply reaffirms the growing conviction that no one can any longer adhere to basic concepts and regimented thinking. In retrospect, based on what's been happening since, the "daddy" of the specs, Max Liebman, could well be next season's impresario-in-demand. Who is there to say no?

The low-budgeted half-hour network entry lacking any particular distinction can—and does—trim the pants off a $300,000 "special" entry. For no sane reason a "Thin Man," adjudged a lowercase variation on an old familiar theatrical theme, makes a more qualitative opposition entry green with envy on the Trendex-Nielsen charts. Why and how? A whole batch of westerns preem on the three networks, all pretty much grooved to the same pattern, give or take a sombrero or two in quality, and all (with perhaps the lone exception of "Gunsmoke") facing formidable competition. Yet, like rolling out the dice, some make it, some don't. Why? A Patrice Munsel show bows: a neat trim, showmanly package with no particular blockbuster as competition, yet fails to go anywhere. Why? Has the viewer with taste and discrimination abandoned his set? It's hardly likely, so where does one go for an answer?

Contradictions? It's hardly a secret that '57-'58 has been a season totally bereft of new program ideas or concepts. Yet sets-in-use figures have shown a marked upgrading over last season, a situation stemming partially from a more solid three-network competition. Yet how does one reconcile the marked increase in total U.S. viewership with the label of mediocrity pinned on the season's wares? Up and down the spectrum, it's been a case of aping and copying—musicals trying desperately but in vain to establish the Perry Como or Dinah Shore tempo; westerns triggered to the "Gunsmoke" touch. (Yet in all fairness it must be conceded that, by and large, the westerns thus far are managing to defy the imitative stigma and, for that matter, have been one of the major contributing factors in the onward-and-upward ascent of NBC under the revitalized Bob Sarnoff command in '57 into a position of near-parity with CBS.

Confusion? Ask any agency, any network. Some years back, in a situation borne of economics, the agencies relinquished program control to the networks. The networks in turn (though CBS in some areas is an exception) have since abandoned it to outside packagers (Henry Jaffe, MCA-Revue, David Susskind, et al). So what happens? An NBC-packaged-and-controlled General Motors Show, entrusted to a "house" creator. Jess Oppenheimer, translates itself into one of the season's most refreshing revelations and topflight show biz ventures; ditto the CBS-nursed Edsel show with Frank Sinatra and Bing Crosby, an equally enticing and triumphant jubilee. A whole flock of

(Continued on page 96)

TOO MANY CENSORS, NOT ENOUGH SENSE

By STOCKTON HELFFRICH

(Director, NBC Continuity Acceptancc)

Maybe subliminal perception in the year to come will close the ranks of the popcorn set. My wife's a longtime popcorn devotee. Likewise, I've just been told, my secretary. They're not alone. And there will be converts.

Some will not be swayed. I, for one. I just don't like popcorn. Infinitesimal flashes aimed at my subconscious are not—not ever—getting me to chew it nor to subject my gums' tactile capacities to its exceptionally disappointing quality.

Salted cashews are something else again. Flash that nut-meat once, or often, my way—soft-sell or pitch—I'm sold. Hidden or open, persuasion's easy for whom it holds a truth. Experience serves as substantiation for any claims made; a reminder does the rest.

Now you are smarter than I am, so you can see where I'm heading. Acceptability of things is mostly a matter of degree. That's true of censorship in general. No one from an ACLU spokesman to one for the Vatican—and that is cutting a swathe!—nixes or blesses censorship in toto. Some want less of it, some want more, but nobody wants just none.

Know why we "arbiters of taste" are only moderately nervous with the spot we're in? Because that spot *is* so irretrievably in the middle. The pressures are so many, so convergent, so completely diametric each to the other, it's pointless to defer too much to any set of them.

Give a waitress gum and slang, and it's white-collar condescension. Just *one* dumb pharmacist— it's a slander of all. Insulin experimentation on a laboratory pooch—anti-vivisectionists are alarmed. Let your weather gal quip she's dressing-up last year's bonnet with a new flower—the hat industry's screaming. "Sing Hallelujah, Come on get happy" and you better smile—Evangelicals find you insensitive and intolerant. Couple Friar Tuck with brown October ale, and an Episcopalian is outraged.

Nobody's *all* wrong, and as usual it's easier to be critical than it is to be correct. As mentioned our last entry here: we edit what comes our way with a point of view in step with the times and with the courage of our own convictions.

Scissor racial stereotypes? Of course. Chuck smut? As always. Censor excess violence? Definitely! Callousness towards the ills of flesh and mind? Censored! Out! Out, indeed, superstition and ignorance in general when it comes our way. That's "editorial responsibility." That's "good" censorship.

But what about the challenging new ideas, the groundbreaking art, the calculated risks taken not just to be different but in refusal to be the same? What about those grown-up contributions whose very honesty is their defense against censorship? Where is the longhair fare so many assume we professional censors censor? And where is the audience support for it?

Where indeed? In the composition of most of the script and film traffic we see, we're being beaten to the punch. This past year's broadcast entries indicate more inhibitions extant elsewhere in the trade and in our land than with us network editors. Too many censors, real and imagined, are watering the stock.

As Chet Huntley says of the atmosphere surrounding political news: it has been bland. Looks to us as though that blandness spread to other fields. Caution put its stamp on things long before they reached us. Our blue pencils haven't needed much sharpening; we've been busier resisting narrow censorship than we'll ever be practicing it! When conformity aimed its blow, Madison Avenue took it on the chin more than we did. Sponsors played it safe; the public—mostly—felt cozier thataway.

Granted much blandness, granted a public overall conformist in taste, granted pressures on us censors to censor more, how come so many ears are pricked to the siren call to rebellion?

From New Year's Day to date, the professional critics, avant garde in tone, straight or subliminally, have hammered away

Live It Up
Controvert
Rebel

and those who did prospered. Despite the mail which needled us for it, gobel and como, e e cummings-style, symbolically pursued their rebellion via credits in lower case. TV drama at its best was an art form critical of life and maturely included the ugly. The pitchman pitch, rousing a challenging adversary in something called the "soft sell," inspired even Carl Sandburg to see a silver lining in the clouds. Ed Murrow took pause, allowed as how maybe the time is now to define tv's place in our culture. Dave Garroway risked editorializing. And John Crosby put a label on it all in his Plea for Irreverence.

There has been more pressure than sense. When inhibition spread, so did blandness. Our poets and our thinkers suggest it ain't necessaritly so. They say nonconformity is desirable, change is O.K.

Censor-wise, *we're* ready. There's gratification in passing, and then defending having done so, a brave fine dissent. As a professional censor I would favor some decent and honest rebellion for 1958.

The 10 Commonest Comedy Cliches

By MILT JOSEFSBERG

Hollywood.

During my recent tenure at one of the better known networks, one of my duties was to pass judgment on comedy scripts submitted for suggested series. To prevent lawsuits or bitterness, the network for which I worked shall be nameless. However, for the purposes of identification in this article we will call it N.B.C., "The Nameless Broadcasting Company."

Judging from the numerous scripts I scanned, it seems that every other person in the United States wants to be a comedy wrter. Why anyone should become a comedy writer by intent rather than accident sometimes puzzles me. It seems to me that the comedy writer constantly gets the short end of the timber. If on a given week a successful scrivenery has written a hilarious show, there is sure to be a review somewhere commending the comedian for rising above his material. If the show is somewhat less than sensational, there is sure to be a critic who says the comic was anchored down by dull dialog. If the writer's script is so solid that the comic gets bigger boffs than usual, the show takes so much spread that the writer's credit is sure to be cut off. If the writer turns out a weakie (and don't we all occasionally) the show drags, there is no spread, and on this turkey the writer's credit stays on for what seems to be hours.

But, some people still want to be comedy writers, and the obvious first step in this direction is to submit a script to a network. In the time I toiled as an executive I went through several hundred of these scripts with various degrees of thoroughness. It is this background of experience that allows me to be audacious enough to serve as an expert and select the 10 most hackneyed ideas submitted for comedy series.

Most of the scripts I read needed no second screening before returning them to the hopeful Hikens, Hennings, and Hal Kanters. These scripts were what I termed "Occupational Offerings." The writer built his idea around his own occupation or experiences. Briefly most of these ideas went like this: "You see, the hero is a plumber, so each week he has to go out on a different call for a different problem to a different house." "Now in this series the leading character is a witty young boy who supports his aged mother and her baby infant by caddying. Each week he caddies for a different celebrity like Bob Hope, Jack Benny, Bing Crosby and President Eisenhower, unless the sponsor is a Democrat, then we wouldn't use President Eisenhower. But this way we have a different guest star each week and on some shows we can have them all play in a foursome together." "Our heroine is a lady dentist, and at first all her male patients don't trust her because she's a woman, but she's a good dentist, so she gets called on cases all over America and Europe which will give the series a chance to use foreign locales." "The leeding lady is a teen aged baby siter who oney sites for movey stars babys." (Obviously enough the last suggestion came from a teen aged baby sitter who was thoughtful enough to enclose a card with her rates for baby sitting.)

Not all of the scripts were naive. There were several sophisticated suggestions which caused me to blush slightly. One was a trifle too sophisticated. It came from a lady of the evening and bore the title, "I Was A B-Girl For The F.B.I." Unfortunately, unlike the baby sitter, she didn't enclose a card with her rates.

Nothing Like a 'Different' Idea

At any rate, I feel that my last two years will not be considered a complete waste if I at least furnish the profession with a list of the 10 commonest comedy cliches. I don't want to be known as The Master of The Mediocre, but if anyone else can offer a tireder tensome I'll give him my autographed copy of Joe Miller. One further thing I'd like to point out: In condensing these 10 ideas down to paragraph size I have tried to retain the original author's vernacular and punctuation. Also, I am not listing these ideas in any particular order of quality because I believe you'll agree with me on reading them that one is just as lousy as the other. Here they are—the 10 Commonest Comedy Cliches:

1. The hero or heroine works in a hotel where there are hundreds of rooms and therefore hundreds of characters on each show our hero, or heroine, helps a different guest solve a different problem. Since guests continually come and go you have a constantly changing cast of characters and source of material. (Variations, A., Make it a resort hotel and you have the additional advantage of swimming, skating, skiing, boating, golfing, etc.) (Variation, B. Have the Ritz Bros. running the hotel and call the show "The Ritz Hotel.")

2. This idea is different because "The Neighborhood" is the star. You see, all these guys were in the Army together only now thy're all marrid and live in the same tract of GI homes. The men always talk about their experiences when they were soldiers, and the women always talk about their babies and domestic problems. Not only that but they are all still in the reserves, and once a week they put on their uniforms and they have a commanding officer who is just like Sergeant Bilko, etc., etc., etc.

3. You get this guy who has a great set of puppets and each week you do a takeoff on a different comedy show. Like one week he has puppets made to look like Desi Arnez and Lucille Ball and you do "I Love Lucy," and next week the puppet can be Bob Hope or Jack Benny or Rochester, or you put the puppets all in soldiers' uniform and do Sergeant Bilko. The best thing of all is that you have guest puppets like Jack Benny and Bob Hope and Bing Crosby appearing on each other's programs all the time and it doesn't cost anything. Whatever show has the highest rating that week, even if it's a Western or a Quiz we do a takeoff with puppets that week so we're always topical. (Note: Please don't anyone try to pilfer or plagiarize this idea. It was submitted by three different authors each of whom submitted photostatic copies of legal documents showing that each one was the sole and exclusive owner.)

4. You do a series which is a parody of one of the most popular types of TV shows, "The Private Eye." Only instead of a man detective we do a big switch and have a woman. (This is a big switch because for a minute I thought they were going to suggest that the leading role be played by a platypus.) Think of all the fun you have with a dame detective like Martha Raye in a tense scene coming face to face with a dead corpse. (They always specify a dead corpse so that in doing the show you don't make a mistake and use a live corpse.)

6. Now there's this here guy, see, and he's an ordinary guy, see, and some relative he never heard of like maybe an aunt dies and leaves a school to him. So now he goes and takes over the school and is he ever surprised to find out that he's the only guy among 500 girls because it's an all-girl school and even the teachers are girls or women. Gosh, can you imagine the fun you can have with only one guy among 500 girls. This idea has also been submitted numerous times for a feminine lead. She was a WAC in the Armed Forces, see, and she got enrolled at this all-male school through the GI Bill of rights, see, and because of this mixup which should make a hilariously funny pilot she finds herself the only girl at a school with a thousand male students, see? (For some strange biological reason, writers always suggest that a lone male can only handle 500 females, while a solitary sister can cope with at least a thousand of the opposite sex, see? But look at the scope in this series. You can show how the girl gets on the football or baseball, or basketball team, see. Or she finds that as part

(Continued on page 99)

Season's Greetings from
JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBYE
Currently TV Spokesman for the NESTLE CO.
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

Care & Feeding Of Guest Stars

By BOB FINKEL

(Producer, Perry Como Show)

I have been asked by many friendly (and some unfriendly) producers how I manage the guest star problem on our show, and I have always replied, "Sir, on the Como Show we have no guest star problem, except in the minds of bigoted people."

And I mean that. Guest stars are, after all, human beings. They're all right, honest. Some of my best friends are guest stars. There are good and bad among all groups. And when some unthinking person says to me, "Bob, be honest now. Would you want your sister to marry a guest star?," I say to them, in all sincerity, "No, I don't want my sister to marry a guest star if that guest star is Ginger Rogers. Certainly not."

And this has nothing to do with Ginger Rogers as a guest star, believe me. I think she's great, she's welcome in my home, and she can go to school with my kids anytime. It's just that I'd like my sister to marry Perry Como. If he was single. And she was.

Once having gotten past this point in your relationship with guest stars, there are just a few more points to remember:

The first thing is FALLOUT. This happens when a guest star is hired for a show, reads the script and is immediately afflicted with laryngitis or leprosy or both and bows off the show. Take, for example the case of Red Buttons who will probably win an Academy Award for "Sayonara" and an Emmy for "Bowing Off TV Shows." Now, on the Como Show, we've never had any trouble with Red. He's been on four or five Como shows and has never once failed to make the show. This is true of other "trouble-makers" like Ethel Merman, Julius La Rosa, Gino Prato and many others. And the reason we don't have any trouble is twofold: One, we try and think of these guest stars being as good as we are; two, we have an ironclad contract in which bowing off the show (unless asked to) is punishably by death. And Harry Anger has a gun.

The second thing is the WELCOME. The minute a guest star is booked on our show, we call him immediately, whether he has a telephone or not. I'll never forget how patiently we waited while the candy store called George Sanders to the phone.

Nothing But Bigotry

Then I ask the guest star if he'd like to sit with the writers. Funny thing, nobody wants to sit with the writers. Bigotry, bigotry everywhere.

Also, we supply all our guest stars with script books with their names on them, as a gift of the Perry Como Show. It's hard to fight about a script with your name on the cover in big gold-looking letters. Gina Lollobrigida

(Continued on page 99)

A Little Primary Thinking

By CARROLL CARROLL

The Chairman, at the head of a long table said, "I suppose you all wonder why I asked you here this morning?" He paused, as if waiting for an answer. But everyone *knew* why he was there. His job was on the line.

"We've been asked to come up with a two-and-a-half hour Anniversary Show for Television."

"Another one?" Someone asked. "There are already 62 Special Anniversary Shows scheduled for this season. And one company's going to have *two* anniversary shows, one for each of their big selling seasons."

The Chairman continued without comment, "As I was saying, we're here to do a little primary thinking on a two-and-a-half hour Anniversary Show to go on all *four* networks July 4th.

"Did you say four networks?" Someone asked.

"Certainly," the Chairman answered, "*We're* not going to forget Pat Weaver's network. Now then, to fill you in on what's already been done. Our television people have explored the entire market of existing all-star, pre-packaged two-and-a-half hour Anniversary Shows. None quite measures up. We've talked to 82 independent packagers and 41 producers about creating a show specially for us. Again we haven't found anything to fill the bill. So, as usual, it's up to the agency." He smiled.

"The client has specified that on this Anniversary Show the commercials will be entirely institutional—save for a little hard sell at the beginning and end of each one of the 12 we're planning on—but he has been very definite in his vague feeling that the show itself must express the spirit, the underlying humanity of The Crying-Towel Corp."

"The client wants this show, by some subtle alchemy of mood, to generate an aura of love for an organization that leads its field.

A voice at the far end of the table murmured softly, "All the world loves the company."

"Good idea, Steve," said the Chairman, who owed much of his early success to a miraculous pair of ears that enabled him to sit at a corner table at "21," during cocktail time, and hear every conversation at the bar. "We'll come back to it later."

Steve slumped down in his chair and began doodling, if making notes.

"This show," the Chairman continued, "when we come up with it —even if we have *no* commercials at all — will leave every American man, woman and child subconsciously aware of the magnificent importance of The Crying-Towel Corp. in the American economic structure. And each beholder will feel a strong desire to associate with Crying-Towel. Confidentially, gentlemen, the object of this is to sell more Crying-Towel *stock*.

"A new issue is to be offered to the public, July 5, the day after the Anniversary Show. Unless this new $1,500,000 stock issue, earmarked for experimentation and expansion, is immediately sold out, there will be no money to pay for the two-and-a-half hour Anniversary Show. This is why the July 4 Anniversary date was selected. While Crying-Towel Corp. was founded on Sept. 19, and did its first full day of business on Dec. 7, it was felt that July 4, as a birthday, created a better product image. But in thinking about a show on that date, gentlemen, I must caution against waving the flag too vigorously. We don't want to make the income tax people suspicious.

"Aside from what I've told you, there are no strings attached to what the show may be—save that it must be musical and star top-name talent—and there are no strings attached to *us*. We can do absolutely anything we think best. In short, Jack Crying and Harry Towel have given us *carte blanche* to create exactly what we think is right." The chairman paused and laughed slightly, then said, "Well, there *IS* one little string. If ours isn't the greatest television show ever produced from every standpoint, artistic, commercial and rating-wise, there will be nothing for us to do but resign the account.

"So gentlemen, it's up to you. What kind of an all-star musical show will we put into the two-and-a-half hours we have to fill for the Crying-Towel Corp.'s *First* Anniversary Show?"

No one seemed to want to start the ball rolling, so the Chairman said, "Steve, what have you been scribbling?"

Como, Garbo, Whammo!

Steve rose slowly, holding a doodled over paper close to his vest and groped for a name. "Well, I have a *few* notes. Since we want big name, how about Perry Como?"

"How'd you ever think of *him*?" Someone asked.

"He goes with my idea," said Steve ad libbing ingeniously. "You see what I had in mind was a modern musical-comedy version of "The Barber of Seville." He looked around hopefully for some reaction. There was none. "See what I mean . . . the public image Como has created . . . barber . . . 'Barber of Seville'?"

"Como's not from Seville," Someone said, "He's an Italian from Scarsdale."

"Okay," Steve agreed," It's a modern version. Call it 'The Barber of Scarsdale'."

"How would that sell Crying-Towels?"

Steve spoke slowly and deliberately as if he were making a point to a backward child instead of merely trying to think one word ahead of what was coming out of his mouth. "People tell their troubles to barbers, don't they, and barbers use towels?"

"Good idea," said the chairman. "Any others?"

"Well, it's not exactly a *new* idea. it's sort of something I thought of while Steve was talking. I mean, if we *did* this modern 'Barber of Scarsdale' we could get some more name power and carry on the barbershop theme by having Dorothy Lamour sing 'Moon of Manicuring' and get Louis Armstrong to do 'Shine'."

"How about closing the show with a surprise appearance of Bing Crosby singing 'When Shampoo of the Night'?"

"These days *any* appearance of Bing Crosby is a surprise!," Someone said.

The Chairman looked around for more ideas. "Dave, what about you?"

"I'd kind of like to see us come up with a star who's never been on tv. You know, give the people something new, like Greta Garbo. If we could get Garbo to do 'Hamlet,' we'd really *have* something!"

"Aren't you getting your sexes mixed up?" Someone asked.

"That's the hook," Dave said. "We're doing a *musical!* So, instead of 'The Melancholy *Dane*' we call it the 'Melancholy *Da*[illegible]' starring Greta Garbo! How's that?"

The idea hit the meeting with stunning impact. No one knew what to think of it. Finally Someone said, "But how's she going to star in a musical? Greta Garbo doesn't sing."

"Neither," said Dave, "does Rex Harrison!"

"The trouble is 'Hamlet' doesn't have a happy ending," the Chairman objected.

"Is a happy ending best, psychologically, for the Crying-Towel Corp.?"

"No," said the Chairman, "But we mustn't be obvious. This is an institutional type show. And, another thing, at lunch yesterday, Harry Crying said he thought The Crying-Towel Corp. ought to put on a

(Continued on page 98)

Anglo-U.S. Television Partnerships Attain Fullblown Status In 2 Years

What Took Half-Century To Accomplish In Film Industry Is Achieved In Record Time By Newer Medium, Easing Financial Load For All Concerned

By HAROLD MYERS

London.

An Anglo-American partnership, which took half century to mature in motion pictures, has been developed in the field of commercial television within just two years. It is fundamentally, an economic partnership which enables either side to ease their financial load.

British film producers paved the way when, in the post-war years particularly, they took full advantage of joint Anglo-American production. By sharing production costs and overheads, and with participation in world markets, they were able to get off the hook and show a healthy return. Commercial tv interests were able to take full advantage of their pioneering example and right from the outset vidpic production was mainly a partnership arrangement. From the British viewpoint that was an essential financial precondition, as the domestic market —just the case of motion pictures—was too restricted to permit adequate returns.

The trend of Anglo-U.S. operation is developing gradually, but continuously. Already quite a few of the American telefilmeries have set up their own organizations in London with a two-fold mission: to promote co-production and to sell American-made programs to the British web. The latter operation is hampered by the rigid quota which only permits 14% of commercial tv screen time to go to foreign product. BBC-TV, although not subjected to quota restrictions in the same way, operates a policy of self-restraint.

The leadership in British vidpic production right from the beginning of commercial tv has been held by the Incorporated Television Program Co., the outfit closely associated with Associated TeleVision, the network responsible for weekend programming in London and weekday transmissions in the Midlands. Their operation, which has been notably successful as a dollar earner for Britain, has set a pattern for joint Anglo-U.S. production. Already they have filmed 14 series which have returned as much a $10,000,000 to the UK and they aim to have a minimum of six in production at the studios during the current year.

ABC-TV's Anglo-U. S. Tie

In a more modest way, ABC-TV, the company operating the Midlands and Northern stations at weekends, has also entered the co-production arena. It has already been associated with a brace of Anglo-U.S. teleseries and has another major deal in the works with California National. But so far the other commercial programmers are biding their time. Associated-Rediffusion, the weekday programmers for the London station, embarked on extensive film production when they first went on the air, but are new playing a more cautious game. They're in the market to make co-production deals, but want to choose their subjects with utmost care. Granada-TV Network have openly been on the prowl for joint Anglo-U.S. properties, but are still playing a waiting game. In the meantime, they're giving greater concentration to live production.

Apart from the direct programming by the networks themselves, there is expanding vidpic activity in British studios. Screen Gems, for example, are now making the "Ivanhoe" series which will be followed by the "Tales of Frankenstein," which will be a co-production with Hammer Films, who made the theatrical feature "The Curse of Frankenstein." Gross-Krasne have also moved into the British field and two quota series filmed in Africa are being followed by another to be made in a British studio. The Danziger brothers are continuing with their "Mark Saber" skein and Sheldon Reynolds has filmed the "Dick and the Duchess" yarns for CBS release. Bernard Luber, who made the "Overseas Press Club," has other projects in preparation.

The Hannah Weinstein-Sapphire Films operation, which currently includes "Robin Hood" and "Sword of Freedom" series, is included in the overall total of ITP. Ditto the Flamingo Films production of "OSS" and TPA's "Charlie Chan" series. Harry Alan Towers, who made "Martin Kane" for Ziv release last year, is now readying a new Scotland Yard subject for immediate production.

Overtakes BBC

It's barely two-and-a-half years since commercial tv first began to function in the London area, but within that time it has overtaken the BBC in every competitive area and has collared 8% of the national expenditure on advertising. In the current year, which will see the opening of three new commercial stations, commercial tv should gross a minimum of $100,000,000 in advertising revenue, an income large enough to insure a pretty handsome payoff for all concerned.

In 1957, the first year in which the three major areas were covered by commercial tv (London, the Midlands and the North), the total advertising income was around $65,000,000. Part of the increased revenue will, of course, be divided among the new stations, but the established outlets are also anticipating increased returns. Already for the peak viewing periods most of the available time for the current year has been pre-sold, and the day of attracting business by offering the advertisers twofers has long since gone by. In many cases advertisers are taking their place in the queue to buy time. The commercial network is, of course, restricted by Act of Parliament to accepting a maximum of six minutes of ad-

(Continued on page 96)

Lassie Gleason, Come Home!

By NORMAN ANTHONY

As probably the greatest humor expert in the country, and that includes the rating experts, I'm pretty sure I know the reason for the sudden absence of comics from our tv screens. What do they exspectrum? They're behind the times; their jokes haven't any SOCIAL SIGNIFICANCE.

Look at the westerns; they've seen the light, and gone "adult," they've turned into psychological dramas. So why not "adult" slapstick?

Just to give the boys in the back room, who are biting their nails and their writers, an idea of the terrific possibilities, here's sample, which we'll call, "For Whom the Belly Laugh Tolls." "The Power of Positive Drinking."

We open on a scene in the Sahara Desert, symbolic of tv today, with nothing but barreness as far as the eye can ; wind machines *(Sponsors)* churning the trackless waste into a blinding sand storm. *(Trouble on the network; please stand by).*

Enter Gleason and Carney, crawling on their hands and knees, dressed in khaki shorts and pith helmets; a long, parched false tongue hangs out of Jackie's mouth. He jerks it out and tosses it away with a gesture of disgust. (Symbolic of "What's the use of talking about it?").

Carney: *(Digging sand out of eyes)* Wish I'd brought a bottle of Murine, *(Possible sponsor).*

Gleason: I wish you had too; I'd *drink it! (Possible further uses for Murine).*

(Enter a somnolent camel, led by a Bedouin, a "Skytop Taxi" sign on its tail, another Bedouin on its hump. Two possible sponsors here, cigaretes and brassieres.

Gleason: *(Staring)* Look! Twin Bedouins! *(To cameleer)* How far is it to Mecca?

As the cameleer gives out with a flow of Arabic, we sense the social significances: Here are two of the Three Wise Men, trying to find their star again; the third probably still in burlesque).

Carney: *(Listening)* He says it's just up the road a piece.

Gleason: Ask him if there's a friendly neighborhood bar. *(A double take)* How come *you* understand him?

Carney: I took Arabic in P. S. 42.

Gleason: What did you take that for?

Carney: I was going around with a whirling dervish. *(Child fixation)* He says to follow this highway—

Gleason: *(Grimace)* This is a highway?

Carney: *(Nodding)* The Sahara Freeway. He says to go to the first cloverleaf and take a right turn until we come to a mosque. That's one of those things with minarets.

Gleason: *(Gasping)* I don't want any breath removers! I'm dying for a drink!

Carney: He says the bar's just beyond that: *(Listening to cameleer's Arabic)* He says it's closed today.

Gleason: *(Collapsing)* Oh, buddha! *(Staring as 16 dancing girls appear)* Look!

Carney: It's only a mirage.

Gleason: Well that's better than nothin! Maybe we could get an Esther Williams water ballet.

(As the girls do a shuffle-off-to-Mecca, a beautiful bar rises into view. It is the "O, O, Oasis," (Possible sponsor) and there is a dark-skinned Arabian bartender behind the bar, at the end of the bar, the Arabian proprietor, reading, "Island in The Sun." A sign back of the bar says, "The management reserves the right to refuse service to anyone.

Carney: That's a mirage too.

Gleason: *(Staggering toward it)* Mirage, my eye! This is the real McCoy *(Pointing)* That's my old bartender, Mike Mack! Hiya, Mike, ol' boy! Remember me? I used to come in here with a little blonde. Good ol' Mike!

(As he talks, the bartender pours the contents of a huge shaker into a huge collins glass, and Gleason stares at it, another false tongue hanging out of his mouth).

That looks cool, cool, man cool! Give my friend here and me a couple of those, Mike, and then we'll have champagne chasers, and maybe after that, a coupla gallons of bourbon—

Bartender: Sorry, sir, can't serve you.

Gleason: *(Shrieking)* Are you kidding!

Bartender: *(Pointing to sign)* You're a white man.

(Gleason stares in horror, then grabs the collins, swallows it in one long gulp, and puts it down with a triumphant smile).

Gleason: So what're you gonna do about it, sahib?

(The bartender shakes his head, speaks excitedly to his boss in Arabic, and the proprietor picks up the phone).

Proprietor: Gimme the supreme court in Mecca.

THE END

See what I mean? Social significance, racial intolerance, the search for freedom and a better life, all in one big, economy package. Note to Gleason: Don't phone me, I'll phone you.

Manheim Depth Poll

By MANNIE MANHEIM

Hollywood,

For our annual poll for the big green book, our intrepid band of surveyors known to all of you as the Manheim Intrepid Band of Pollsters, we chose the timely and provocative subject of the canonization of our female crooners.

Mannie Manheim

This is our first depth poll wherein we research in depth. Neither Nielsen, Trendex, Pulse, ARB or the others have advanced into depth polling. The subject of canonization —or rather self-canonization—is in itself a deep topic and our little group of freelance, deep-thinking researchers were certainly well equipjed to face the matter head-on. We're a deep bunch.

We singled out the village of Apulia, N.Y., for our sampling. The first question was put to a grain-and-feed dealer who has a 21-inch RCA set and is a family man and an Elk, Moose and Lion. We started out poll-in-depth with this grain-and-feed man by asking him the simple question: What do you think of female singers on television?

His reply was: "Well, what I don't understand about these girl singers is all that filigree they go into before the girl starts singing. They have a row of boys on one side and a row of girls on the other, and all of them sing about how wonderful the girl singer is; then she comes on, reviews the troops, and then she sings a few minutes about how she hopes we will like her show as much as she likes getting paid doing it."

For our next opinion we visited a small business man—a Mr. Markson who is proprietor of Markson's Boston Store and a man of some depth. We put our lead-question to Mr. Markson i.e. "What do you think of our present crop of female singers on TV?"

Mr. Markson replied, "I like all the girl crooners. But I don't think much of their dancing. Arthur Murray ought to get up a class for those girls and whip 'em into shape. But I guess these days you can't find many girls who can do both. I mean sing and dance. One thing I can always do is tell when they're finished singing—that's when four fellows in swallow tails come out and lift the girl singer up over their shoulders. Most all songs end that way. A girl who doesn't get heisted up after her song isn't much of a singer in our parlor."

The Pedestal Bit

Mr. Markson's wife, Sarah, offered an unsolicited observation and opinion which is included in our report as it has depth in that we have a female opinion of a female singer. Mrs. Markson said, "My husband likes it when the boys heist the girl at the end of the song but I prefer the ending where all the boys fall to their knees at the girl's feet and bow in unison. This is what a woman likes to see—a bunch of grown-up fellows on their knees worshipping like mad. This means more to a girl than lifting her up."

Depth students may discover something symbolic in Mrs. Markson's observation. We feel that her opinion will be weighed by such opinion-weighers as Robert Colwell, Bernard Baruch and the guy who wrote Exurbia. As impartial researchers, we can only suggest—not analyze.

Our next question was put to a gentleman who had just returned from Hollywood after being matched up with a lonely widow via Univac on the "People Are Funny" show. Fresh from his electronic marriage, Mr. Bushrock was quite talkative for a man of 71. His views on the antics of female singers on TV follow in brief:

"I don't have anything against those girls. They all have to make a living—and some of them are even pretty—but they don't fool me or my new wife. I know exactly when the program is almost over because they generally sing something about hoping that I liked their show. One of them sang 'Good night, I'm happy you tuned me in and I hope you enjoyed my singing as much I did.' I don't want you to tell anybody this—but I bought a Chevy truck to lug my heifers, just because that Dinah Shore blew me a kiss every time she sang. That was before I went through Univac."

Just as we were packing our questionnaires in our attache cases. Mr. Bushrock whispered to our assistant chief interrogator, "Say, what became of all the funny fellows on TV?"

It is not for us to say that Mr. Bushrock and other Apulians feel that they are sung at too much—but in depth analysis (which we don't indulge in) his question is symbolic. It is the prerogative of our subscribers to make their own soundings. We went out into the field for our findings and it is the excursion into depth of our pollsters that brought to light the fact that some viewers like the singer heisted—and some worship at their feet.

MIKE WALLACE asks

WHO'S BETWEEN ME AND YOU ?

We live, I am told, in a publicity   Where blondes and beekeepers, motor cars and mahouts must constantly compete with one another for space, plugs, exposure. Where a press agent often contributes more to the success of a product than a quality control expert—and palaver not infrequently passes for prestige.

On Saturday nights, from 10 to 10:30, I have a network to offer, free. Or perhaps it would be more accurate to say that the ABC and the Philip Morris people make a network available to my guests. It's a group of 100-odd television stations; and over its facilities, I've interviewed authors, athletes, politicians, scientists, social critics—and very infrequently, an actor.

And it is this last that causes me to furrow my brow. Because, of the myriad persons who thrive and flourish on familiarity, the actor's name leads all the rest! And yet actors, by and large, are not permitted—repeat, not permitted—to accept my invitations to come and be interviewed.

I've found the pattern is an interesting one. It goes like this. (And it happens so often and hews so closely to formula that it's become, for us, virtually a geometric theorem.) We call star. We persuade star. Star says OK and sets date. Star contacts agent and/or press agent. Agent says over his dead body. Period, end of report.

You think not? Listen to a few thinly-veiled excursions into frustration.

*

Call Hungarian glamor girl in Hollywood. "You naughty man, I'd love to." She'll arrive in New York in two weeks. Must check with her press agent. "What'll we talk about,?" she asks. We discuss it, agree to her prohibitions. She must check with press agent but we set tentative date. Next day lawyer plus press agent call. Urgent. Ask us to consider possibility of commercial damage to hot property. Absolutely forbid.

Pursue party-giver for six weeks. (He's a kind of actor.) Finally corner him, sit him down, persuade him. Go over areas of discussion. He asks NO prohibitions. Says let him think it over. Two days later press agent calls, says OK, firms up date. We leave for Europe, arrive Munich, get cable from New York. Party-giver's son says NO . . . doesn't want Dad to expose himself.

Mustachioed comedian with cigar. Old tennis-playing, poker-playing pal. Bright fellow with point of view. Interested in publicity, has new book, new movie. Wants very much to do it. We discuss areas of conversation, put prohibition on family material, everything's fine. We set tentative date, he tells me let him check with agent. Agent calls next morning, outlines comedian's schedule for six months. No open date. Try him in March . . . Next week, cigar is announced for publicity appearances—elsewhere.

* *

Lunch with Academy Award star and husband. Do interview for newspaper column. Have soft drink. Talk about tv interview. Go over areas of discussion. Put prohibitions on certain facets. Star says great. Husband says great. We'll do it on film, just to make sure. Big enthusiasm. Make definite date to shoot. Next morning, agent (same as star's) is on phone. Prior commitments, money, just a few months, etc., etc.

Now then, if the star is willing, why the reluctance of the agent, manager, press agent, et al? What is it that deters them from giving their blessing to this enterprise that would afford their client certainly as much "exposure" as a cover story in Newsweek or a five-page spread in Life, or a Peter Martin piece in the Saturday Evening Post?

I think I have, by now, talked with enough managers to understand and thus to distrust their motive. Because their motive, largely, is fear. Fear that their client may be revealed as having a point of view. That he may be shown up as a thinking person who has opinions about his life and times. And that if he expresses his opinions in public, some part of his audience may be offended and thus won't buy a ticket to his movie, or tune in his tv show, or buy his sponsor's product, or some such.

The manager not infrequently will *sell* that fear of a Wallace interview to his client under the counterfeit that we'll rattle one of the skeletons that may lurk in the lustrous closet. But the record, I think, proves otherwise. The only sensationalism we seek is that which comes when a forthright guest wrestles with a challenging idea. And that's sensational enough.

Scattered over the past nine months, along with Eleanor Roosevelt, and Frank Lloyd Wright, and Orval Faubus, and Margaret Sanger, and Earl Browder, and Wayne Morse and 30-odd others, I've interviewed just five—count 'em—five working actors. Steve Allen, Kirk Douglas, Dagmar, Diana Dors and George Jessel. (Plus a writing actress by the name of Diana Barrymore.) And I can't help but feel that each one of them emerged from the interview not only unscathed, but possibly the beneficiary of a greater respect from 10 or 20 or 30 million Americans. Kirk Douglas said it to Charlie Mercer of AP, after we interviewed him. "I found a kind of challenge in it. The public should have a chance to see an actor off balance every once in a while. People are interested in people, and Wallace makes you hold still."

So. Talk of loneliness with George Jessel, or phony publicity with Diana Dors, or comeback strategy with Dagmar, or the State Department's failure properly to use actors abroad with Kirk Douglas, or moral standards with Steve Allen—talk of this kind certainly did no damage to them. Possibly, it gave the public a better, more faithful look at these entertainers and how they think. And as to whether the interview was for them fruitful, worthwhile, sensible in the light of their careers, I commend you to these actors and to their managers.

Not a few of us who are employed in the entertainment industry, are quick to cavil at the network or the sponsor which fails to muscle up with a point of view.

It is possible that our own unwillingness to ventilate our beliefs, discuss our motives, state our honest opinions—makes it a case of *our* pot calling *their* kettle black?

Public Hungry For Some New Experiences: Ratings Say So

By IRVING GITLIN

(CBS Director of Public Affairs)

It once was a pretty good phrase, but it has acquired a bad character: let's give the public what they want. It has been used to cover some shabby shows that have hit the ratings jackpot; it has been used to justify efforts of which the broadcaster was less than proud, less than what could have been done had he trusted himself more, and not passed the buck to "the public." But this phrase, this tranquilizer of troubled consciences, this Madison Avenue anodyne, has another side to it.

"The public" is a funny animal—it's made up of people: some richer (though they don't believe it), some poorer; some smarter (though we don't believe it), some dumber. To whom are we playing when we play to "the public"? What is that common denominator among 170 million people, of every age, race, religion, educational and intellectual background, of every emotional hue, of differing professions, businesses, trades. I submit that "the public" we play to is nothing more than the projection of   own concept, our own attitudes. There is no single common denominator. This seems unruly, unscientific. It doesn't lay itself out smoothly on a chart. It's disturbing. We've got to play to *something.* So the mass media fellow plays to a "public" that he himself creates, a "public" conceived in his own mind and projected as something real out there. When we are giving them what they want, we really mean we are giving them what *we* want (though maybe we won't admit it).

But, you will say, wise up. Haven't you heard of boxoffice? Ratings? We *know* what the public wants. We have scientific proof: spelled $$$. But do we?

All we have in audience size ratings is what has been popular. Past tense. We by no stretch of the imagination have a formula for popularity. We want to be popular—nothing wrong with that. If we weren't, we'd go out of business. But we miss the point when we think there is only one way to be popular. And that lame-brained notion comes from thinking that our projected idea of "the public" is the real thing.

But if you buy this idea that what we say the public wants is nothing more than a projected idea of what we want, then we can take an interesting step. I don't know any one of us who is interested in only one thing—at least not for long. We're interested in lots of things: what was Susan Palmer doing at Louis and Armand's? What did James Gould Cozzens say to Grace Metalious? Does JJ Press stand a notch above or below brooks? What will we charge the space buyers for a spot on Sputnik? Was Julie Andrews actually born the year you got out of college? Did the Russians delay Sputnik until Little Rock had played itself out? etc.

We've got lots of interests. So does everyone we know. So does everyone, period. Let's try another projection of "the public." This "public" is hungry for new experiences. For new faces. For new ideas. This "public" wants to know the whole story about where we stand in relation to Russia, whether it hurts or not. This public wants some straight doses of bedrock reality, as well as escape. This public looks to broadcasting for information leadership, as well as entertainment leadership. This public wants serious programming as much as that other public (they're the same people) wants it light and frothy.

Some proof: last year, CBS-TV's "Air Power," a no-compromise Public Affairs show about military aviation doctrine and the history of the air age, faced up to Roy Rogers and old faithful Trigger for a full season. "Air Power" not only consistently outrated Roy, but drew larger audiences at 6:30 Sunday than a whole flock of nightime entries. This did not make its sponsor unhappy. This year CBS' "The Twentieth Century," sponsored by Prudential, by no means fare calculated to keep an audience from thinking, faces "Flicka." Same results, only more so. The ratings say so. It must be true. But its the same "public." And the "public" wants shows like these and "Conquest" and "Project 20" and "See it Now" and "Seven Lively Arts" and "Outlook" and "World News Roundup"—and "The World Tonght" and the "Galindez-Murphy Case" on radio, as well as "Playhouse 90" and "$64,000 Question" and Sullivan, Como and "Maverick." Broadcasting has done this—or at least we've had a hand in it. We can be proud of what we've done. We've given that public some fine things, free of charge. We've made them restless and impatient of Grade B product, and hungry for more Grade A.

So let's give the public what they want. But let's not forget they want lots of things. And increasingly, particularly as the shadow of Sputnik lengthens and we catch on to what it means, the public taste for informational programs is on the upgrade. There are ratings and sponsors to prove it. The public wants to know. They want to be told. They look to us for leadership. It's up to us to provide it.

ED HERLIHY
NBC

WRCA-TV Hikes Rates

As a result of steady rating increases by "Tonight," WRCA-TV, the NBC flagship in New York, has raised its rates for local sponsorship and adjacencies in the Jack Paar starrer. Under the new rate classification, the cost of one-minute spots in the local 11:15 to 11:30 segment has gone up from $950 to $1,250 each, though the cost of sponsorship of the entire 15-minute segment on a per-night basis remains the same at $2,500.

In the network portion of the show, 11:30 p.m. to 1 a.m., the one-time one-minute rate has gone up from $525 to $800. On a discount basis, five or more one-minute spots now cost $500 each, as compared with $325 each in the past. Station, incidentally, has applied these same increases to its "Movie 4" feature film show in early evening time.

ABC Ups Benson

Jack Benson was upped this week to employment manager for ABC's personnel department. He reports to Marie McWilliams, network personnel director.

Benson joined ABC in 1953, where he's been an employment interviewer since.

HARRY VON ZELL
Featured with GEORGE and GRACIE for Carnation and General Mills
(And enjoying it more every year)

'Sing A Song Of Nightmares'

By ALAN M. FISHBURN
(*Writer-Director-Producer*)

(NOTE: To be sung to the tune of falling Nielsens, rising costs and harping critics; and with humble apologies to Savoyards everywhere.)

Enter THE PRODUCER *very miserable.*

You've got millions at stake, can't afford a mistake, and your mind is whirl with anxiety,
Reading rating reports you are soon out of sorts, you're a menace to polite society;
And your brain is on fire, those figures conspire to knock ev'ry prop out from under you,
So you froth at the mouth, and you long to go south, get away from those westerns that sunder you!

As you watch your show slipping, your nose starts a-drifting, the agency keeps on complaining
Till you're worn and you're torn, and you squirm like a worm and they're griping while you try explaining;
And you feel like a creep now you know you're in deep, and your program is caught in a tangle,
You would love a new time, but your bid they decline, so you've got to find some other angle.

Other networks are hot, so the client gets hot, and those critics won't write you a ticket,
It's a nightmarish dream, and you sweat and you scheme, when they tell you "you know where to stick it!"

You've got problems with comics, you think you need comics, but where in the hell can you hire them?
You're behind the eight-ball 'cause their fees are not small, yet if they lay an egg you daren't fire them!
'Cause you need them so bad, they're so few to be had, and you're up to your navel with writers—
What a lacklustre horde, with your show they are bored, it's a cinch they give you your colitis!
Designers will plague you, most agents get vague, you can break your neck trying to please them,
Ev'ry one's got his price, they're not apt to be nice, if they think that you're trying to squeeze them;
Crews want extras like mad, without frills they are sad, they don't care what it does to your income,
Then a quiz hits your air, strictly low-budget fare full of genius, gimmicks and then some!

And this you can't stand, yet to throw in your hand means you'll have to sell girdles or nose-drops,
Maybe shirts, maybe socks—if you could, you'd sell stocks—maybe goldfish or pets, even farm crops!

But still you can't quit since your margin's too thin, 'cause Exurbia's where you've invested in,
You need money real bad to make payments like mad — that's what creditors are interested in!
So you dream of devices, not found at low prices, like beefy stripteasers or babies,
To hype up your rating you'd show salmon mating, or even give Lassie the rabies!

You're a regular wreck, with a crick in your neck, and no wonder you're sore, for you're pinned to the floor, and you've needles and pins from your soles to your shins, and your flesh is a-creep 'cause your mind's been asleep, and you've cramp in your toes, and a fly on your nose, and some fluff in your lung, and a feverish tongue, and a thirst that's intense, and a general sense that this hell which you're in isn't over—

Where's a fellow to go—better programs to show—better talent to find—how to come from behind?

When the hell will this nightmare be over?

THE PRODUCER *falls exhausted on a seat as we go to black.*

JACK STERLING

THE
HONEY DREAMERS
Currently on "The Jim Backus Show," Daily-American Broadcasting Network.
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Love That Status Quo!

By ROBT. EASTMAN
(*Pres., ABC Radio Network*)

"Stay as sweet as you are, don't let a thing ever change you." This is the theme song of many people in the radio business. Change is disturbing; it requires much thought in order to understand it and anticipate where it goes from here. It calls for work—constantly.

The sleeping beauties had better wake up because the inevitability of change is as certain as the rising and setting of the sun. This is not only a basic fact of business—it is one of the facts of life itself.

We know that radio has undergone great fundamental changes in the past decade. Most radio and advertising people aren't quite sure why this medium in just the past 11 years has increased in circulation from 57 million to 137 million. That's an increase of 80 million. In all the history of advertising, nothing else but radio has ever shown such a rate of growth.

You can put your head in the sand and ignore it, if you choose, but it's still there, requiring realization of its true significance. Even though we may not wish to ponder the subject to any depth, it is an easy and obvious conclusion that something must have happened—something changed.

Radio sure did change. The changes have been extreme and revolutionary. However, I am not going to delve into them too far because if some of our competitors wish to love that old status quo, believe me, it will not be my objective to try and elevate their sights. But, I do wish some of them would begin to realize the value of what they control (one of our competitors picked up some of our cast-off, out-of-date programming, and they've been crowing about it with special emphasis on billings—a direct result of drastic cut rates. It could have been done faster by just giving it away).

If the person in advertising is satisfied to sum up the matter with, "Sure, people bought a lot of radio sets—they bought a lot of other things, too—so what,"—he should gracefully go back to driving a truck while the job is still open.

Listening patterns have changed. It it now on *individual* process. *Places* of listening have changed. The significance of these drastic changes is little understood because in the past hundred years, or perhaps even longer, no established mass medium of communications has undergone such a sudden and extensive metamorphosis.

(I might add here that it doesn't take very much imagination to realize the difficulty of trying to measure this radically altered radio medium and even begin to measure it fairly in relation to other media.)

It stands to intelligent reason that when the receiving end changes so extensively, something other than "status quo" is called for on the sending end. There is lots of evidence all over the coun-

(Continued on page 106)

Competition In TV: Is It Good or Bad?

By BOB CHANDLER

Does increased competition in network television tend to raise or lower program standards?

This is a question that some of the more introspective of the media's senior executives are beginning to ask themselves. It's no ivory-tower soul-searching matter either, for it has immediate impact and application.

With this, the first truly competitive (on a three-network basis) proving out to be dud, is the overall lowering of program standards a cause of the increased competition? And what does this mean in terms of the multi-faceted Congressional-Governmental investigations and reports aimed at making the medium even more competitive? Will such further competition result in an even greater telescoping of network programming fare and the overall service to the public?

Classically, increased competition has in every industry meant an improved end-product or service for the consumer. But television in many ways is unique. The product or service is an intangible, and there are a good many states of mind over the meaning of "better" or "worse" as they apply to programming.

Playing It Safe

One thing is certain, however. Whereas competition in the past has nearly always meant a greater diversity of product and service to the consumer, it's worked the opposite way in television. Competition has resulted in narrowing the scope and diversity of programming offered the audience, which is the medium's consumer.

Why has this happened? Simply because, unlike industries dealing in real goods and services, television doesn't know what the consumers really want. And with millions of dollars at stake in every move at second-guessing the public, the natural tendency is to play it safe. In its economics, television is first and foremost a mass-appeal medium, and those responsible for the dollars-and-cents results at each of the networks must bow to what they believe the masses want.

Whether their concept of the public's tastes is a real one or not is besides the point. The very factor of increased competition makes the pressures on the network heads to conform to the mirage of mass-appeal that much greater. Western features have never lost a cent at the boxoffice, goes the old film biz adage, hence they must be a safe bet for television. The few westerns that have been on television have proved successful. Hence the plethora of westerns this year, the narrowing of the scope and diversity of programming.

Rising Costs a Factor

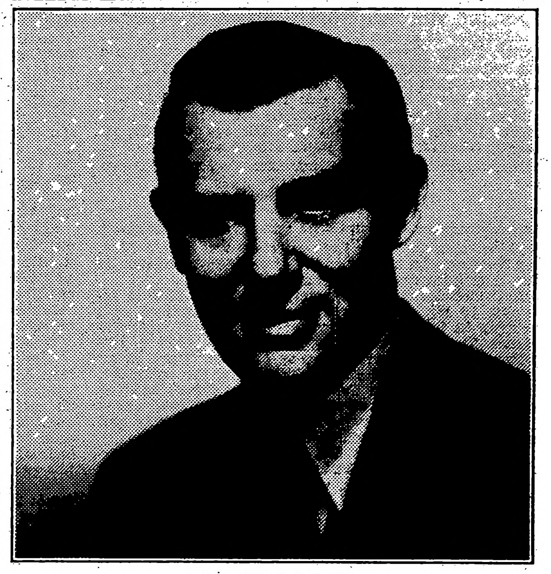
There was a time when, because the pressures of competition were not so great, that a network or an advertiser could afford to strike off in a different direction in prime evening time. There was a time when "See It Now" could be a weekly nighttime feature. There was a time when, to put it bluntly, a network could exercise a sort of paternal benevolence by programming "enlightment" in prime hours. Never sure of what the public really wanted, they could afford to assume it was the best.

But not any more. For one thing, television's rising costs have increased the risks tremendously, to the point where the "swing" on time costs alone for a half-hour program over a full season has reached the $3,000,000 point, and the talent cost is approximately the same. "Swing" as applied to television means the amount of revenues lost to a network from being unable to sell a time period, plus the additional costs of paying out compensation to affiliates to carry the sustaining program plus the costs of the sustainer itself.

But there's more at stake than even that $6,000,000 risk factor. The intense competition now existing has carried the risks further and make them a two or three-year gamble. For once a network grows weak in any one time period, it more often than not takes two or three seasons to recover the lost strength in the inter-network infighting.

Some of the current soul-searching will have to concern itself with a reevaluation of the "mass appeal" concept. Is the mass-appeal show, the so-called "bread-and-butter show," what the public really wants? How does anyone know whether the public will go for something new and different, something above the current standard, unless it's offered to the public first, unless someone tries it?

In short, what is the "better product" or "better service" in television terms? If nothing else, this new esason has raised the issue more sharply than ever before among television's responsible decision-makers.



NELSON CASE
Personal Management: CARL EASTMAN
80 Park Avenue, New York City

Predictions for a Better TV Tomorrow

By HAL BLOCK

(*Author of Saturday Evening Post weekly feature, 'Inventions for a Better Tomorrow'*)

FOR TV COMEDIANS: Comedy Westerns: (a) such as "Billy the Kidder"; (b), "Berle of the Golden West"; (c), "A Sequel to 'Colt .45'" entitled "Benny '39." Also, Spectaculars in color—If they can do "How Green Is My Valley" why can't they also do "How Red Is My Button."

FOR TV JOKES: An ASCAP-type organization consisting of jokes designed to keep the unemployed comics in their old age. (After all, the comedians kept the jokes in "*Their* Old Age!)

FOR BING CROSBY: A new three-network program in '58. (According to this program Bing buys the three networks in 1958).

FOR BOB HOPE: A new Marlboro "Manly" wristwatch to replace the watch that Hope "misplaced." (The reason the Marlboro watch is so manly is that it has a tattoo on *both* hands.)

FOR GEORGE JESSEL: A new type of "Question and Answer Program." The unique thing is that the panelists will consist exclusively of Jessel's present and former girl friends. (Sort of a "Youth Wants to Know" program).

FOR MIKE TODD: A new Treasury issue of $1,000 bills with the picture of Elizabeth Taylor in the middle. (This will make it even *easier* for Mike to kiss his money goodbye).

FOR INGRID BERGMAN: A new stringent ("No-Ital" diet) for '58—no ravioli, linguina, spaghetti or Rossellini.

FOR HARASSED AD EXECUTIVES: New "Anto-TV Glasses." (To keep them from seeing "Spot Announcements" in front of their eyes before they go to sleep).

FOR HOLLYWOOD STUDIO MOGULS: An elimination of the common "coffee break," and a substitution of the "Geritol-break" each day. (This is for the benefit of "Tired Blood"-relatives).

FOR SERGEANT BILKO: A new pool table equipped with "patch pockets." (As soon as the pool table passes camp inspection, Bilko attaches the patch pockets and . . . . Pouff!-Instant Crap Table!)

FOR ELVIS PRESLEY: A new advanced course in ventriliquism in 1958. (The way things are going now Col. Parker won't let him open his mouth for less than $10,000.)

COL. PARKER: An executive position with the Singer Sewing Machine Co. (After all, this company is the *Only* Money Making *Singer* that he hasn't already *sewed up*).

FOR LOUELLA AND HER DAUGHTER HARRIET: A new "Parson to Parson" tv show. (Ouch! ! !)

FOR JOE E. LEWIS: The starring role in the tv production of the bestselling book titled, "Where Was I Last Night . . . . . OUT ! ! !"

FOR L. A. AND SAN FRANCISCO: A new theme song entitled "Diamonds Are a Town's Best Friend" (as written by the owner of the Milwaukee Braves).

FOR PATRICE MUNSEL and MARIO LANZA: Two new "Rock 'n' Roll" HiFi sets. (As soon as a rock 'n' roll record is played the Fi becomes Hi only dogs can hear it.)

FOR MENASHA SKULNICK: A Second Avenue sequel to "Tea House of the August Moon" entitled "Tea House of the August Moon—With Lemon."

FOR MITCH MILLER: A guest performance on Perry Como's Barber Chair.

FOR MANIE SACKS: A super-spectacular for NBC entitled "Noah's Arc." (Arc is RCA spelled sideways.)

FOR KHRUSHCHEV: A starring role in the Russian version of "Down You Go." (This would replace his present show called "Me, the People.")

FOR MAO TZE-TUNG: A guest shot on the Chinese version of "This *Was* Your Life." (And he could easily be the guest—shot!)

FOR JIMMY HOFFA: A new tv series entitled "I Can't Even Remember Mama."

FOR JIM HAGERTY: A series for Art Buchwald. "You Can Be Athletic But Don't Take Jim Too Often."

FOR ALL MY FRIENDS on "VARIETY" AND OTHER MEMBERS OF THE NEWSPAPER FRATERNITY: A New Year headline: "Fourth Estate Great in "58'."

FOR ALL RADIO AND TV BOYS AND GIRLS, TO SAY NOTHING OF ITINERANT SPONSORS: "A Merry Trendex and a Happy Nielsen."

FOR IKE, THE FREE WORLD AND PEACE: A musical collaboration of Rodgers, Hammerstein, Irving Berlin, Cole Porter, Hoagy Carmichael and Bob & Ray to compose a new television jingle for "Peace." (After all, if the singing commercials could make Lestoil, Pepsi-Cola, and The Flip Top Box a big success in less than a month, who knows what a "sock" jingle can do for "PEACE"). Example: 1. "You Get a Lotta Life Without A-Bombs, H-Bombs, Missiles, and You Don't Flip Your Tops."

Year of Confusion

Continued from page 91

"outside" specials perish from entertainment malnutrition, and the networks, hoisted on their own petard, bemoan the sins they have committed and commissioned.

McCann-Erickson agency makes a valiant stab at returning to bigtime tv production and is credited with bringing in the $375,000 tintfilm "Pied Piper" with disastrous Trendex results, faring no better than a 19.8 rating average compared with a 24.6 for the "Wyatt Earp" half-hour competition. And to compound the confusion, such specials as "The Prince and the Pauper" and the aforementioned "Green Pastures," both networked under "outside" auspices, prove a credit to tv's ingenuity and imagination. So who is doing what to whom?

Confusion? The tv critics, running the gamut in extremes, have the networks in a frankly bewildered state. With but rare exceptions, what's one man's meat is another man's poison. A N. Y. Times can—and did— administer a withering blast at "Pied Piper"; the afternoon daily confreres were glowing in their tributes. As with "Pied Piper," such extremes have become commonplace this season. The sponsor? He'll settle for a more exacting yardstick: public opinion as registered by mail and sale of product. Whatever the pros and cons on the General Motors 50th anni tv festivities (and these, too, ran to extremes), the client's gratification over the thousand-letters-a-day that followed long after the telecast perhaps best reflects a growing sponsor appreciation for public reaction as opposed to critical evaluation or Trendexes. Maybe that's a healthy trend.

Few, if any distinctive patterns have emerged from the new season. Perhaps the closest approximation to one has been the current practice—applied by all three networks —of getting a half-hour jump on established rival shows, in each instance deflating the competition. Thus the 7:30 Saturday night starting time for "Perry Mason" has inflicted sufficient damage on the Perry Como 8-to-9 show to strip it of its once enviable ratings. ABC-TV sneaked in the same way at Sunday 7:30 with its "Mavarick" series for the most telling blow of all not only applying a one-two punch to Steve Allen and Ed Sullivan but going ahead of both. Ditto in the case of NBC's Wednesday night "Wagon Train," its 7:30 starting time knocking the wind out of "Big Record's" 8-to-9 sails, thus duplicating the "Disneyland" feat of a couple seasons back when a similar 7:30 ABC "curtain" took Arthur Godfrey's measure. And now NBC's got a brand new plot—installing "Northwest Passage" at 7 oclock on Sunday to get a half-hour jump on "Maverick." But where does it end? Supposing, the trade supposses, everybody played hop-scotch on everybody else? All things considered it can be gagged up to envision the guy with a 6 a.m. show running off with the laurels by virtue of getting in there first.

Confusing? But that's the story of '57-'58.

A Cure For The Snappers

By H. ALLEN SMITH

Everett DePeyster Williff, the well-known television director, arrived at my house again on a Saturday afternoon, looking tired and disconsolate. I knew that he had been working hard lately. He is director for a dozen of the leading pop singers in television and, according to a high authoritative source, some of them are difficult to handle.

H. Allen Smith

I stirred up a toddy for Everett and we settled down before the fireplace.

"Two or three years back," he said, "I came to you with a problem. I came to you because I consider you to have one of the five finest minds in the country today."

"Three times 80 is 240," I said, "Muchas Gracias."

"At that time," he continued, "all of our singers in television were grinding their jaws. They couldn't sing two notes withont wrenching their lower jaws to and fro in a spastic sort of way that was most unattractive to the viewers. You saw the solution immediately. As I remember, we issued an announcement that in the future any singer who wrenched his jaws would be fitted with flesh-tinted steel braces which would prevent any lateral movement. The effect was instantaneous. Every singer, male and female, with the sole exception of Louis Armstrong, stopped jaw-grinding."

"Yes," I said, "I remember. It was one of the better things I have done for the world."

"It was indeed," said Everett. "And now, I've come to you with a problem equally perplexing. The jaw-grinding is no more, but now . . . "

" I know," I said softly.

"You know?" he repeated. "You mean you know the problem already?"

"Of course," I said.

"Okay, wise guy," he said, "what is it?"

"Finger-snapping," I said.

"Terrificsville!" he exclaimed. "What a mind you have! What a keen observer of life!"

"Please," I said, "don't exaggerate . . . too much. The whole world knows about finger-snapping and I suspect that the whole world is getting pretty sick of it. I know I'm getting a little sick of it. I've even seen my long-lost love, Dinah, snapping away with both hands. Why don't you put a stop to it?"

"I've tried," said Everett, "but they all say they can't stop."

Did Sinatra Start It?

"Balderdash!" I said. "I can remember back just a few years ago when singers sang their songs without snapping their fingers. Then somebody important in the buiness began snapping. It may have been Sinatra. Anyway, the others took it up. It's merely a fad. I've been studying it carefully in the last few months. Como snaps. Rosemary snaps. Gisele snaps. Patti Page must have bunions on her fingers, the way *she* snaps. And while I didn't see it personally I heard that those four sweet little girls on the Lawrence Welk show were snapping the other night. I looked in on Munsel's show recently and while she didn't snap, her fingers went into snapping postion a couple of times, but she caught herself. I wouldn't be surprised if, any day now, she yields to temptation and joins the herd and starts snapping away like mad. The thing has got out of . . . well, out of . . . oh hell, out of hand."

"I've lectured and preached and threatened," said Everett, "but they all insist that it's an involuntary thing, an unconscious action, a bit of business they are not even aware of doing. What can I do? I hear that many listeners are becoming so irritated by finger-snapping that they're turning off the singers and tuning in the cowboys."

"Been doing it myself," I told him.

"Just this week," he said, " young redheaded fellow from Cleveland came in, highly recommended for a network show, good voice, firstrate possibilities. But he took no pride at all in his singing. He told me he was a double-snapper. Used both hands and snapped twice on each beat. I might have put up with that, but when he insisted that he be billed as The Red Snapper, I sent him packing.

"Sometimes," I murred, "I get the feeling that I would like to be orbited."

"You brought an end to the jaw-grinding," said Everett. "Please see if you can't figure out some way of ending the snapping."

"There's only one way," I said.

"Yes?"

"Make 'em all wear mittens."

"Man!" cried Everett. "You're solid!"

Not all over. Only at the top.

Famous Last Words In TV

By MORT GREEN & GEORGE FOSTER

"Listen, if you think it's so easy to sit around the pool at the Americana Hotel in Miami Beach in December and write The Perry Como Show, you try it Charlie. . ."

"I never fool around with anybody on the show, honey . . ."

"How the hell should I know that Mavarick would be so popular? . . ."

"So what if Cadillac is a plug . . . it's a good joke and a case of Scotch . . ."

"Ratings mean nothing . . . it's the *show* that counts. . ."

"What else do you write besides The Perry Como Show? . . ."

"Let's put it to bed and see how it looks in the morning without makeup . . ."

It's a *great* show . . . you just can't get a rating at 8:00 Sunday night on DuMont . ."

"This'll be the best variety show in the business . Here are the guest stars who are definitely pencilled in: Greta Garbo, Cary Grant, Clark Gable, Queen Elizabeth III, Danny Kaye, Ava Gardner and Gregory Peck . . ."

"Ratings mean nothing . . it's the show *counts?* . . .

"Let's go over to my place and watch the show on my color set . . .. Just you and me, honey . . ."

"Yes, Perry Como is really a nice guy . . . ."

"If I tell you you're getting great guest stars, believe me, Charlie . . ."

"It's a *great* show . . . you just can't get a rating at 8:00 Sunday night on ABC . . ."

"Yes, I said a triple martini . . . leave out the fruit . . ."

"Ratings mean nothing . . . it's the show that *counts?* . . .

"Why don't we do one show, just one, from the Americana Hotel in Miami Beach? . ."

"Let's keep the sound off, honey . . . I just have to check the commercials . . ."

"I know it's pertinent . . . but how germane is it? . . ."

"Let's put it up in the air and see how long the dog lives . . ."

"I did *not* fire Jack Paar . . . *you* were the one who said he wasn't commercial . . ."

"Ratings mean *nothing* . . . it's the show that counts . . . hic . . ."

"Greta Garbo, Cary Grant, Clark Gable, Queen Elizabeth III, Danny Kaye, Ava Gardner and Gregory Peck are not available but I got a great replacement . . . How about Trish Dwelley? . . ."

"Whaddaya mean, am I married? . . . What kinda fool question is that? . . . Yes, I am . . . honey . . ."

"That's right . . . a fifth of Dewar's on the rocks . . ."

"This show *can't* miss . . . You get Rex Harrison, see? . . . and he takes a musical tour of the country . . . see? .

"It's a great show . . . you just can't get a rating at 8:00 Sunday night on NBC . . ."

"Rtngs mn nthng . . 'ts shw tht cnts . .

" So what if Sputnik is a plug? . . . It's a good joke . . . and a case of vodka . . ."

"Now we're all set . . . all we need is another Perry Como . . ."

"Look, I'll put it to you straight from the shoulder . . . Do you or don't you? . . . Your job on the show doesn't depend on it, honey . . ."

"So let the show stay in New York and we'll write it from the Americana in Miami Beach . . ."

"This show *can't* miss . . . you see, we use one of the top tv critics as host, get it? . . . They'll never take a crack at him . . ."

"It's a great show . . . you just can't get a rating at 8:00 Sunday night on CBS . . ."

"Rtngsmnnthng' tsthshwthtcnts . .

" If you drink it straight, it can never hurt you . . ."

"Well, ; it was a Bulova show . . . but everybody knows he's on for you, sir . . . Fire *Bob Hope?* Yes, sir . . .

'Subliminal advertising? . . . You mean that thing where they keep flashing a below-conscious advertisement on the screen so they make you unconsciously order Coco-Cola every time you want a drink? . . . Nothing to it . . . No, no, so Scotch for me . . . just a Coke, please . . .

"Okay, where do you live? I'll take you home, honey . . ."

"It's a great show . . . you just can't get a rating at 8:00 Sunday night on radio . . ."

"So what if the Americana Hotel in Miami Beach is a plug? . . . It's a good joke . . . and a case of sun-tan oil . . .

"Ratings mean everything. . ."

"The shows on television this year are so great, I doubt if any of them will ever be replaced . . ."

Anglo-U.S. TV

Continued from page 93

vertising in any one hour, but additionally they are permitted to screen advertising magazines which net a healthy gross.

The acceptance of advertising on the home screens represented quite a revolution in British viewing habits, but the weekly ratings prove conclusively that the public is all for it. Week after week, with almost monotonous regularity, the top 10 on each of the two rating services are collared by the commercial webs, although the BBC (which spans the entire country) still commands potentially the largest viewing audience.

The commercial tv development program is continuing on schedule, notwithstanding the Government's credit squeeze and anti-inflation policy. The new Welsh transmitter goes on the air next month (Feb.) after a two months delay owing to a technical hitch. In the summer the new South of England transmitter, which will also feed the Isle of Wight, will start operating and the North-Eastern station should be in business by the end of the year.

Already, of the 7,000,000 recevers in the UK, around 5,000,000 have the choice of an alternative program and the rate of conversion and installation is continuing at around 200,000 a month, hypoed, of course by the continued growth of the commercial outlet. The long-term development program is designed to cover 99% of the country by 1960, but long before then there are signs that the Independent Television Authority will give the greenlight to a second commercial station for the London area.

How 'Significant' Do You Have To Get?

By MERLE S. JONES
(President, CBS Television)

This season several critics have charged network television with ignoring its obligation to present significant, quality entertainment and and with concentrating instead on the production of mediocre, "formula" programs. These critics also have been heard to contend that the networks, in their race to build ever-bigger audiences, are failing to offer serious intellectual and cultural programming for their more discriminating viewers.

Merle Jones

These are serious charges, and I am glad to have this opportunity to answer them. But before I do so directly, let me first state some basic and perhaps obvious principles about television's responsibility to the public.

As the nation's most popular medium, television has a primary obligation to satisfy the wants and tastes of the great majority of the American people. The free, competitive system of television networking guarantees that this obligation will be fulfilled, for each network's very existence depends on its ability to find and present programs that will appeal to millions of viewers.

The free, competitive system of television networking also guarantees that nothing the people want to see will be deliberately withheld from them, and nothing that the people do *not* want to see will be deliberately imposed upon them. Only a government with monopolistic control over the medium could carry out either policy. The simple threat of turning the dial under our free competitive system is enough to insure that each network and each station will do everything possible to give the public the programming it wants.

The important question is: What does the public want from television? One very obvious generalization is that it wants to be entertained. People turn to television more for relaxation and enjoyment than for education and information. This is a matter of human nature, not an invention of cynical commercial interests.

'Don't Blame Us'

Contrary to the assertions of the critics mentioned above, the fact is that CBS Television, for one, has made every effort this season to present significant and important entertainment programming.

No one who has seen "The Prince and the Pauper" on The Du Pont Show of the Month, or "Studio One's poignant study of psychosomatic illness, "The Deaf Heart," or the "U.S. Steel Hour's" musical adaptation of "The Importance of Being Earnest" or "Armstrong Circle Theatre's" "Dead Sea Scrolls," or "The Lucille Ball-Desi Arnaz Show," or "The Edsel Show's" Bing Crosby-Frank Sinatra duet or "High Adventure with Lowell Thomas," can truthfully say that this season has not offered a remarkably high proportion of brilliant television entertainment.

Indeed, it is perhaps one of the most significant cultural developments of our time that so-called "class" television programming of the caliber of "Playhouse 90" and "Studio One" has achieved such mass appeal.

The second charge, that network television has failed in its obligation to offer serious intellectual and cultural programming, can be answered simply by calling the roll of such programs presented this season on CBS Television alone. These include "Conquest," "Twentieth Century," "The Seven Lively Arts," "See It Now," "Face the Nation," "Let's Take a Trip." "Look Up and Live." "Camera Three." "UN in Action" and "Lamp Unto My Feet." Indeed, this season, more energy, time and money have been expended by CBS Television on these special programs than ever before in history.

The charge also has been made that the networks are remiss in not scheduling their public service programs during prime nighttime hours. Actually, there is a virtue, it seems to me, in setting apart one portion of the television week for such cultural and intellectual programming. Network shows of the caliber of "Conquest," "Twentieth Century," "The Seven Lively Arts," "See It Now," "Face the Nation," "Let's Take a Trip" and "Lamp Unto My Feet" make special demands on a viewer's thought and understanding. They require a deeper level of concentration than the regular entertainment programs. Viewers are better able and more willing to grant this special attention on Sundays after a weekend of rest than during the course of an arduous work week.

This does not mean that the Sunday shows are narrow-interest affairs reaching small audiences of highly discriminating people. On the contrary, last season, each Sunday afternoon. "Air Power," for example, attracted an average audience of more than 24,500,000 people. The entire series, it is estimated, was seen at one time or another by more than 85% of all families with television sets. "See It Now" attracted as many as 24,000,000 people for just one program last year.

I personally take great pride in the fact that each week this season CBS Television has done its utmost to provide a brilliant and exciting schedule of programs ranging from "Playhouse 90" to "See It Now," from "The Du Pont Show of the Month" to "Conquest" and from "Studio One" to "Twentieth Century." Indeed, never before in history has a mass medium offered such a glittering of entertainment and such a fascinating wealth of cultural and informational material as free network television has provided so far this season. From a programming, as well as an audience standpoint, this has been an exciting year for television.

Something Different

By SHERWOOD SCHWARTZ

I kept hearing they wanted something different.

So I went home and I wrote something different. It was a television series about a monk with two heads who lived on a desert island.

And I brought it in. And they held meetings. And they said, that's great but who ever heard of a monk with two heads?

So I went home and rewrote it. I made it a monk with one head who lived on a desert island. And I brought it in again. And they held meetings. And they said, that's much better but why a desert island? Who knows about desert islands?

So I went home and rewrote it. I made it a monk with one head who lived in a small town. And I brought it in again. And they held meetings. And they said, it's almost perfect now but who knows about monks? Even monks with one head.

So I went home and rewrote it.
I made it a sheriff who lived in a small tow
And I brought it in again.
And they held meetings.
And they liked it fine.
Because it was something different.
And they bought it.

Van Fox
Director
WIDE WIDE WORLD

The Wheel Of Fortune Spins Round The Globe

By TED MACK
(Host of 'Original Amateur Hour')

How does one say "welcome" in Spanish, German, Slavic, Italian, Hebrew or even in Gaelic? That has been my "problem" since the "Original Amateur Hour" has brought amateur entertainers from various parts of the world to appear on the show.

Actually, however, it's no problem. Entertainers speak a universal language. When they get before the cameras, with a professional orchestra backing them up under the direction of Lloyd Marx, they seem to be as much at home in the New York studio as in Mexico, Munich, Belgrade, Vienna, Rome, Tel-Aviv, Dublin—or Chicago, Detorit, Denver or Des Moines.

Some of these folk will be in our National Amateur Championships at Madison Square Garden on Jan. 30 along with our American three-time winners. (Incidentally, I am happy to report that American viewers vote without prejudice for the talent it believes best, regardless of nationality, race or creed.)

In the meantime, the wheel of fortune spins merrily on because with every spin new amateurs gain their opportunity. If anybody believes this is not an opportunity, he'd better venture cautiously into the home communities (including all the boroughs of New York City) to express his thoughts. Otherwise he may have said to him far worse than any critic may hurl at a show or a performer.

I've been somewhat of an ama-

(Continued on page 104)

A Lot of Video Brothers In Misery Keep Asking: 'What Does It Take To Win?'

By MAX LIEBMAN

An advertising agency has sent one of its crack disaster squads out West to prop the sagging ratings of a major television show. The foundering attraction was modeled on the success pattern—a popular star surrounded by guest stars of equally impressive voltage, giving out the kind of entertainment which mass audiences have always eaten up with great gusto. But, inexplicably, the show has taken a steady clobbering in the ratings from the most ordinary kind of competition.

All this of course leaves the producer of the show wondering what it takes to win. And there he has plenty of brothers in misery. Very few television producers nowadays fully understand which competitive forces they have to lick in order to survive. Their work is filled with so many surprises, or left field factors, that they no longer have complete faith in talent and showmanship as a way to happiness.

Within television, and from fields beyond it, gremlin powered forces of destruction converge on the producer. Let him father a show that enchants the sponsor, fills the network's high command with pride, and sends the critics into ecstacies—and he winds up with a rating that resembles his hat size. Why? Who knows? Maybe Mike Todd asked in 18,000 friends for an hour of televised drinking. Or perhaps Mary Martin cast her calamitous charm on the world through a rival channel.

There's No Escape

The producer's life can be disordered by all the forces of the earth —political, atmospheric, volcanic, and fiscal. The stock market does a dipsy-doodle and the television sets in millions of homes stand silent. Daddy wants no noise from the family while he ponders the bi question: whether to slit his throat or go out the high window.

Whenever Robert Montgomery gets on a Washington-bound plane carrying a makeup kit, panic reigns in Radio City. An address by the President means a hay-ride for the ratings, a morning-after roar from the sponsor, and a record-breaking consumption of vodka-on-the-rocks in the bar adjacent to Madison Avenue.

Consider the plight of two giants who have engaged in a struggle to the death over the past few years. Each week they have had at each other with fresh battalions of talent, ever bigger, ever costlier. The combat has stirred the directors of the two shows to heroic feats of showmanship, brilliant planning. And to what sorry end? To be humbled, together, by a Western. Once Westerns were content to haunt the kiddies' hours, their terse heroes shooting down the varmints and getting missy's stagecoach through. But here is a new and perilous television where cowboys shoot down other shows.

Atmospheric violences cause the most painful death. Electrical disturbances over the Rockies not only immobilize all the slot machines in Las Vegas, but produce crazy distortions on the screen, and later produce a memo from the sponsor demanding a full explanation of why that happened to *his* show.

Then there are the channel traps, commonly known as guilt by association. A channel trap is a bad show that occupies a particular channel immediately prior to your show, if you're a producer. The deadly forerunner has not only cleared the channel of viewers, but has gotten the numeral that designates it marked a danger area. The producer can't even ask his own family to take another chance on that channel, and his own distrust of it is so great that he frequently leaves his monitor screen blank during the performance of his own show. If his show is also followed by another's bore, the disaster is doubled.

The stricken show mentioned earlier, and now in the hand of the menders, will of course be experimently dismantled until some mixture is evolved that will get an audience large enough to satisfy the sponsor. Else it will give way to a panel. Whichever happens, the producer will never know what happened.

My plea to the attending sorcerers is to let the show alone, and launch a search for the phantoms that are killing it. In that way we might learn just what it is that the producers have to fear. In fairness, he should be told who it is he is supposed to lick.

Ethel Daccardo Quits

Chicago.

Ethel Daccardo, Chicago Daily News radio-tv editor for the past five years, resigned last week to take a production post with the Chi office of Needham, Lewis & Brorby.

Fear Pastoral Letter May Have Effect On Scottish TV Viewing

Edinburgh.

Television viewing time is likely to be cut by many families following a warning voiced here by a Roman Catholic topper, Archbishop Gordon Gray, who described tv as the "most powerful penetrating means of reaching the mind through the senses."

His warning was read in a pastoral letter circulated to churches in a wide district.

Television, he said, had a great potential for good, but also for harm, adding:

"Surfeit of amusement and recreation, especially when it is of a passive nature, can become gravely injurious to the spiritual and mental life of man. It can diminish and destroy all creative endeavour in leisure hours.

"It can monopolize time that might, sould be, used for better purposes.

"Careful selection of programs is even more important than moderation in viewing."

The Archbishop further warned: "We have heard of young people who look in on television for four and five hours daily, and who, for almost a third of their waking hours, have fed into their receptive minds an indigestible mass of visual and oral material.

"Some indeed is useful and educational, but much is trivial, distracting and not infrequently disedifying.

"Such a surfeit of amusement and mental dissipation may well retard their mental growth and injure their physical health."

JOYCE GORDON
Speaking on Television for Standard Brands and Others
Personal Management: CARL EASTMAN
80 Park Avenue, New York. MU 2-4986 or JU 2-5800

YOU KNOW WHAT

By HENRY SALOMON
(Director, Special Projects, NBC)

We think we have something new—a new show and a new idea. And we have a name for this show: "YOU KNOW WHAT"

You Know Why? When kids come up to me and have something really exciting to tell me they start out with: "YOU KNOW WHAT" and then take a deep breath and go on. We hope to go on the air in 1958 with this children's show because we feel that quite possibly, the greatest responsibility—and opportunity—for any communication medium is to reach out to children . . . to show them the "signals of the adult world."

Underline the word opportunity. For if a medium wins a lasting reputation with children, it automatically wins it with their parents. Moreover, although I do not happen to have birth statistics in my desk, I assume that most of the children will go on to be parents themselves. We want to be around then, too.

No medium can touch television for impressing—enthralling—the young. No publication—newspaper or magazine—has ever had the opportunity that television has to work effectively and dramatically with youth. The opportunity has not yet been realized. There are not even guide marks to show how it should be done by television. There are no specific statistics, either of discouragement or encouragement, except the big one—children spend 20 to 30 hours a week looking at television.

"You Know What" is planned in the half-hour weekly format. It will be produced with a time in mind suitable for family viewing. Regularly appearing on the program will be Munro Leaf—the well-known writer of children's books, who has had writing, teaching, publishing and military experience; and Ray Scherer, White House correspondent on the NBC news staff.

The first aim of the program is to cover, in summary, the main events of the news week. We will cover three or four main stories, reserving for one the full treatment of background, interpretation and significance. Whenever we are dealing with straight news and facts, Ray Scherer will be in charge. Whenever we move into explanation, interpretation and light diversion, Leaf will take over. They very rough breakdown is that Ray will deliver the news; Munro will explain it fully for the children.

But the program goes beyond news. A second and larger aim of "You Know What" is to bring more of the outside world—indeed the world itself—into the lives of children who are just beginning to become aware of environments outside their own homes and families.

All-Encompassing

To accomplish this larger aim, the program will be departmentalized like a newspaper. We will cover a whole range of activities—the arts, science, sports, industry. Munro will conduct the special departments and also interview live guests on the program. They come under the "People You'd Like to Know" Department. The program will close with a "Behaviour" piece by Leaf in which he will use his own drawings to make a moral point that will appeal directly to the children.

It is the definite purpose of this program to talk to children directly and intelligently, without condescension. The very fact that NBC's White House correspondent delivers the news is demonstration enough that we will not serve second-best to the youngest members of our audience. Nor will we slide over important news events because the audience is young. In the words of the report of the Foundation for Character Education:

> "We see a danger in program producers becoming too anxious to avoid conflict, criticism or controversy, so that they eliminate any program receiving unfavorable comments and fear to experiment with new programs . . . TV cannot escape responsibility for its part in the child's learning to live by the standards of the adult world."

Leaf first became famous as a writer with "Ferdinand," published in 1935. Since then he has written and illustrated, in his own style of simple and humorous line drawings, the popular "Manners Can Be Fun," "Grammar Can Be Fun," "History Can Be Fun" series. It is his notion that "You Know What" must also be fun—that it should not teach in the schoolroom manner but that it should inform—authoritatively—in the entertainment television manner. He has also done that sort of thing with his "Watchbird" cartoons in the Ladies Home Journal.

Ray Scherer came to NBC in 1952 from the Fort Wayne Journal-Gazette. He is a graduate of Valparaiso U. in Fort Wayne; and has his master's degree in political science from the U. of Chicago.

During the war he was a Lieutenant in the Navy and served on a destroyer in the Normandy invasion. Scherer has been NBC's White House correspondent since the presidential campaign of 1952, wlen he covered both President Eisenhower and Adlai Stevenson. He has a smiling, warm, low-pressure manner that is ingratiating with children.

Robert Russell Bennett has composed the opening and closing musical themes. A single piano will provide musical background for many segments of the program.

Seeks Family Audience

"You Know What" is aimed specifically at an audience in the eight-14 age range, but it is not by any means confined to such an audience. The wider aim and hope of the program is to gain the family audience, to produce program which is entirely understandable to children and all teenagers but which, at the same time, will be illuminating for parents to watch. Almost every news program on television must assume a good deal of news background on the part of the listeners. We will not. Each time a story is treated it will be put into its proper setting—geographical, political, historical. Parents, possibly even more than children, will be grateful for this kind of detailed explanation which, as a matter of fact, is not given elsewhere on either television or radio.

Even if the program is considered to be confined exclusively to children, (the one-set home is never exclusive to either children or adults), we still have a very large audience to draw from. According to a survey by BBD&O there are 21 million television households in the United States with children under 18—a total of 43 million children. Of this number, 77% of the children between six and 11 are regular tv watchers. But what we shall keep our eyes on is the children's total viewing quoted earlier—20 to 30 hours a week.

Television is certainly the best-equipped medium to communicate with children, and no other has really attempted the job. Newspapers are not written for children, nor are children readers of newspapers. To be sure, there are a few junior newspapers, but they deal only with news which is of classroom interest to school children, and these papers are limited further by the child's reading capacity. In our age range, viewing and listening ability is much higher than reading ability. From 8 to 14 children learn most easily through pictures and symbols, and their attention is held by movement. Television has all three—plus sound.

Children are interested in all the world around them. Television can bring the new world into their lives. And American children—as the current crisis in education demonstrates—should be the best informed in the world.

BEA BENADERET
"BURNS AND ALLEN SHOW"

Primary Thinking

Continued from page 92

straight comedy-variety show—with an underlying idea, of course—as sort of a tribute to all the comedy writers of America who are now writing horse-operas."

"The Crying-Towel Corp. ought to do more than pay tribute to the comedy writers of America. If it weren't for *them*, The Crying-Towel Corp. never would have gotten into the Top Ten in industry."

The Chairman ignored this and said, "Any ideas for a hook we could use to hang a two-and-a-half hour variety show on, Harry?"

Harry rose slowly. "I know we already have two good ideas for a book show but how about hanging a variety show on the Telephone book?"

"Who can keep track of all those characters?" Someone said.

"My idea," said Harry, talking over the laugh, "is to open at The Central Telephone Exchange with a specially written hit song called Hello.' Then, as different lines light up on the switchboards, we see the operators plug in and we cut to the place the phone is ringing and catch the music and drama that lies at the end of every telephone line. But I mean for real at the end of every phone line."

"We get the ideas for our musical numbers," Harry continued, "by calling people at random and asking them their favorite tunes and then we produce these tunes, right in their own livingrooms. No one will know *how* we did it. It's a technical challenge to do 'live.' And And the New York critics will love it. Maybe there could even be a little lame girl in some tenement. And when we ring her phone she's all alone and hungry and cold and she wants to meet Bob Hope. So we have Bob Hope go right over and do a routine for her."

"The kid'll appreciate the eggs," Someone said.

Harry ignored this. "Lots of heart, don't you think? Be great for Crying-Towel."

'See The USA!'

The Chairman shook his head reflectively, "Might work. Of course, the big problem would be, could we get Hope. But I was sort of thinking of doing a musical variety show with one act originating in each of the 48 states . . . an act that was born in that state. of course. Then we'd have 48 states, 48 audiences, 48 orchestras and choruses. It's bigger than anything Barnum or Mike Todd ever thought of."

"Great idea, Chief," Dave said. "With 48 directors, 48 producers, 48 coordinators and their 48 staffs, just think what the whole project would do for Crying-Towel."

The Chairman smiled enigmatically and nodded his head ever so slightly the way a man sometimes does to indicate slyly that he's covered all angles. Then he said, "Just a thought, of course. Any other ideas?"

"Well," said Dave, "I've been working, off and on at home, on a musical version of 'An American Tragedy.' It might work out pretty well for this Crying-Towel project."

"Honest, Dave," The Chairman said, "I don't think we should shoot for *such* an unhappy ending. It seems a little too obvious, specially when Crying-Towel is planning this show to be purely institutional."

"It doesn't have to have an unhappy ending," said Dave. "Look what they did to 'The Pied Piper of Hamelin.'"

"I know, Dave," The Chairman insisted. "but 'An American Tragedy' ends when the boy pushes the girl he loves into the lake and she gets drowned. How are you going to get around *that?*"

"You could make it a period piece and call it "Tippecanoe,'" Someone said.

"Don't worry about the finish, Chief, it's a cinch," Dave said. "I have it all worked out. For the musical version of 'An American Tragedy' we change the name to 'Row,Row,Row,' the song we'll use as the love theme. And for the finish we have a happy ending when the boy takes the girl he loves in his arms and shoves her in the lake not knowing that she's secretly been taking skin-diving lessons. She pulls him to the bottom with her and down there—all alone in the quiet silences of the cool water—he realizes he needs her and they have one of these sexy underwater kisses. Fade out!"

"Well, it's a switch, an interesting switch; particularly since Jack Towel told me only last week that Crying-Towel was thinking of further diversifying by absorbing the Underwater Lung Division of the Universal Plumbing & Supply arm of the National Ladies Garment Workers' Third National Bank." The Chairman rose, cleared his throat and looked at his watch. "I've got to go meet Jack Crying now," he said. "We'll send all you men the complete minutes of this meeting and, after you get them, mull over the problem and we'll meet again in a day or so, when we're cleared our minds. Thank you all for being here today."

The meeting drifted off in all directions as each member went to his own office, closed the door, sat down at his desk, reached into the bottom left-hand drawer, took out a little flat bottle and took a quick slug. Then he phoned a friend in another agency and let him know that if anything opened up in the way of a job, he'd be interested.

Frisco TV-Radio Vital and Growing

By WILLIAM STEIF

San Francisco.

If you don't live on the Pacific Coast and happen to refer to California, almost automatically you'll be thinking about **Southern** California. This is particularly true in show business, what with the film studios, distribution outfits, radio—and now television—networks clustered in and around Los Angeles, forming a sort of Western counter-balance to that other great show business center, New York.

The odd aspect of all this is that there is another California, Northern California, focused in and about Frisco, which, if it were in another State and more than 400 miles away from Los Angeles, would look like some pumpkins as a show business center.

For the Frisco area has a population of close to 3,500,000 persons spread along the shores of its Bay and surrounding hills, is vital, growing, stable and prosperous, with one of the highest per-capita incomes of any region in the country.

What did these pepole do with their leisure time last year? How was it reflected in show business in this area?

First of all, everyone, it seems, watched video—that goes even for the bearded eggheads dreaming up poetry-mit-jazz in the basement bistros.

The result was a huge wave of prosperity for the already-prosperous tv stations. In Frisco, there were only Westinghouse's KPIX (a CBS affiliate), the morning Chronicle's KRON (NBC affiliate) and ABC's o-and-o KGO-TV to cut up the pie. It was very rich pie, indeed. In outlying towns like San Jose, Stockton and Salinas, smaller stations did well and in the State capital, Sacramento, just 95 miles away, business was so splendid that Stockton's KOVR quit beaming its signal into Frisco and switched to burgeoning Sacramento.

The local programming diet, unfortunately, was not so rich as the stations' income. Network shows and film packages dominated programming, with a few honorable exceptions. Don Sherwood returned to KGO-TV for an often-hilarious Saturday night variety show, but was bumped at year's end by the new Metro film package. Both KPIX and KRON redoubled their efforts in the news field with staff and camrea additions, and now turn out respectable news shows. KPIX experimented with Dick Crest's fairly lively teenage show but this died for lack of ratings.

For a minority, too, there was KQED, the educational channel, which films the largest number of educational shows in the country—these have terrific ups and downs in quality and are all produced on incredibly tiny budgets. Most notable of its live productions in recent months has been a show called "Profile: Bay Area," in which a bored auto dealer, Roger Boas, has found weekly half-hour outlet for his energies.

The radio stations, more than a dozen in Frisco and more than two dozen within a 60-mile radius, have enjoyed more prosperity than they have in any year since 1952. A lot of this has been the result of the impact of Dave Segal's KOBY, which just a year ago took over a defunct longhair station and converted it to a "Top 40" format. The conversion knocked 50,000-watt KCBS, longhair king of radi in Northern California, off the top rating perch, but KCBS is coming back strong, and Golden West Broadcasters' KSFO is breathing down the necks of both with its "balanced-music" format. Close behind, on the rating charts, are Don Lee's KFRC, whose strong suit is news and gab, and KNBC, whose ace is a gravelly-voiced deejay named Doug Pledger who is on the air more than 25 hours a week.

Billings on all these stations are up, and in fact, there is only one radio outlet (KROW, Oakland) which has shown a drop in billings, and this was due principally to some management reshuffling.

MIKE WALLACE

Have Tux, Will Stay Home and Watch TV

By ABEL GREEN

The men's fashion busi limited only to formal evening attire, credits television for booming its business from $5,500,000 1946 to $67,000,000 in a decade. The exposure of the ease and repose of men in after-six dinnerjackets, etc. has spiraled the "tux" business into over twelvefold volume. It has not stopped with the conventional dinner jackets but has created new horizons for "tails," tropical dress wear, and has also had limitless fringe benefit values for the cummerbund, dress-shirt and dress-tie business.

Fortune some time ago spotlighted that tv "removed the lace curtain from the livingroom" and as vox pop was increasingly exposed to the formal men's fashions it was not a question of wearing down any inhibitions as it was opening up new vistas.

The contiguous boost to femme fashions is inestimable but the now familiar merchandising technique of both sexes in "dramatized" commercials—printer's ink, tv, and the like— perforce effects both male and female commodities.

Just like the Eisenhower jacket boomed that article of informal men's wear for example—or the no-set idea by Clark Gable in a yesteryear Columbia picture, "It Happened One Night," kayoed the men's undershirt business—there are constant topical reflexes from the headlines. The After Six formals people, for example, latched onto the Grace Kelly nuptials and Prince Rainier III unwittingly was catapulted into a fashionplate shill with a Monaco model featuring both the peak lapel and shawl collars he favored, and linked not too subtly to the Riviera hoopla.

The After Six Impresario

The showmanship, which showmen so bitterly deplore of late as having gone out of show business and gone into department store merchandising, fashions and the like, finds its echo in the After Six impresario, for example, who utilizes distaffers to point up men's wear. Marlene Dietrich femceeing a Philly fashion show wiH show up in formal white tie and tails, instead of feminine apparel, specially made for her, of course, by show biz-minded 34-year-old Sam Rudofker whose angeling of legits dates back to "Song of Norway" and now includes dittoing in the Frank J. Hale-Paul Crabtree Palm Beach (Fla.) Playhouse. He also bankrolls an amateur opera company in his hometown, Philadelphia, although he maintains a permanent apartment in New York.

Rudofker hears of Conrad N. Hilton opening the Continental Hilton, in Mexico City, and he switches the Eisenhower jacket idea into a zipoff tux-and-tails combination—a convertible job from informal dinner jacket to tails, if occasion warrants. For Alcoa (Aluminum Co. of America) he creates a metallic dinnerjacket for a tv stunt. For a Philly fisticuffs event, for charity, he dons the referee, judges, timekeeper, ringsiders, everybody in dinnerjackets. Even the pugilists have breakaway After Six "formals" especially designed.

For the light-luggaged globetrotters, with an awareness of increasing air travel, Rudofker designed a "wash before three, wear after six" automatic wash-and-wear dinnerjacket. After three years of research with the DuPont people the dacron-orlon material permits a pucker-free specially processed, contrasting silk-and-rayon lapels, sans ironing etc. Eventually that, too, may be developed for the zip-off tails to give it the "white tie" switch for stricly formals.

Comedy Cliches

Continued from page 92

of her Physical Education course she has to pass a swimming test-only since this is an all-boys school, no bathing suits are worn in the swimming pool, see, see, see.

7. Now everybody knows about the corner candystore and 2c plain and halavah. So our locale will be a candystore where the gang hangs around and the owner is Hymie who always yells at the guys but underneath he really loves them. And you have guys in the cast like Joel who is always whistling at every passing girl and making funny remarks. And Sammy who keeps looking at the sexy pictures in the magazines like Esquire and Playboy, but never buys them but Hymie don't care. And a guy like Irving who's a real card and can imitate every comedian and movie star and everybody. And for more comedy you can have one guy with an Italian accent and one guy with a Jewish accent and another guy who stutters. And so nobody can accuse us of racial discrimination, the Jewish kid will be named Tony, the Italian kid will be named Patrick, and we'll have a lovable boy named Mendel. Gee, what a natural this will be for a candy manufacturer to sponsor; it's not only a good business tieup but it'll show good citizenship too.

8. There's this man and his wife and they've lived in a big city all their lives so they buy this chicken farm or diary farm or rabbit farm in the country then all the shows will be about them trying to make a living out of farming and it'll be funny because they don't know how to feed chickens, milk cows or raise rabbits. (If we are to believe the thousands of gags concerning the rabbits' habits, these creative little creatures will raise themselves.) And for contrasting comedy our couple has a pair of neighbors who have been farmers all their lives and they want to sell out and move to the city so they all become good friends and help each other out like the farmer couple telling the city couple that cows don't give milk you have to take it from them.

10. Now who's the best known character in American Humor? It's the Travelling Salesman, so let's do a series glorifying him in comedy the way "Death Of A Salesman" did in tragedy. Each week our Travelling Salesman can handle different lines of merchandise and each week our travelling salesman will appear in a different city so our shows will have scope. (Now there's a good word. Almost every script submitted had scope if nothing else.) Another advantage is that each week our Travelling Salesman will have a different girl friend, but no matter what job she has, stenographer or model, our audience will realize she's the personification of The Farmer's Daughter, so even though our gags are clean, the audience will get what we mean by double-entendre. And we have the added advantage of having our hro, the Travelling Salesman, appear in the commercials as a travelling salesman selling the sponsor's product.

(*Author's Note: I know the title of this article is "The 10 Commonest Comedy Cliches," and I've listed only eight. When I first wrote the article there were 10 listed, but between the time wrote it and the date it was published, we decided to delete two of these ideas, nos. 5 & 9, because these series were sold to sponsors and are currently on the air as successful shows.—M.J.*)

RICHARD WILLIS
"HERE'S LOOKING AT YOU"

Care & Feeding

Continued from page 92

was particularly pleased. We gave her two books. One for each. Name, that is.

With lady guest stars, we never even talk about what they are going to do on the show. We talk about what they're going to wear. And if we can't get them something from Ceil Chapman or Bergdorf-Goodman or Michi, designer, a girl like Diana Dors may have to end up wearing her own crummy clothes.

Now, we come to rehearsals. Although we rehearse for four days the show doesn't look it. In actuality, we have the shortest rehearsal schedule for a major show, since most of rehearsal time is devoted to shaking inhibitions. What we do is, we invite our guest stars over to nap each afternoon, as witness our theme song, "Dream Along With Me."

Actually, this relaxes everybody so much that a great rapport is developed which shows up on camera. Nobody knows their lines, but if the cue card boys are on their toes, the show looks completely ad lib.

Then agai , after a nap one wakes up grumpy and hungry. We take care of that by serving formal buffet luncheons which are catered by the chef at G.A.C. This makes a big hit with guest stars like Buddy Hackett or Ed Wynn, who are William Morris clients.

All of the above does not happen by chance. It is all part of our pre-planning, a carefully devised system of schedules and timetable operations which cover almost as much paper as the script. I might say, with justifiable pride, that on one occasion, Ernie Kovacs and Edie Adams played this schedule on the air for 40 minutes before they discovered it wasn't the script, and got very big laughs nonetheless. Most of them from Perry. What's more we didn't get one negative letter from the audience.

Oh, by the way, do not forget a topnotch hairdresser. This is sometimes more important to a show than production, direction or writing. I have telegrams in my files from satisfied guest stars, with statements like these: "I could never have been at my best on the Perry Como Show without a great hairdresser. Signed. Fat Jack Leonard." Or, "Three cheers and a tiger to you for a lovely job on my hair. Signed. Trigger."

To get back to a sore point for a moment: The writers. When Perry picked a writer for the show, he wanted someone who would fit in with his easy manner. What better choice than that Easy Ace Goodman. Since none of the guest stars would sit with the writer, he picked three fellows to sit with him, Mort Green and George Foster, a sitting-team, and Jay Burton, a one-man sitter. Everyone will agree that these are most certainly the best sitters videoland.

In closing, let me point out once more that the basic point is consideration. Guest stars can't help being what they are. Be kind. Be courteous. I don't care what anybody says about guest stars. I like them. And I think you will, too, if you just remember this phrase the next time you have a guest star: "There, but for the grace of God, go I."

Next Stop On The Global Vidpix Circuit—The Moon

By RALPH M. COHN
(*V.P., Gen. Mgr., Screen Gems*)

At the rate the world has been progressing the past year, by the time this article is read the first landing may have been made on the moon. If so, I'd like as soon as possible to discuss some tv programs with representatives of the moon's communications system.

I won't say that our shows will be a guaranteed hit with lunar audiences. At the moment I'll confess that I don't know what kind of tv they'll go for up there.

But I do make the point that we are interested in producing programs for the whole world, and are prepared to go anywhere in the known world to find a market. This policy has already taken us to lengths we once thought fantastic, and if before long it takes us to the moon, I'm prepared not to be surprised.

From our humble domestic beginnings of six years ago, Screen Gems has expanded on the global front to the point at which its programs are now playing in 30 other countries, touching every continent except Antarctica, and we have sales representatives in every country that has tv service plus our own offices in Canada, Mexico, England, France, Germany, Belgium, Japan and Australia.

For all its difficulties, producing tv films for the world market can be most rewarding, and I'm not just talking about the financial return, which is first now being realized. At a program's creative stage the awareness that it is being prepared ultimately for audiences of 40 different nationalities and 12 different languages can be challenging and stimulating in a very important way. It demands a freshness, vitality and breadth of vision that will make it better entertainment on any screen.

Gotta Have Int'l 'Look'

While our primary aim is to please American audiences, the program produced with the world market in mind must speak a more basic film language to appeal to audiences of many different tongues. The radio format that is considered apt for tv only by virtue of its having been exposed to a camera will inevitably be a mystery to audiences overseas. To be effective on the international screen, a film must have a high degree of visual interest, it must have motion and excitement that has significance for the eye even if unaided by the ear.

And isn't this the very genius of film, to tell a story via the action and symbolism of a moving picture? But this takes special pains. In film production there is usually nothing cheaper than words or more expensive than action.

Telecasters in other quarters of the world would be wise to make the visual the acid test of every program proposed to them.

I think they make a serious mistake when they allow themselves to get high on a show simply because of its low price or its success before U.S. audiences. There are numerous programs produced with only the U.S. market in mind, that make profits in the U.S. and are then thrown to the foreign market for whatever dividends they may sprout there.

Not only might the telecaster be cheating his audience with such bargains, but, more, he may be setting a self-defeating precedent with Hollywood's producers, conditioning them to the notion that anything goes overseas.

Assuredly, as the overseas market expands to a major part of every producer's income potential, more producers will begin flavoring their product for international tastes. Some producers are already quite sensitive to overseas demand, and certainly it is not too soon for all telecasters to let Hollywood know what the world wants.

The record to date proves that a maximum allotment of visual excitement is the minimum assurance of popularity with foreign speaking audiences.

"The Adventures of Rin Tin Tin" has been the subject of a number of newspaper jokes because this dog can bark in 17 different languages. But it's more than the bark that gives the Rin Tin Tin show its bite. Every episode is carefully plotted to produce the maximum sweep of movement before the viewer's eyes. It is this kind of picture story that can appeal to a large mass of tv viewers regardless of age, nationality or other special credentials.

You can't help but feel that the production approach in "Rin Tin Tin" is proper for international distribution when you note that it is the first U.S. film show to get into the top rating ranks of Cuba, it's one of the top shows in Mexico, it's second in Puerto Rico, it's one of the top American shows in Australia and Japan, and it is probably the most widely telecast program in the world.

Another interesting case in our experience is "All Star Theater," which ran for five years on network as the "Ford Theater." This dramatic anthology represents the work of a staff of producers who have been making motion pictures for world consumption for half a generation. The show is now playing in Australia under the title "Kraft Theater" and is one of the top three film programs there, it's one of the top shows in England, it's among the top 10 in Mexico, Puerto Rico, Venezuela and Argenti . It only recently started in Germany, where the initial reaction was excellent. "All Star Theater" is now playing in 25 countries.

Observers in the U.S. are sometimes amazed that we now devote so much effort to the international market when the rest of the world has only 40% of the set circulation of the U.S. and represents only a minor part of any program's total income. To date it is undoubtedly true that foreign distribution has demanded more energy than it has returned in profit.

The obvious explanation of this is that we're trying to nurture a promising and growing infant.

To illustrate the spectacular growth that the tv film distributor has to keep up with, I point out the following: Algeria had a total of 100 sets at the beginning of this year and had blossomed to 3,000 by the beginning of summer. Belgium had 125,000 at the start of 1957 and 175,000 at mid-year. Brazil had 500,000 in January and 700,000 in July. And Australia had 27,000 a year ago and 100,000 six months ago, a fourfold increase.

Germany now appears to be undergoing the greatest tv expansion. In anticipation of this, we started to re-record our top programs with German voice tracks some time ago. Screen Gems has now dubbed shows in five languages: German, Spanish, French, Italian and Japanese.

We have now started to dub in Portuguese for Brazilian tv.

This overseas potential is so important to us that the men we've put in charge of the operation have, I dare say, the most imposing industry backgrounds that any distributor can brag about. I quote from their resumes. Bill Fineshriber, whom we recently picked to head it, was a vice president in charge of two networks, a program director of a third, and a sales vice president of another major film distributor. John Cron, who is in charge of our European operations, was sales director of the NBC Film Division when it was the biggest thing in film syndication. John Manson, who's in charge of Latin America, was an executive with Young & Rubicam and also Noble Advertising, one of he major agencies in Mexico.

They are men of no little extracurricular accomplishment. Fineshriber has written a book about Stendhal. Manson recently had a novel published.

But this international baby that we love and care for is an "enfant terrible." Its problems and complexities would drive any well adjusted domestic sales force into therapy.

We think we have time clearance problems in U.S. tv. In international distribution this is compounded by import quotas and monetary restrictions that vary with each country. In Germany, France, Belgium and most of Latin America the sales contracts have to be written in the native lan-

(Continued on page 106)

On The Future (If Any) Of A 4-Network Radio Economy

By ART WOODSTONE

Three months ago Gordon McLendon proclaimed that there was room today for only two radio networks. The networks were aggravated, not for what the station owner had said but, because he chose to say it in public, before the members and guests of the Radio & Television Executive Society and the press corps.

The four networks could hardly take offense at McLendon's premise, since they've heard, and engaged in, plenty of coffee klatsch conversation along the very same lines, and for years they'd heard and said things like "Tom O'Neil sure would love to sell Mutual"; "If it weren't for RCA radio receiver sales and RCA money, NBC would have gone out of business long ago"; "ABC is really in a bad way," or "CBS can't possibly be doing as well as it says."

McLendon had two basic reasons for saying what he said at that RTES meeting in N.Y.: there isn't enough money to go around among four radio networks, and that results in such tight competition, at such bargain-basement rates, that it is bound to have a negative effect on indie operators such as himself. The second reason he gave was the radio networks, by and large, were not supplying a "utility—that quality that goods and services have when they satisfy human wants."

That Obsolete Listen

Since 1952, three of the four national radio networks have borne out in slight measure McLendon's belief. It was fairly apparent to all, when ABC, NBC and, more recently, Mutual were struggling to find new and "exciting" network sounds, they had reached the conclusion, if only through disappointing economic results, that the long-time listen was obsolete, that the audience was being redirected to local news and music. Yet, when you get right down to it, there is not a heckuva lot that's different about the network radio sound today from the good, old days.

McLendon pointed out that there was still room for two networks. Which two he didn't say, but he did imply to the satisfaction of his audience that CBS, by rigidly holding on to a tried and true formula of soaps and international-national news, had and will survive nicely. (With the help of o&o stations and CBS Radio Spot Sales, the web is turning a profit.)

When he said what he said, few persons believed that the other surviving network could be Mutual, because it was just about that time that Thomas O'Neil had sold the web for a piddling $500,000. But the new owners, headed by Paul Roberts, had an idea, one that seemed to be less grandiose and hence more truly original than any that had been thought of before or since. Taking a clue from what O'Neil planned and never did, Roberts cut network operating costs back to the bone, and went in primarily for selling news. He's got some other program items on the docket, like Kate Smith, for instance, but it's news that stations can't get locally that they still seem willing to pay for. Hence, Roberts has converted a $500,000 throwaway into something that now seems to be delivering a small, yet steady profit.

Neither did McLendon say which two networks would fail. But he gave plenty of hints in his RTES speech, which he expanded on in a more recent comment to a reporter. "I see nothing in the American Broadcasting Network programming plans (for live musical shows six hours a day) that adds to the basic utility of ABN to the American public." McLendon, in December, after the new ABN orchestrated strips were on the road for nearly two months, reiterated his point and, in fact, made it stronger. Not only did he say that ABN was raiding him for personnel, a fact he did not take kindly to, but he damned the net's chances for making good.

There is a similarity between ABN's musical shows, which have not made any significant amounts of money yet in relation to the overwhelming weekly cost of operation, and NBC's "Bandstand," which has been on for a few years and has also failed to catch the ears of advertisers. Other programming, like the weekend "Monitor," the "going places, doing things" concept, has been more successful, especially in the recent past, but even NBC makes no claims that "Monitor" supports seven days a week of programming plus a large and expensive staff of administrators. (McLendon rapped NBC programming, too.)

'So Who Needs It?'

The problem faced by the radio networks seems to hinge to the simple fact that stations can make three times as much as a network can offer, if and when the network in question can sell its time.

Though stations are forever pulling up and quitting a network stake that some of them have claimed for 30 years or more, they do have one thing that plagues both conscience and good sense and makes so many of them stick to their webs. It's not money—probably not even CBS money, whenever it's a CBS affil involved—but it is that necessary something, the news and public affairs that most of the networks offer brilliantly and in great supply. If Eisenhower didn't have that "chill" of his late last November, WJW, Cleveland, would probably never have stopped and reconsidered sticking it out with ABN. But the minute the President got ill for the third time, station ownership went into a fast huddle to reconsider an original decision to go indie.

Even though, the successful McLendon praised the prosperity of local radio's formula while at the same time blasting the lack of prosperity and the weakness of the radio network formula, he didn't discuss the fact that not all local radio is good, or successful, just because it's local radio.

But the yardstick boys along Madison Ave. never confuse aesthetics with purchases of time, so the topic of "good local radio" really becomes a relatively unimportant matter to the trade. There are several of the 4,000 radio stations in the biz who are not making a measley nickel, even though Radio Advertising Bureau reports that local radio is in a boom.

What seems to be happening is that time buyers are committing coin to the larger stations in the larger markets, and to some of the more aggressive stations in the smaller markets. No station rep worth his salt or with any integrity will tell you that all his stations are reaping national spot coin. Each rep's station list has peaks and valleys in the earning column, the valleys being the stations, it's understood, that hardly make any more in times of prosperity than they do in times of want. These stations are always in jeopardy of going out of business, even though operating costs are fractional in some instances.

Congratulations to VARIETY from
'Joe Franklin's Memory Lane'
Five afternoons a week;
Now in its fifth year over
WABC-TV, New York
12:30 to 1:30 P.M.
WI 7-2517

Mutual Net Expanding Program Service For Affiliates During '58

Mutual, the radio network keyed to the music and news formula, is expanding its programming service to affiliates in '58.

The accent still will be on news format, five-minute news segments on the half-hour and hour with music in between, but, in addition, there will be a roster of new personalities added. Joining the net in '58 are Kate Smith, Long John Nebel and Barry Gray. Kate Smith, returning from retirement, will be slotted Monday through Friday in the mid-morning in a 25-minute program.

With the net continuing its program service up to 2 a.m., instead of closing down at midnight, Long John Nebel and Barry Gray has been added for the late night stint. Gray will do his interview-chatter show, 12:05 to 2 a.m. from his regular WMCA stand.

In the hopper is 10-minute financial news show in the afternoons, to be helmed by a name analyst.

Plotting The Situation Comedy

By LOU DERMAN

Hollywood.

Some time ago, I wrote an article complaining of the triteness of tv comedy plotting, then proceeded to list some of the most flagrant offenders:

HUSBAND BRINGS BOSS HOME TO DINNER
WIFE WANTS MINK COAT
HUSBAND FORGETS WIFE'S BIRTHDAY
THE OLD BOYFRIEND
THE OLD GIRLFRIEND
LET'S MAKE HIM THINK HE'S GOING CRAZY

And a few more.

The article brought quick and startling results. Time Magazine quoted it. John Crosby agreed with it, (this worried me) and George Putnam analyzed it on his tv newscast.

My agent got concerned.

He said if I avoided all the stale plots I had outlined, my writing days were over. I had painted myself into a corner and dived into the bucket.

The next 30 or 40 "December Bride" plots weren't easy to come by, and as the Fresh Plots got harder and harder to dream up, England seemed more and more inviting.

I was the bruised homesick child crying out for the Mother Country. Oh, many was the week I longed to grasp mother's apron and sob my little heart out with Bosses and Minks and Forgotten Birthdays.

Once, in a week of panic, I almost weakened.

Maybe I'd switch the stale plots.

Maybe instead of the Mink Coat, I'd have the wife dream of a cloth coat.

Maybe the Husband wouldn't forget his Wife's Birthday. He'd forget his wife.

And the husband wouldn't Bring the Boss Home to Dinner. He'd bring a lodge brother home with sandwiches.

But no.

The die was cast.

I had committed myself to Time, Crosby and Putnam.

Actually, it wasn't that bad.

How It Works

"Bride" stories follow, more or less, the basic Rules of Playwriting:

There is an Opening Hook, the plot is Advanced from scene to scene, there is a Mounting Crisis, a Suspenseful Curtain, Further Complications for the Hero, leading to a big Final Obligatory Scene.

And if things get dull toward the middle, we throw in a Subplot, at no extra charge to CBS.

Just where do the "Bride" stories come from?

Most of the plots are based on the writer's own experiences—then adapted to our characters, and broadened, of course, for maximum spuffoonery.

Examples:

We bought a Corvette. My experiences with this fast little racer gave us a fresh springboard for a Bride story.

A Hawaiian Luau. I attended one, suffered through the fish and poi and burnt pig and got a story out of it.

My first Plane Ride was reenacted in another Bride story. (Oh, I've conquered my fear of planes now. It's when they go up that I worry).

The Short Haircut. My wife wanted a poodle cut, I held out for the curls. She handed them to me one day, and that made a Bride story.

Some Work

The Contour Chair. I wanted one, my wife said it wouldn't go with our furniture. I finally got the contour chair—and she got the house, the money and custody of the child.

The Hot Meal. Based on the theory that a husband expects his wife to have a hot meal waiting for him when he comes home from work. (An interesting theory, that made a funny story for Bride.)

Besides, taking story ideas from life, I have often dug into my hobbies and interests for springboard ideas:

Photography. I have been a serious shutterbug since a Brownie meant a cookie. When Lindy was a baby I photographed her so much, to this day she thinks she's Marguerite O'Brien. Dean Miller is my alter ego on Bride, and we've gotten shows out of his escapades in the field of photography.

Magic. An amateur magician for years, I have donated this hobby to Henry Morgan on "Bride"—and it's given us many humorous scenes that will live on in the minds of Americans.

Body Building. Sure, I used to lift weights. But I gave it up when my beautiful chest began to excite comments at the beach from the boys. Dean Miller, trying to emulate a bodybuilder, gave us another funny story.

I throw darts, play billiards, like motorboating and this summer intend to take up water skiing. When I do, my experiences will be reflected in a Bride story. (If the series is canceled, I will deduct the cost of the lessons as a gambling loss.)

Voice of Experience

The writer must not allow himself to stagnate. He must try constantly to enlarge his field of experiences—because the more interests he develops, the more he can write about with authority.

Of course, no one man can have all experiences. There are times when a writer must live his stories vicariously. And this is where newspapers, magazines and books may give him the Fresh Springboards he is constantly, hungrily seeking.

A magazine article recently stated: If a man were to pay his wife for all the services she performs around the house, the husband would have to pay her close to $200 a week. I'm still trying to develop a story out of this nugget, and some day I may. If I can only lick the one censurable item among the wife's duties.

In short, a writer—even a comedy writer—must grow constantly. He must increase his storehouse of experiences, so that he will have Fresh Springs to drink from.

If I ever conquer my morbid fear of heights, I may someday volunteer for that first rocket trip to the moon.

And when I return, I'll develop a new comedy series. Maybe call it Life with the Lunars—the story of an Average Moon Family living on the side of a crater.

It will be based on things I've seen and experienced—and if needed for comedy and I run out of ideas, I'll invent the Neighbor from the Next Planet who keeps dropping in for a cup of moonshine.

But I promise one thing.

His wife will never want a Mink Coat.

'Studio One'—Radio & Sustaining

Budgets having gone right through the ceiling with the dawn (a spectacular) of television, the following data of 1947 are already not only historical but quaint. This was "Studio One" when it was a house production of CBS in the innocent period (but then rapidly ending) of broadcasting. Today this era of radio is rated more primitive than Grandma Moses paintings. Why they even had eight of the first 26 scripts adapted on staff, the members of the CBS Division of Program Writing getting nothing but thanks, and very little of that. It is also to be noted that good old P.D. (public domain) was visited four times, P.D. being the frontier behind which there are no royalty fees. The original producer of "Studio One" was a staff executive, who had four other dramatic series running and the director was a boy genius imported from Canada. It's all too, too quaint, looking back.

	SCRIPT	ROYALTY		AUTHOR'S FEE		TOTAL
1.	Under the Volcano	$ 350.		$ 475.		$ 825.
2.	Topaze	350.		350.		700.
3.	Enemy of the People	—	(P.D.)	350.		350.
4.	Alibi Ike	350.		450.		800.
5.	Dodsworth	500.		—	(Staff)	500.
6.	Hay Fever	500.		350.		850.
7.	The Red Badge of Courage	300.		350.		650.
8.	To Mary With Love	350.		350.		700.
9.	The Romantic Comedians	350.		550		900.
10.	Baby Cyclone	350.		450.		800.
11.	Payment Deferred	750.		—	(Staff)	750.
12.	Ah, Wilderness	750.		—	(Staff)	750.
13.	Holiday	500.		450.		950.
14.	A Bill of Divorcement	300.		450.		750.
15.	Carmen	—	(P.D.)	350.		350.
16.	Pride and Prejudice	—	(P.D.)	450.		450.
17.	Laburnum Grove	400.		450.		850.
18.	The Hunted	250.		550.		800.
19.	Thunder Rock	350.		—	(Staff)	350.
20.	Barretts of Wimpole St	750.		—	(Staff)	750.
21.	Act of Faith	150.		—	(Staff)	150.
22.	Gentle Julia	400.		450.		850.
23.	Wuthering Heights	—	(P.D.)	450.		450.
24.	A Tree Grows In Brooklyn	450.		550		1,000.
25.	Anthony Adverse	500.			(Staff)	500.
26.	Singing Guns	350.			(Staff)	350.
		$9,300.		$7,825.		$17,125.

WRITE-'EM-WHILE-YOU-WAIT

Who Has A Private Life?

By ALLEN BORETZ

A man can't take a walk around New York these days without being asked a lot of questions. Everywhere you go there's a guy with a thin suit and a fat notebook who wants to know what program you saw last ight, what kind of stuff you buy, what you eat and what's the matter with your sex life. I tell you as soon as I take off enough weight I intend to move into a $6-a-year safety deposit box. In the meantime I am around New York indulging in a number of dodges to avoid those fellows.

First I put on a sign saying "I Am A Communist." Nobody noticed it at first. They just asked the questions without looking at me. I had to paint an arrow leading from my forehead, down my nose, over my lips and chin pointing to the sign. This kept the narrow clavicles away, but a guy snapped my picture on Central Park South and attempted to hand me a card, when I started to wave my arms in protest, he ran and when I pursued him toward the Plaza Hotel, he began to shout. This attracted the attention of two policemen driving peacefully in a prowl car. They stopped the car, hopped out and notified me that due to the sign I could expect very little sympathy. In fact I was happy not to be arrested. So I discarded that sign and painted myself another one stating that I was "deaf and dumb." This didn't work because I could still see, and I was apprehended by a special researcher who could speak the sign language.

I waved my fingers back at him and must have said something exciting because he looked startled, made a fast note and beat it in the direction of Madison Ave., looking back occasionally as though to convince himself I was not a mirage.

Smashed Glasses and Pencils

I discarded that sign and decided on being blind. This proved costly. First of all I apparently invaded the territory of a real blind man who pushed me off the curb in front of an automobile. Luckily it was a Volkswagen which I knocked over. Unluckily my sign fell off, my blue glasses broke, my pencils disappeared in the hands of a dozen motivational researchers who grabbed them and finally I received a summons for obstructing traffic, masquerading, begging without a license and denting a Volkswagen. I stayed home for three months in a state of dishabille, but I ran out of food, reaching the point where I was fighting the mice for cheese. Also all the dishes were dirty and the debris had reached up to my chin.

The Health Dept. came around and forced me to open a window. I opened it a crack and a very thin man with practically no scapula forced his way in like a telegram slipped under a door. He wanted to know if I ate cereal. I told him I ate people and he was not amazed. I guess he didn't even hear what I said. He wanted to know fat or lean, what color and what part I relished the most, with an unearthly scream I threw him into the street like a bag of water, and fled up on the roof where I was approached by another reed-like figure from behind a tv antenna.

A clever scheme hit me like a hot bulb. I killed him by blowing on him and causing him single pneumonia (he was too emaciated for double) burying him by sliding him down the mail chute, stripped. By holding my breath and drawing in my stomach I was able to get into his clothes. I cut my hair into a crew cut with a sharp stone, held his notebook and pencil in my hand professionally, stepped into the elevator and began asking questions. On the street a woman slapped me. Evidently she didn't like my question. The next one did, giving me her phone number, and the third one was even more cooperative. She asked me to accompany her to her cooperative apartment, which I did and where I took copious notes. What I didn't know was that she was a deeper dyed villian than I was (redheaded if you must know) because she had a hidden tape-recorder.

She played back my conversation, whereupon I bought it for $5,000 and left at once for Cleveland. But I found no privacy there either, so as I said before, as soon as I take off enough weight I am moving into a $6-a-year safety deposit box. I have already made an application. There are just few questions to answer and then . . .

BEN GRAUER
TV NBC RADIO

SYNDICATION'S POOR SCRIPTING

By MURRAY HOROWITZ

Syndication has grown up in many areas—sponsor acceptance, rating performance, in the variety of skeins offered, in the multiplicity of locales and in production values. But in one area, in the writing department, the creative talent which separates the men from the boys in dramaturgy, telefilms still are lagging behind.

Lack of suffcient creativity and craftsmanship in scripting is not confined to syndication skeins. The same fault bogs down many network berthed telefilm series, as well as live shows, but the weakness prevails more in syndication and is more pronounced.

One reason it's uppointed in syndication that the field at this stage doesn't offer a Tiffany showcase for dramaturgy similar in stature to a "Playhouse 90," "General Electric Theatre" "Alfred Hitchcock Presents" series—discounting, of course, the "off-network" skeins making the syndication rounds.

The fault is not one underscored solely by pro critics time and again in their reviews, but is recognized in large segments of the trade as a knotty problem tough to lick. There's a residual problem, too, considered in some quarters, as important, if not more so than the rerun payments to the talent guilds.

Tried, True & Tested

To return to the more specific telefilm area of syndication, a quick review of the skeins put on the market this season underscores the variety in type, locales and in points of time. There's the series laid during the Civil War period, the one made in Canada concerning pre-Revolutionary times and Indian warfare, the westerns, the modern-day private eye skein shot in a variety of European locales, the new productions on established skeins which take the viewers up in the sky, on the robber-infested highways, beneath the sea.

Production values in many cases compare very favorably to network berthed telefilms—and, in most instances, offer far more in scenic values than can be achieved in a studio show being telecast live. But these production advantages accruing to syndication, as the business has grown and as more money has been put into each series, are weakened by the Achillis heel in the product, the scripting.

The problem stems from many causes. Producers in syndication pay about $1,000 to $2,000 per 30-minute episode for a script, a fee smaller than paid by many network shows or other mediums outside of tv. There's a tendency to utilize the same pool of writers, some of whom are employed on a private eye series one week and a sea saga the next going on to a western series sometime later, a situation which accounts for the lack of a distinctive individuality in many series.

Then, there are the factors of time, the inflexible shooting schedule, and the entrenched avoidance of anything but the tried, true and tested formulas, all conditions unconducive to creativity. Many a producer acknowledges before shooting that he's unhappy with the script of a particular episode, but production must keep rolling and it's too late to make additional revisions. Shooting must begin or the remaining 39 in the series also would be delayed. In Hollywood, the filming schedule for a 30-minute episode has been whittled down to two or three days. This means that any writing novice, no matter what his genius in other

(Continued on page 102)

Where Top Talent's Involved, It's Always A Seller's Market

By MANIE SACKS

(V.P., NBC-TV Network Talent and Programs)

Big-name talent has always ruled the roost in television. And neither the networks nor the advertisers have objected to paying large fees for a guaranteed, pre-tested marquee name around which to build programs representing millions in risk capital.

There has always been a seller's market in top talent. The outstanding fact of life in talent procurement today is that the shortage is greater than ever. And this shortage has had a very noticeable effect on program-planning by all the networks.

The shortage was caused by several factors. One is that old bugaboo—over-exposure. Many established draws have worn out their living-room welcomes. Perhaps they'll come back as strongly as ever.

Then again, many top stars not primarily associated with tv have become a little shopworn as extra-special guest attractions. Except for a few of the very top film stars, just about all the big names in show business have had their highly-publicized television debut. And honeymoons don't last forever.

Still another factor in the shortage is the increase in competition. The networks must not only compete with each other, but also with the steadily improving quality of tv films and Hollywood features now available to individual stations. This situation has made the public more selective than ever in its dialing. This selectivity has killed off many a marquee name.

Well, what has television done to build its own fresh, big-name talent? You can be sure that, with the talent market being what it is, we've done what we can to home-grow some product. And I guess we haven't done too badly—considering.

The Hesitant Client

The hitch in developing our own talent is that advertisers are usually reluctant to risk large outlays on new performers, no matter how promising. And this in spite of the fact that in television—unlike films—stars can be made overnight—Fess Parker is one example that comes to mind.

The networks can, and do, develop programs that depend more on format than on top stars. And we do, very frankly think of our talent development needs in the casting of some of these shows—for instance, the four youngsters on "Your Hit Parade," Bob Horton in "Wagon Train," and Lee Marvin in "M-Squad."

We've built some of our own big draws—Ernie Ford, Gisele MacKenzie, others. But, frankly, I don't think we've come up with enough to balance the talent books.

And now, how has this growing talent shortage affected our over-all operation? To begin with, the top stars of today usually insist on controlling their own shows—either by owning the package or by having the full say in what kind of show they want to have built for them. The networks and the packagers have to come up with attractions that will keep the stars happy.

Second, the shortage has inevitably given greater program emphasis to the big talent agencies who also function as packagers. They have developed strong programming operations geared very precisely to the capabilities—and the likes—of the talent they represent.

At this point, I want to say that these agencies deliver a reliable, saleable product in the way of programming. They've acquired the know-how. If the show gets into trouble, they move in quickly and effectively to put things to right. And — let's not overlook this — they put a strong sales effort behind their programs, and frequently come to the network with a client all ready to sign. It's a pleasure to do business with these program sources.

Another effect of the shortage of big names results from the increasingly higher fees they can pick up on guest shots. Why undertake a regular series—with all the confinement this means—when you can make just as much with a few guest appearances on big-budget shows?

This shortage of talent, coupled with heightened competition has put fresh emphasis on creativity—on the off-camera end of programming. This creativity will inevitably build new stars while building stronger programs. Put these results together, and you have a medium that is stronger than ever.

LOUIS NYE
Thanks—"STEVERINO"
Management: RAY BLOCK ASSOCIATES

Some Reflections At 90

By PHIL SILVERS

By the time this reaches the editors of VARIETY, I will be enjoying a siesta from the Bilko chores, along with my producer, director, writers, script girls, cast, prop men, et al.

With our Nov. 22 stanza, we completed the 20th show of our current series which was started back in July. That makes 91 films in the can as you read this, or the equivalent of 30 full-length Hollywood movies, more than I made in all the years I spent around MGM and 20th-Fox. That's a lot of residuals under the bridge and quite a few off-camera laughs, also some tears, went with it.

Looking back, I remember most vividly the time Bing Crosby came on the show as a guest. The circumstances were interesting. It all happened most accidentally. By a coincidence of booking, Bing and I did the Ed Sullivan show one Sunday about a year ago. Nat Hiken came down the afternoon of the program to look over my spot and when he saw Crosby, he whispered to me he had a script prepared which suited Bing perfectly. I knew that Bing watched us in Hollywood and I asked him if he'd want to come on one of our shows. I really was casual about it, didn't dream he'd have the time or the inclination. But Bing said he'd be delighted. Where and when? This was Sunday. We settled for Tuesday morning of the following week to shoot his spot. When I left the Sullivan rehearsal, Hiken made a small confession—there was no script at all, not even an idea. Tuesday morning was by now only hours way and there would have to be something for Bing to read. Nat and I then sweated out not a plot idea but only its ending. That Tuesday, I think we established some sort of crazy tv precedent. We shot the ending of a comedy program for which there was actually no beginning or middle. But we had one very important item going for us, namely, Bing Crosby in a five-minute sequence of a Bilko film. And then Nat worked backwards writing a show to lead into an already filmed climax. It turned out beautifully, one of our best received programs.

The saddest of our memories as we look back at 90 frantic weeks was the untimely death of Harry Clark, one of Broadway's and tv's most gifted character comedians. Harry was with us at the inception of the show and a giant asset to the series. We have missed him terribly and it was some source of gratification to us that a Bilko show upcoming in January will have as its cast member a young dancer named Irene Clark. Harry's lovely daughter who, we all hope, will continue the fine Clark tradition in show business.

The Birth of Sgt. Ritzik

Then there was the time Hiken and I were down in Miami for a quick vacation. We walked into a haberdashery one hot afternoon and a smalltime comic was in the place buying some ties. Nat and I were not impressed with the jokes but with his looks and conversational style. Reminded us of the late Wally Beery.

Nothing came of this until about a month later when a script came up with a fat part in it for that type of actor to play a mess sergeant. Both of us remembered that Miami comic. We checked but he was now in Honolulu working out the second week of a six-week date. We talked him into flying up to New York for only a tv one-shot. Joe E. Ross stayed on for 20 shows thereafter as Sgt. Rupert Ritzik and broke it up by making two movies for Paramount, one with Hal March, "Hear Me Good." That one-shot has made him and it all proves you got to buy your shirts in the right store.

Looking back, I must salute one of our platoon, Maurice Brenner, for relinquishing the Doberman role to another actor. Brenner was the original choice to play the platoon patsy, but one morning in walked a guy named Maurice Gosfield and Nat and I knew simultaneously we had our real Doberman. Gosfield's girth, his fabulous face, his crab walk, everything made this must casting. Brenner saw it our way and he's still a valued member of the cast, Pvt. Fleishman.

It's been a joyous, eventful 90 weeks. And as I face the prospect of the next 90, I can only say what I've said all along: Help! Help! Help!

ART FORD

While-You-Wait

Continued from page 101

areas might be, must be very familiar with telefilm techniques for the director and cast haven't the time to play with the script.

In light of the criticism, the formula approach too should be examined. Action-adventure is the blood and guts of the syndication market, although there are some deviations. But even within the formula there can be room for better insight, motivation, characterization, plot and other attributes of good drama.

Some producers feel one way to meet the problem of manufactured film entertainment is greater pre-planning, getting scripts lined up way in advance of production so that revisions can be made more easily, so that new talent can be weaned. Another measure proposed is to set up prizes and scholarships to get fresh writers out of campuses to join the telefilm field. Perhaps then telefilms could develop the Rod Serlings,' the Reginald Roses', associated with live drama. Positive changes in that direction would answer, in a good measure, the critics of film, whose arguments many times are misplaced, blaming the film technique rather than the scripting, which in many cases is the cause of the failure.

Telefilms on the networks have attracted top performing talent—for example look at the roster of name stars in "GE Theatre." Most of the names aren't that big in syndication, but that field has very competent performers. The next step in upgrading syndication product, the barrier to be crossed, is the scripting department.

As Detroit Goes, So Goes—

By OLIVER TREYZ

(V. P. in Charge of ABC Television)

Before you say I'm off my geographic rocker, consider this amazing fact: Of the $200,000,000,000 in retail sales that the U.S. racks up annually, one-quarter comes from the automotive field! In short, the wheels of this nation-on-wheels are kept spinning by Detroit. The automotive industry — Detroit — uses 56% of our iron, 40% of our lead, 23% of our steel. As Detroit goes, so goes the nation.

These figures—though less interesting than those conjured up by the names Marilyn and Jayne—nevertheless have great significance to television, to advertising, to show business. VARIETY has always had a sound conctrn with the *business* half of show biz—as its classic headline, "Wall St. Lays An Egg," attests. The state of the nation, economically speaking, is reflected by the boxoffice—and, in television, by the "take" of talent and billings for time.

Happily, Wall St. isn't producing any eggs. But there is talk in today's business papers of "adjustments" and "deflation" and "breathers." Understandably, in an economy as complex as ours, the signs and portents in one sector often contradict those in another—and the overall trend is sometimes difficult to discern. But one clear relationship I see is the linking of our economy's expansion to tv.

Just as Detroit is the flywheel of our production machine, so advertising is the flywheel of our distribution machine. It is commonplace to say that "our problem is no longer production, but distribution." And it is the job of moving goods off the production line and into the home that requires our earnest attention.

We have, of course, reached a point in our evolution where satisfying basic demands is taken for granted; and the new demands must be created. In short, markets are manufactured, just as products. The demand for a low-calorie beverage is a *created demand.* It wasn't until people were made to want low-calorie drinks—by advertising—that this whole new industry was built.

It doesn't take any searching to discover that the American people are constantly upgrading their demands. They want, each year, something a little better—better design or materials, greater convenience, something that looks better, or different, or does a better or more rapid job. And this higher standard of living is the result of a higher standard of wanting—wants that are advertising-induced.

The Robot-Selling Era

Mind you, it isn't the friendly grocery clerk who is sparking sales of low-calorie beverages—because the grocery clerk is probably working in a guided missile plant and you are buying beverages in a supermarket. The point is simply: Today we have robot selling, and demand is created by pre-selling, by mass-selling through advertising.

In this new method of selling-through-advertising, television is playing the dominant role. On a national basis—excluding local advertising—tv today outstrips magazines, newspapers and the other ad media.

TV is able to do this because it has the greatest impact. It gets across more information, more powerfully, more quickly and more economically than any other medium. Its ability to demonstrate, to show a product in use and in motion, with the added persuasiveness of the human voice and sound, makes it today's prime mover of products.

Television is as much a part of the production line for most national products as the conveyor belt that Henry Ford introduced.

Which brings us to the 489 Detroits. In our machinery of demand-creation and distribution, the driving force is our 489 commercial television stations. They are the primary means of producing want-to-buy. Week-in and week-out, these stations are selling as they entertain and inform. Importantly, they sell best by getting a message across frequently and regularly. Just as our economic machinery works best with a steady pull, rather than spasmodic spurts, so, too, tv advertising is most effective when it is a campaign with frequency.

And it is significant that Detroit is spending more than ever in television. This season automotive advertisers are buying two and a half hours a week on CBS-TV, three hours and 40 minutes on NBC-TV and four hours and 20 minutes on ABC-TV—10½ hours in the average week on the three networks. These are for regular shows and do not include the many "specials."

The automotive field—the most important single factor in the American economy, and backed by the best research—is using television to *sell* . . . to sell in its most competitive year. Detroit, which showed the way to mass production via its production line, is showing the way to mass-selling, via television—by using the 489 Detroits that are creating new demand in 42,000,000 television homes.

'POPEYE,' WB BUNDLE IN OVERSEAS SALES

London.

Norman Katz, Associated Artists Productions topper in Britain, has cemented two tv film deals, one with a British commercial tv outlet, the other with Swiss Television. The British pact is with Associated TeleVision for "Popeye" cartoons, and the Swiss tv deal is for a large package of Warner Bros. features—claimed to be the largest American features buy made by Swiss video to date.

The "Popeye" pact with ATV, it's believed, will be the first time a cartoon show will have 100% saturation over the entire commercial tv web in England. Granada-TV and Associated-Rediffusion have already inked contracts for the cartoons.

Sam Gang to Far East

The march of features to tv is now spreading to the Orient. Sam Gang, foreign manager of National Telefilm Associates, has left for a trip to the Far East, with a package of pix for sale there. Toppers in the package include "The Men," "High Noon" and "Cyrano de Bergerac."

Gang's itinerary includes Hong Kong, Japan, Australia and the Philippines. The NTA exec also will be pitching half-hour telefilm series and cartoons.

THE ADVENTURES OF OZZIE AND HARRIET

Every Wednesday evening — ABC-TV
Sponsored by Eastman Kodak Company

GIVEN WAS GOTTEN

Scrams CBS Pact, Refusing to Double as Standby Announcer

When is a commercial announcer also a standby news announcer? Particularly on CBS, when all news copy, under network rules, must be read by staffers of CBS News.

Question became so vexatious to Jim Given, who does a newscast on WNEW, N. Y., and freelances in the commercial field, that he quit as commercial announcer on CBS Radio's "Lowell Thomas and the News" after 26 weeks.

According to Given, when he signed his original deal to handle the Delco-Remy commercials on the show, he was told he'd have to act as standby newscaster on the show in the event Thomas couldn't do the show. After his first 13 weeks, he rewrote the contract to insert the clause "commercial announcer only." Even then, he said, CBS execs told him he'd have to be ready as standby. As a result, he said, he found himself devoting extra time to studying the news script, but never received compensation. Calling the situation an "impasse," he finally quit.

CBS Radio said that it had instructed Given that he'd have to act as standby only in the event of an "unusual emergency" such as a line breakdown, since Thomas' newscasts are usually remotes.

Ted Bates Names Two

Frank Taubes and Williard Benner have been named creative supervisors at Ted Bates.

Taubes has been with the agency since 1952. Benner joined the firm as a copy writer in 1957.

Reds Give West A Real Battle For Viewers

By GARY STINDT

(Chief, NBC Newsfilm, Central Europe)

Berli

The Russians never heard of Nielsens or Trendexes the Steve Allen-Ed Sullivan feud, but right now they make as if they know all about it.

Berlin, former capital of Germany, now a divided city 110 miles behind the Iron Curtain, affords tv viewers a front-row seat in this encounter.

East German TV, lagging far behind their West German competitor in 1955, has today pulled up to and in some instances even surpassed their Western competitors. They're well on the way in their "TV invasion" of the West. In some way this achievement can almost be compared with the surprise success the Russians achieved putting Sputnik I and II into space.

Two years ago, West German TV, technically and showmanwise, reigned supreme. East German efforts were clumsy. In addition to old and dated equipment, they used propaganda sledge-hammer methods that made even good party members wince. Today there's nothing like this. They now have or are getting the latest and best equipment money can buy. And money seems no object. Ironically enough, a huge West German electronic outfit, Siemens, has just finished building the most modern transmitter-studio, giving the East Berlin station the most powerful and modern setup of any Communist satellite. Nine powerful transmitters are strategically located not only throughout East Germany, but especially along the East-West zonal borders, from the Baltic Sea to Czechoslovakia. Some of these are on top of high mountains, others on huge 600 ft. high tv towers, located close to the West. The international program conference late in 1956 gave East Germany new channels, easily receivable on the international CCIR norm. So, with new transmitters strategically located, their programs now can be seen by viewers all the way from Denmark to Northern Bavaria.

Know-How In The East

East TV offers a program today that in many respects matches and sometimes outshines West German TV. Their live plays and films are specially tailored to the media, there's nothing oldfashioned about them. Gone are the heavy-handed propaganda shows, the show-trials that scared East and Western viewers. While a year ago their efforts made you laugh, you'll now sit up and take notes. They're on the air longer, they haven't got the financial problems of the West, and since it's a dictatorship, there's no inter-state squabbling as among the Western stations. Looking at some of their programs sometimes makes you wonder whether you're not tuned into a Western station. Their top rated programs include: A quiz-show that'll give away a small car, furniture, tv sets and the like, live transmissions from the famed Berlin State Opera (now located in East Berlin), direct telecasts of internationally famous plays, live sportscasts like the recent Russia-Poland soccer match, which drew 110,000 spectators, the Khrushchev visit, movies (recent ones—French, Russian, and German), as well as a slick 15-minute newscast each night at 8, called the "Actuality Camera."

This newscast is sometimes superior to the West, not so much because of its content, but because instead of using only newsreel clips, they simulate American tv newscasts, using a live commentator in between film clips. Today they're even willing to risk live telecasts from their puppet People's Democratic Chamber, and I have seen party members half asleep or uninterested during an Ulbricht (East Germany's Communist boss) speech. Add to that live Vaudeville shows (non-existent in the West) and a real good children's program, puppet-shows, cartoons and live kid plays.

Cleverly sandwiched between all this are propaganda digs at Adenauer and the Wehrmacht—made by an MC in the vaudeville show, anti-Nazi plays that show up the bad, bad West today, the suffering of the colored people in the U.S., the Little Rock story—reported almost every night, at the time, on their newscast, their townhall-type meetings with a "loaded" people's democracy type audience. Lately, the slicked-up propaganda films for the People's Army and naturally the glowing reports about the Soviet satellite success.

Not Even Afraid of Eurovision

They're even competing with Eurovision now. Links are already established with Czechoslovakia (first live telecast was done during May Day parades when viewers were treated to direct switches from workers and military parades in Berlin and Leipzig to Prague.) Upcoming soon, a further link-up to Poland and soon, maybe by the middle of 1958, Moscow.

Since these items served often enough between good non-political shows, many viewers won't switch off their sets and like it or not, are therefore exposed to this propaganda.

"Der Deutsche Fernsehfunk," as the East Germans call their tv, is five years old in January. They started with 75 registered sets in 1952, today claim between 150,000-200.000. The most powerful transmitter is located at Berlin-Koepenick, reaching a radius over 60 miles around the city. The East TV center at Berlin-Adlershof employs over 1,000 people, has four studios (rather large). They have three mobile units and will have more once the new Siemens equipment arrives. The recent Russia-Poland soccer game was their 500th live telecast.

The cheapest tv set in East Germany still costs 1,000 D-Marks and has a 14" screen. Total set production is estimated (no exact figures available) around 10 to 15,000 per month, a great number of which go to other satellites. Many private would-be viewers are on waiting lists, but if you're a party member in good standing, you get one quickly.

One wonders then, why the East spends so much time and money on tv with only 200,000 sets, many of which are located in so-called information centers. It's obvious they're not making this effort alone for their 750,000 viewers. Half of the present transmitters would suffice for their audience. Their new powerful stations along the border, their slickly tailored programs and the fact that they've rec- this newest media to carry their propaganda line. No question that at least half of the time, money and effort spent by them today is directed towards this goal.

Bavaria's Hep 'Don Carlos'

But West German TV has not been idle either. In October they reached a 1,000,000 registered sets, now have 5,000,000 viewers. Next to Britain, they are the No. 2 nation in Europe. Their programming, while still somewhat cumbersome, is quite excellent. They are making every effort to give the viewer a "cultured" program. The other night, Bavarian TV presented "Don Carlos," a four-hour live telecast, using no less than seven cameras, putting it on Eurovision to Holland, Austria, Switzerland, and Denmark. Some good American shows are also seen. One Sunday afternoon West German viewers saw a com-

(Continued on page 104)

BILL SHIPLEY
ANNOUNCER-M.C.
For Prudential Insurance Company
Sylvania Electric Products, Inc.

TV In Denmark Booms As Sets Sell Like Pastry

By VICTOR SKAARUP

Copenhagen.

The rapid growth of Denmark's five-year-old television has surprised even the Statsradiofonien itself. During the first years the wealthy state radio, which is getting a yearly license of 22 kroner ($3) from each of the 1,397,000 listeners—in a country with 4,000,000 inhabitants—had to lend its little brother, tv, several millions kroner to get it under way, but from this year, when 100,000 viewers are expected around the New Year, Danish tv can probably not only support itself with the 55 kroner ($8) per set in yearly license, but start paying back the loan from Statsradiofonien.

Three years ago nobody took Danish tv seriously. There were only 1,800 sets in use. Following year there were 5,700; last year 27,000. This year the number has quadrupled.

The popularity of this relatively new medium has hit the other entertainments hard—so hard, that the official organizations of cafe and cinema licenses got together in October and sent out an open letter to the responsible authorities. The protest, which got front page space in all the Copenhagen dailies, complained about the "irresponsible competition" from a government - controlled institution whose personnel is not burdened by "economic risks" against the entertainment world, which pays very big sums of money in taxes to the state. The letter said that the State radio and tv virtually dictates the life and death of Danish show biz, and asked especially that tv stop sending the enormously popular quiz program on Sunday evening 8:30, whereby the Danish viewers cannot get to the cinemas, neither to the 7 nor the 9 o'clock performances. The cafe and cinema organizations asked the Statsradiofonien to move this program to one of the evenings in the beginning of the week—or to Friday after 9.

'It's What the Public Wants'

The head of Statsradiofonien's Council, Peder Noergaard, answered that he doubted it was possible to go against the listeners' and viewers' wish for obtaining the best entertainment on Saturday and Sunday nights.

And the quiz programs are continuing—every other Sunday. It is a series of charity programs. On the first program, three persons, each an expert in a special field (Swedish churches, water insects and sports) failed to win anything. On the second program an auditor, who is an expert in old Danish stamps, got as far as winning, 5,000 kroner ($700), when he stopped and asked to pause and study the next two weeks, wherein he would decide if he would continue for the 10,000 kroner or just take the 5,000. Of course, this will not lessen the interest for the coming quiz. Tickets to a big lottery, with the net take going to a fund for crippled persons, have been sold and only those who have bought tickets get the chance to be called up before the cameras. The end prize is 64,000 kroner ($9,000).

Advertising is not allowed in Danish radio and television—but oddly enough the only time it was allowed it became the biggest success ever in Statsradiofonien's history and was the turning point for the success of Danish Television:—Last March there were three all-night Saturday programs tabbed "Entertainment for Millions," with all proceeds going to help for Hungarian refugees. Stars from all over Europe (also two from America—namely June Christy and the late Peter Freuchen came to Copenhagen and gave one or two numbers or a short talk and each artist was "sponsored" by a private firm, which gave from 5,000 to 20,000 kroner to the "Help Hungary" fund. The firms were allowed to get in a few words of advertising about their products, and almost all big firms in Denmark were heard from. These three marathon-entertainments—one lasted from 8 to 2—emptied the cafes and cinemas all over Denmark and the were empty these three Saturday evenings. Everybody who had a tv set had a house full of guests on these nights, which were probably the hardest ever to Danish show biz.

Many advertising people thought that now was the chance of getting in a couple of commercial programs each week—but all proposals about repeating the idea were nixed.

There is ordinarily one hour of tv each night—from 8 to 9, plus four half-hour children programs per week. There are also each winter several day transmissions from important meetings in the Danish senate.

Many listeners complain about getting too many dull "cultural" programs, with Saturday night the only evening comprising light entertainment. A difficulty is the small number of Danish stars, who are seen over and over again.

MIMI BENZELL

It's a Long, Long Haul For Austrian TV; Very Few Sets

By EMIL W. MAASS

Vienna.

In direct contrast to the comparatively high standard of living here with all its intricate mechanizations, television is but very slowly gaining ground. The industry is rather disappointed. The number of sets is still very low.

Reason for this astonishing slow development is threefold. One, Austrians are still paying their installments on Volkswagen or used American cars, wash machines, electric heaters, gas stoves, etc., this machinery preceding anything else. It must also be remembered that Austria was four-power occupied for more than 10 years and only actually contacted with Western easy-going-life two years ago. Reason two is the fact, that tv is just beyond the experimenting stage. Reason three the sometimes dull programs of the radio system, for which the new company "Rundfunk" cannot be made responsible, because radio sets are taxed with merely 30 cents per month. Thus people distrust tv promises to build up a regular good service.

Politicians refused an increase of this tax to 60 cents a month, because it would "threaten the stable schilling" currency of 25 schilling to the U.S. dollar.

Radio has three stations, one of them shortwave; the other two alternating in their programs. When sender one plays music, sender two serves with "spoken words," lectures and so on.

Television beginning Jan. 1, 1958, collects $2 a month from each set-owner. The Kahlenberg station serves the entire country by relay stations. Last one opened was on Pyramide mountain in Carinthia, thus giving this province the possibility to receive the Austrian program. Up to now, they had relied on Italian programs. In the Western parts of Austria, reception from West German stations is, however, better. That tv set owners in the neighbouring Communist countries, Czechoslovakia, Hungary and Jugoslavia receive the Kahlenberg station better than their own, is a fact.

Surprisingly Good

Despite its very limited budget, the programs of the stations are rather good. Sometimes even excellent. Among others, there are two reporting teams that can be favorably compared with any other country. Maestro Robert Stolz is often batoning the excellent Big Orchester of the Rundfunk company. Outstanding opera performances, transmissions from theatres (people forget that this all costs money), exchange of guests with many nations alternate.

Quiz shows and giveaways are very limited. Prices offered are modest; the man who can answer who is buried in General Grant's tomb gets about one dollar.

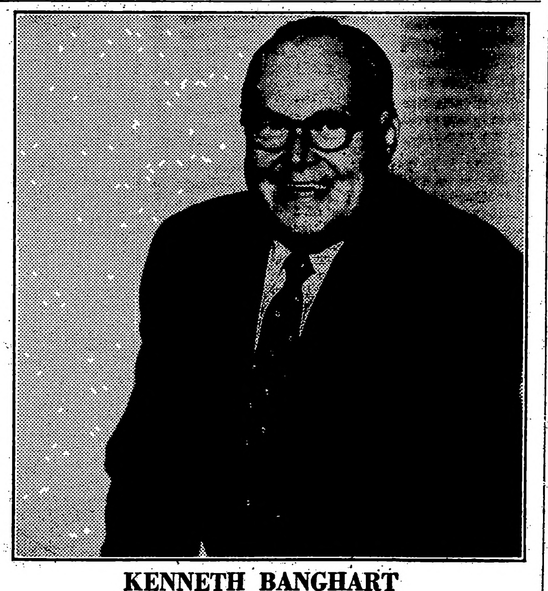
The sponsor here buys mostly a ready-made program by a special service station of the Rundfunk company. Since there is no law limiting time of appraisal of goods and merchandise, misuse of pestering the listeners' with too much "buy this or that" is the consequence.

How tv will handle this semi-commercial system is not yet decided. Negotiations are going on behind the parlor doors of the two leading political parties, Conservatives and Socialists.

Austrian authors, composers and publishers bitterly complain about foreign domination. It is a fact that more than 50% of the music played is from abroad. Disks, regardless if successful or flops in their home countries, are imported and played to excess. Austrians surely are broadminded enough to accept and even like very much "Que Sera" for instance. But they must also hear "worst-sellers" many times a day.

The new management promised more understanding for the Austrian output. The old Romans said "Vederemo" (We shall see) and that ends this argument for the moment.

Radio and television are so far non-competitors here. The situation should change in two or three years. Not earlier.



KENNETH BANGHART
N.B.C.
WRCA WRCA-TV

Italo TV's Sharp Advances in '57; Ahead of Timetable

By ROBT. F. HAWKINS

Rome.

Television's year in Italy was 1957. For the first time, during the past 12 months, video in this country has become popular, respected, feared and fought—by its natural enemy, the theatre exhibitor. In other words, it's here to stay.

With the ever-growing total of setowners (over 700,000 at year's end), tv is rapidly becoming a habit here too, and Thursday is no longer the "only" night to watch the little screen. Saturday, Sunday, and to a certain degree Tuesday are now equally popular. New programs being added now are designed to reinforce the other evenings as well.

There are complaints, of course. Set prices, for one, are still much too high; the single channel makes for program monotony; program time is still too short (but will be lengthened soon); there is little humor, few musical and/or variety shows; and the local preoccupation with video censorship, a serious hurdle in its very creative development, borders the pathological.

RAI-TV—the monopolistic Italian radio-tv setup which operates on a government grant—is currently planning some amends to satisfy its subscribers, who pay the highest yearly fee (over $25) for their daily video diet.

For one, program time will undoubtedly be lengthened, with shows starting in the p.m. rather than evening hours. Additional quizzers and other lightweight shows will be added, more "Eurovision" continental links used. And there will be at least two live dramatic adaptations per week instead of the current one. (Italo use of feature pix has always been limited, will for the moment not exceed the present one/week rate.)

10,000,000 Viewers

A RAI-TV poll taken early this year sets estimated Italian televiewer total at some 10,000,000 on "good" nights, with high cipher ascribed to the still-large number (some 70,000) of sets set up in public places such as bars, cafes, and restaurants, especially in the hinterlands.

This optimistic total, far above RAI hopes and timetables, will presumably have to be revised upwards soon due to the current rapid spread of the "new" medium through the Italian South and the islands of Sicily and Sardinia, only recently reached by the Italian telenet. (98% is now claimed covered, a remarkable achievement in so short a time, considering the boot's jagged and mountainous physical layout.) Gregarious Naples, to name an example, joined the swing to tv with such a vengeance this year that for several weeks all pic houses in that city were shuttered every Wednesday.

Yet in other circles, the advent of tv in this country during the year has brought on a strange phenomenon, perhaps ascribable to Italian character. Most people who own a set in this country—and we're generalizing—apologize for it, or claim they never use it. Yet slip in a question on tv sideways, and these same people will reveal a thorough knowledge of the medium and its new stars.

Call it a snob snub or what, the same thing applies to very popular shows (such as the quizzer "Lascia o Raddoppia") which are invariably "ignored" or panned by all until RAI sends out feelers stating program will be yanked. Then letters pour in by the literal thousands, protesting the move. (The program, by the way, is currently riding into its third year.)

From the stateside point of view, an objective compendium might run something like this.

On the debit side, Italian video lacks a general sense of timing and polish; time factors are of little importance—which has its advantages and its disadvantages; good things tend to be over-milked; for the general public, there is still an overlarge time segment devoted to "educational viewing"—remember, the local viewer has no other channel to switch to; mainly, there is just too little straight fun and entertainment.

JACK CARTER

Congraulations and Season's Greetings

Wheel of Fortune

Continued from page 97

teur myself this last year. I've had a camp in the Berkshires for boys and girls seven to 17. My experiences have been pleasant ones. I'm probably now a professional in that field. I'll have a camp again this year. This has been the culmination of a lifetime dream of mine. Unlike the majority of dreams, it eventuated better than had been anticipated. I had the good fortune to obtain a good staff under the direction of Dr. Warren E. Freeman, former director of the School of Music of Boston U. I myself averaged five days a week at the camp, and found out, as so many instructors do, that I learned as much as the students.

I don't recall when I had a more pleasant summer, perhaps because I was kept on my mettle every minute. Of course I had the "Original Amateur Hour" telecasts weekly all through the summer also, and some out of town engagements. It was a busy summer!

The majority of persons I meet read VARIETY, of course. When, therefore, VARIETY brings up the lack of new comedians, I am asked regarding it, for much new talent passes before me. "Is the shortage as bad as the stories make out?" I am asked. "If so, what is the remedy?"

What About New Talent?

I agree that there is a shortage of upcoming comedians. There is no vaudeville, no burlesque to develop them. Even hometown night club's demand "names," or persons who have arrived.

If by chance an aspiring comedian does gain an appearance on television, and has not had thorough grounding, his material and mannerisms may be burned up in a single showing.

Is there a remedy? Well, there can be the beginning of one. Schools can give more time in their dramatics to natural mimics and wits. This talent—a rare one when genuine and with a folksy, basic philosphy—is no less worthy of development than some other talents considered to be in higher brackets.

Often it is the wits of the age, the laugh-provoking geniuses who satirize our foibles, who set their mark on that age. George Bernard Shaw, Will Rogers, Ed Wynn (a genius as a serious actor now), Mark Twain, Beatrice Lillie, and the Caesars, Bennys, Hopes of television have a lasting effect through their means of entertainment, in their varied strata. It's no discredit to be a comedian, to cause people to laugh, and to see themselves as they actually are while they laugh.

But such talent ought not to be forced. Indeed, no talent ought to be forced. True talent needs only the opportunity.

The world requires laughter, especially when tensions are high. The laughter, however, should come with spontaneity, with freshness and without malice. I believe many amateurs can give professionals lessons in that. They come with the clean spirit of youth, unprejudiced yet by the harsh contacts of life, but with keen vision. That's why, I believe, our wheel of fortune spins on and on, 'round and 'round, where it stops nobody knows, to the eager approval of the thousands.

Com'l Swiss TV Still 10 Yrs. Off; U.S. Vidfilms Hot

Zurich.

Swiss TV, ending its four-year tryout period end of this month and entering into "regular" activity as of Jan. 1, looks safe from the "danger" of commercials for the next 10 years, due to an agreement of the State with the Newspaper Publishers' Assn. which helped put up a major part of financing for the medium in this country.

Originally, a three-year tryout period, 1954-56, was planned. It had to be extended to another year, however, in view of a public voting last March which was to decide whether the federal government should take over Swiss TV and finance it. Motion was then declined by the people, and another solution had to be found which would avoid commercialized video—looked upon by the Swiss as a real scare, especially in view of echoes from the U. S.

The Newspaper Publishers' Assn. then stepped into the picture, offering an amount of $465,000 annually for 10 years—and no commercials. Total of $4,650,000 constitutes the major part of financing for Swiss TV, the balance being made up of a government loan plus subscription fees. Latter will be augmented by 40% beginning of 1958, with rates set at $19.50 (formerly $14) for private concessions and $39 ($28) for public ones (cafes, restaurants, etc.).

If, during the next 10 years, Swiss teevee should be able to stand on its own feet due to revenue from subscription fees alone, then the newspaper publishers are free to discontinue payments. In this case, the State could, theoretically, reconsider commercial tv. This looks highly improbable, though. Under the circumstances, commercial video seems cancelled out at least as long as the government depends from newspaper publishers for the existence of the visual medium.

Approximately 35,000 tv sets have been sold in Switzerland to-date. Weekly programs now amount to an average 14 hours. Telecasts from the two studios, Zurich and Geneva, are made six times per week, 8:30 p.m. to 10:15 p.m., sometimes later, plus one-hour afternoon programs twice weekly and Sunday morning religious services once every fortnight. Structure of programs is: newsreel; play, or variety show, or documentary film, or tv film; repeat of newsreel (Zurich only).

50% of Shows on Film

About 50-60% of weekly programming is on film, half of which stems from U. S. sources. Lack of suitable European tv films accounts for this high percentage, although some U. S. tv films are considered too "American" for local taste, notably "Science Fiction" "The Unexpected" and "Mr. District Attorney." Latter was well received first, but wore off later on. The "Fury" and "Lassie" series had special appeal for the kiddies, of course, but some editions met with critical disapproval. Series are now discontinued. The Geneva station presents, among others, "All-Star Theatre" and "Rin-Tin-Ti " besides French 26-minute variety shows and mysteries, made by "Teleprogrammes de Paris" for Luxemburg and Canada.

Original English versions are used by Zurich with a short German commentary, whereas Geneva has mostly French-dubbed versions.

One of the most successful tv series locally is "Disneyland," telecast, once every fortnight, 50 minutes each. Live shows are clearly topped, by "Eifach, Dopplet Oder Nuet," Swiss equivalent of "Double Or Nothing." It takes place every other weekend.

Main source for kinescopes is NBC whose color spec "La Traviata" was widely acclaimed here in black-and-white version (color tv is still years off in this country). For January, Menotti's "Amahl and the Night Visitors" is skedded, "Rigoletto" will follow. "Project 20" is another highly popular kinescope, as well as some editions of "Wide, Wide World."

PAUL WINCHELL

Congratulations and Season's Greetings

Reds Vs. West

Continued from page 103

plete kinescope of NBC's opera "War and Peace." There's lots of other good programming. Live tv plays, variety shows, sportscasts, direct Bundestag debates, news events, etc. Western program chieftains, however, still abhor and fight fulltime commercial tv. But there is talk now that industry is pushing hard for a second, fully sponsored program. It might well be realized by the middle of 1958. The West German Bundestag, however, must give it the green light. Commercial television in the meantime has won a small victory already. Both Berlin and Munich are co-sponsoring a half-hour regional program six times a week. Two of these programs are the most widely viewed on either station. One is a quiz, "Double or Nothing" style, top prize $1,500, the other also a quiz called "We're looking for the smartest housewife." Their prizes range from pots and pans to washing machines and tv sets. Other stations have now shown willingness to follow Munich and Berlin's lead.

But in marked contrast to East German TV, the West has no special long-range tv transmitters located strategically along its borders, only SFB-TV (Radio Free Berlin) can be seen by them. Its power is being stepped up to 50 kw next Spring. It will be seen in a 60-mile radius around Berlin, reaching about 15% of the total East Zone audience.

So, as far as the propaganda war is concerned, the East is winning this one, hands down, and how unscrupulously they go about it can be seen by their newest "TV invasion" of the West. Without informing West German TV stations, they recently built a huge 600 ft. high 100 kw transmitter at Schwerin, not far from the Hamburg-Kiel zonal border. It covers North-West Germany, reaching into Denmark as well. Then, in violation to international regulation, they switched onto the Kiel channel, easily drowning out this weak 5 KW station. Next evening, a good-size West German TV audience, expecting to watch their nightly newscast "Tagesschau," got a real surprise when they saw the Communist newscast instead. It's been East TV shows ever since, because soon thereafter, the Western Station voluntarily withdrew from its channel. It just couldn't compete powerwise. The Kiel station now is faced with a two-pronged problem: How to switch to another channel (for which international permission must be granted) and, if so, will its viewers pay some $15 for new antennas in order to see the station. In the meantime, however, this audience is watching the television programs of the "German Democratic Republic." Actually, while the switch in Channel permits the Western viewers to see East programs, it also should work the other way around. An East German viewer theoretically could watch Western TV, the Iron Curtain could be lifted. But there are not enough Western transmitters to carry our story. The West Berlin station alone isn't enough.

France Eyeing 1960 for Bigtime Emergence of TV

By GENE MOSKOWITZ

Paris.

Economic, political difficulties, with the accompanying austerity, finally led down the line to a cutting of the outlay for the state subsidized Radiodiffusion-Television Francaise. In spite of its burgeoning aspects, video, being the Johnny-come-lately, had to take a backseat to radio in handouts. But in the wake of this, tighter programming and more care in technique and output have enhanced rather than adversely affected tv here.

This year registered tv sets, with licenses paid for the year, hit 700,000 and it is expected to double by 1960 when all of France is to be covered by direct transmission. There are about 13 transmitters to go before all is in video range. Right after this the second channel is expected to go into operation.

In fact, the recently redone tower of the Eiffel Tower was given a second antenna for this future wavelength. However it is felt that it might not be a reality until at least 1965. Firstly, color tv has to be settled and resolved with set builders and, more important, a cheap all-purpose set has to be fashioned before video can really find the place here it has taken in other western countries, notably the U. S., Great Britain, Italy and West Germany.

According to program video director Jean D'Arcy, this new channel might be done in the English way with private firms building up programs, or the RTF itself creating them, and commercial time sold on them. No program would ever be broken into for commercials, for they would come either at the beginning or the end of a show. Public service, via education and information, would be a duty of both networks.

45 to 50 Hours a Week

Beamings vacillate between 45 to 50 hours per week now with 60% live and 40% on film. Yearly budget is about $14,000,000 for almost 2,400 hours of annual transmission. Main changes were weeding out a few variety programs which were getting repetitive and cutting the buying of foreign (mainly Yank) vidfilms. More interest and work was put in on live documentary shows, getting better feature film stock, and evolving new quiz and panel shows. France won the coveted Priz Italia Award this year for the best video show among 15 nations, with a documentary entry on a heart operation.

Main direct variety show is still Jean Nohain's "36 Chandelles," an impromptu vaude show with top names. New ones now utilize a story format to work in acts to keep them from going stale. What is fresh in a music hall can go sour on a vidscreen, feels D'Arcy. Only two Yank vidfilm series are currently on now, "Brave Eagle" and "Hitchcock Presents." The difficulty is high dubbing costs for a half-hour show which might hit $1,000. Since payment is only about $300 to $400 for a show it does not pay. A cheap dubbing process, with other outlets in French speaking areas, plus later replays, may solve this and bring in more Yank film video fodder. "Rin Tin Tin" was popular last year and may be in for a reprise, but "Kit Carson" was deemed somewhat too violent for Gallic moppets.

D'Arcy feels that most Yank vidfilm series are made for a system that broadcasts almost all day. For a much tighter method, like the French, many of them are not up to standard. French tv now has five sound stages and will have three more by the end of the year. Plans to make their own series have not jelled, via an annex producing company SOFIRA. Latter makes documentaries, but has not come up with any worthy series ideas as yet.

D'Arcy also lashed out at criticisms leveled at Gallic techniques by some visiting Yank video reps. He stated that a recent conference of various video-using countries had deemed Gallic techniques one of the best on the Continent. D'Arcy feels that tv is still not a definite competition to other facets

(Continued on page 106)

How to Write The Unlickable

By SAM KURTZMAN

Hollywood.

Wherever I go writers implore me to divulge the secret of my success. They beg me to disclose how I manage to realize a comfortable income from television and pictures while hardly ever exposing my name on the credit panels of the wide and narrow screens. They want to know whether it's a matter of knowing the right person or being a shrewd business man.

Frankly, it's neither.

It was by sheer accident that I became one of the foremost practitioners in the art of writing the unlickable. At that time I had known absolutely nothing about this literary form of expression. I had been writing for radio and magazines and had many of my works aired or printed, depending upon the medium. Fool that I was, I was satisfied in this little world of limited returns. Little did I know of the wonderful field of unlickable writing.

As I recall it, it was about four years ago that I conceived an idea for a television series. I wrote up a descriptive brochure, including all the tantalizing cliches to hook the potential network or sponsor. I placed the slick bond paper script between two crisp covers and handed it to my agent.

Within two weeks the wheels began to turn. The network executive called my agent and announced that there was definite interest in the idea and that they would like to have a little time to think it over. My agent suggested that if they wanted to hold it, it would only be fair if they paid for the option of doing so.

After the normal amount of wrangling and name calling, an amicable agreement was reached. The network took a 30-day option on my idea for which they paid a surprisingly nice stipend. For a month I anticipated the great day when I would become the owner of a package, the creator of a television series. I was proud.

But when the month was over, I was suddenly thrown into the depths of the slough of despond. My agent phoned to say that the network had dropped the option.

"But why?" I wanted to know.

"They got their staff writers to try to expand it into a season of episodes, but—" his voice faded.

"But what?" I asked.

"They just couldn't lick it," he explained.

Then he added that there was one thing to be thankful for. At least we had the option money.

Although that was little consolation, I resigned myself to failure until I heard the agent reassure me that he would try the idea on another network.

And At The Same Dough!

Five days later he called me with the news that the second network was enthused over my idea too, and had bought a 10-day option on it for the same amount that the first network had paid for the 30-day one! No doubt about it, I was becoming a high-priced option writer.

I was happy, but a little reluctant to celebrate, having been disappointed once before. When the 10 days were up, my agent notified me that this network too found itself unable to lick my story line.

When I suggested to my agent that we might as well throw the towel in as far as this series was concerned, he pooh-poohed the thought. We have just begun to fight, he announced.

But I had lost confidence in the idea and began working on another series. Soon it too was submitted to a network and the program department heads were impressed enough to pay for a short-term option. Twenty days later I was given the story back with the explanation, "We just couldn't lick it."

Any normal writer would have given up. I too felt I've had it.

But my agent shouted, "Courage!"

"Look," he explained. "Your second idea is now at the second network. Your first idea is at the inth studio. Without selling one word you have cashed nine very pretty checks. Is this failure or success? I ask you."

The answer was obvious. Destiny had asserted itself. I had entered a new career.

From that day on I have specialized in writing stories, ideas and outlines that would hold great promise for popularity at first reading, but into which I had inserted certain elements that upon subsequent perusals would make the entire thing unworkable.

I even tried this technique on screen stories and soon my agent was collecting option payments from all the major studios. With the advent of independent production companies my ideas have circulated into hundreds of offices, always enticing the readers, always collecting the checks, always being given up as—you're right—unlickable.

This kind of writing is not easy. You have to learn certain little tricks, certain characterizations that could prevent your story from getting filmed. Naturally, I couldn't divulge all of them right now, for —heaven knows—it took years of experimentation and analysis before these certain touches became part of my writing style.

Today, being the master of the unlickable story line, I have agents phoning me day and night. They all beg to handle me. They know that 10% of an unlickable story is still 10%. They call me. I don't call them.

Having foregone credits — and frankly, who wants credits when the option checks keep coming at regular intervals?—I have found that even considering residuals, an experienced unlickable writer can do better with one script after 10 exposures than a writer of a produced tv film that has had four reruns.

My advice to you writers who would like to get into this still uncrowded field of writing the unlickable is this: Watch what you write.

To make a name for yourself as a writer of the unlickable, you must write with great precision and care. You must weigh every word you put down. You must see to it that your plot can't be solved. You must be sure that your hero can't be cast. You must make the sets impossible to build.

Remember, if you don't follow my advice, if you're too hasty, if you're too careless, you will never be an unlickable writer What's worse—your stories will be produced.

The Best From
TODD RUSSELL
Personal Representation
CARL EASTMAN

CANADIAN VIDPIX ENTRY A N.Y. CLICK

The first Canadian Broadcasting Corp's commercial venture in the half-hour telefilm field "Tomahawk" has pulled a neat surprise in the New York market, ranking first of all syndicated product in its time period, Sundays at 6:30 p.m.

According to the A. C. Neilsen rating for the four week November '57 period, "Tomahawk," distributed by Lakeside Television in the U. S., rated 6.8 on WPIX. Its next highest competitor in the syndication field was "Hawkeye, The Last of the Mohicans," on WABC, with a 5.8. "Hawkeye," incidentally, also was produced in Canada. In the also ran department were "Science Fiction Theatre" on WOR-TV, with a 2.6 and "Frontier Doctor" with a 2.0 WABD.

Mama, Won't You Rock With Me

By JIMMA STRONG

Washington.

"What does your daddy do?" is one of the first questions children ask their new friends when they're getting to know each other at school. The more important they make daddy's job sound, the more secure and superior they often feel in this new environment. Our 17-year-old daughter, Dee Dee, didn't feel that she had made much of an impression years ago when she announced to the children at Miss Libby's School in Chevy Chase, Maryland, after hearing about lawyers, doctors, engineers, teachers, etc., "My daddy plays records."

But the picture has changed drastically since then. People who play records on radio are known as disk jockeys, and the disk jockey is radio's greatest current asset. He is largely responsible for the tremendous increase in revenue pouring into the coffers of radio stations throughout the country. His job is to deliver commercials and play records, injecting his own particular brand of wit, humor, "corn" or philosophy. His boss refers to him as a "personality"—his fans regard him as a friend. He is important to the boss as a salesman on the air—he is significant to a community because of his personal appeal to his listeners.

The current and controversial rock and roll and rhythm and blues music and its effect on teenagers, which is creating hysteria across the country, caused us as a husband-wife disk jockey team and parents of two teenage daughters to reevaluate the influence which a disk jockey exerts on his listeners and his obligations in presenting suitable entertainment. The primary aim of a disk jockey is the same as that of people engaged in any occupation—to make money.

But we feel that the end does not justify the means in our business, as well as in any other. Disk jockeys in many areas have amassed tremendous audiences by "plugging" records in questionable and downright bad taste—in other words, by featuring the bad rock and roll and rhythm and blues. Often they are paid off on the side to do so. Many of them sponsor rock and roll dances and programs, attracting primarily teenagers, and use their radio shows to publicize these events. Nor are they disturbed nor discouraged when they witness moral misconduct, riots and brawls on these occasions. "This is what the kids want, so I might as well be the one to cash in on it . . . Their behavior is none of my affair . . . They have parents, don't they?" These are attitudes which we have heard expressed.

Spinning a Dilemma

The advent of the rock and roll craze placed many disk jockeys in a dilemma, however. Is it a bad influence on teenagers, we asked ourselves. We made every effort to conduct an objective analysis in determining whether we would deviate from our policy of programming "top pops" for our youthful audience, interspersed with good standards for "Mom and Dad" and a featured record for the kiddies, concluding with a hymn for the entire family, to include a certain amount of rock and roll.

We reminded ourselves of the times we had heard our mothers talk about Rudolph Valentino in awed tones, and how we, ourselves, were "sent" by Crosby, Miller, and others. And we realized that every generation must have its "idol."

We discussed many phases of the programming problem between ourselves, and then we consulted our own daughters and a representative group of high school students in our metropolitan area. Then we reached our decision as disk jockeys and parents *not* to play rock and roll.

We were told by these bright young people whom we consulted that "the more adults criticize rock and roll, the more we want it." This we felt was a typical reaction of that period when youngsters want to be quite grown up but are forced by social, economic and legal restrictions to mind their parents!

"How much," we asked, "of the misconduct indulged in at rock and roll performances is caused by the music itself, or does the music simply furnish an emotional outlet for already existing problems? Obviously, we observed, something is wrong when performers leave the stage because of fear of physical injury from a rioting audience of thousands of teenagers. Obviously, something is wrong when every available policeman and even firemen are required to quell such rioting. Obviously, something is wrong when a Police Captain makes a public statement that the only time such disturbances occur are when rock and roll shows are held, and he further requests the Chief of Police to have them discontinued. All of these things tock place about a year ago at the National Guard Armory in Washington, D.C., where "name" bands have played for dancing for years without any trouble occuring.

No discussion of the current fad in music would be complete without including Presley and the Press! Our own daughter "discovered" Elvis Presley for herself while assisting us in auditioning new record releases. This previously unheard-of singer, who first recorded hillbilly songs, had a sound which appealed to her. That, we feel is an important point in considering his impact. This young man had created a sensation among the young people before he was seen on a tv screen anywhere—and it was because of his sound and not his gyrations. The adult critic detected the vulgarity! He will remain greatly in demand as an entertainer as long as the controversy now centering around him continues.

Think of Your Own Home

Our decision to eliminate rock and roll records from our programs meant that we would lose some audience. That was made evident by a petition we received signed by 300 high school students, accompanied by a "pan" article in their newspaper. We felt compensated a few days later, however, when we received another high school paper praising the Strongs for our efforts on behalf of wholesome music. We are deeply grateful that thousands of people in Washington, D.C., Virginia, Maryland, Pennsylvania and West Virginia allow us to visit in their homes and automobiles and places of business each day. We feel a strong obligation to make every effort to recommend to them only the type product which we, ourselves, use, and to provide the type entertainment which we would welcome in our own home. We feel that everyone who has the privilege of being behind a microphone or in front of a television camera has a great personal responsibility to his public. Movies are rated as to suitablity for family entertainment; book reviews provide a guide for selecting appropriate literature; legitimate plays receive ample advance criticism. Unfortunately, radio and television programs are reviewed only after they have been available to any member of the family who is old enough to turn the button on the set! Our industry, in many respects, must be self-censoring.

It is the function of our industry not to moralize, but to entertain. But, in our opinion, a medium of entertainment that is "free" to millions of people of all ages throughout the country has a social obligation to do a bit of "moralizing" here and there, and to refrain from presenting any performance, whether on records or live, that is unsuitable for family enjoyment without so labeling it!

SHIRLEY EGGLESTON
TV...Radi ...Stage...Screen
Speaking for Post Cereals and
Wisk . . . TV
Artist Service, SUsquehanna 7-5400

First Catch An Audience

By EUGENE BURR

Richard Aldington (at least I think it was Richard Aldington) once wrote, "Any man who cannot appreciate Rostand's 'Cyrano' has a taste too refined for his own good." This expresses an attitude that might profitably be borne in mind by a lot of people who produce television shows or write them or write about them. A refined taste may be a wonderful thing to have (though no one has as yet succeeded in showing me why, or in explaining its supposed superiority to plain, decent good taste, which isn't the same thing at all). But if a refined taste is going to make you allergic to the hopes and desires and dreams of ordinary people—the ordinary people who make up mass audiences—it becomes a dangerous and debatable cargo to carry on the uncharted seas of television. For television, in the changing concepts that have been sparked by changing conditions, is a mass-audience medium, pure and simple. If you pay rent on an ivory tower and allow your brow to broaden under an ego-filled intellectual sun, that may be an unpleasant concept to admit. But it's also a fact. And if you can't admit it you'd better get out of television.

A few years ago things were different. Then, set-ownership was pretty much restricted to the upper-middle income brackets, and a patina of highly self-conscious pseudo-culture covered the medium like a rash. The people who owned sets followed the more determinedly tasteful critics in order to learn what they were supposed to like; they parroted the pronunciamenti of such self-appointed Jehovahs; they dutifully submitted themselves to the boredom of tv plays without beginning or middle (and certainly without end) in the mistaken concept that they were thus exposing themselves to culture, rather pitifully believing that the easy preciosity of the garbled playlets was art: any show that tried to tell a satisfying or complete story was fastidiously relegated to the cornheap; producers who substituted ego for taste were hailed as geniuses; writers incapable of dreaming up an effective story or writing dialog with even a family resemblance to human speech were hailed as the new Shakespeares and Molieres.

But—fortunately or unfortunately, depending on your viewpoint—that's over now. The determinedly artistic gravy-train has passed. A few of its assorted rod-riders have been left behind, but they're beginning to look hungrier and hungrier as the days go by.

A Set For Every Peasant

The reason for this phenomenon has nothing to do with art or taste at all. It lies in the fact that, for the past few years, set-ownership has seeped through the entire economic structure, until now even the lowest income bracket (below $60 a week) is bristling with new-bought antennae. The peasants, with deplorable stubbornness, refuse to follow critics and other Messiahs eager to tell them what to like and so to lead them from their native intellectual morass. They care little or nothing for nuances of sensitivity or psychotic overtones of emotion or other trivia of the determinedly artistic. They just want to see "a good show." And, in the dramatic field, a good show to them means a good story—a story with a beginning, a middle and an end, a recognizable and clearly stated theme, strong character-identification, a powerful emotional pull, and solid, well-built dramatic effect.

TV, thanks to the change in set-ownership patterns, is now a mass-entertainment medium in the fullest sense of the word.

This, to the earnest aesthete, is simply deplorable, because it means that tv must deal primarily in corn. It must—but to some of us who've never managed to be self-conscious about renting an ivory tower, it's not deplorable at all.

The trouble is that so many people who should know better have been stampeded by the fashionable intellectual attitude toward what is snidely known as corn. Actually, corn is and always has been the

(Continued on page 106)

Soviet B'casting, Circa '57: 1-Shot Aerial TV Web

By IRVING R. LEVINE

(Moscow Correspondent, NBC)

Moscow.

Soviet television will remember 1957 as the year of the first tv network, and for Soviet radio it was the year of the world's most listened-to program.

The Soviet program that caught the ears of the world was emitted from the Soviet sputniks and consisted of nothing more than a beep-beep noise. But that was enough for some people to hear it as the sound of impending doom and for Russian propagandists to declare that it was the clarion call of Communism's future. The opinion was expressed, too, that the Kremlin missed a golden, or red, opportunity by not having arranged for the sputniks to transmit a few bars of "Arise Ye Workers of the World." In any event, few sounds in radio excited more comment or attracted a greater audience.

As for Soviet tv—the event of the year was the setup of a network by means of airplanes hovering aloft at specified distances. This enabled Moscow tv to transmit events of the summer World Youth Festival (attended by 160 Americans against the recommendation of the State Department) and, more suspiciously, the Red Square parade on Nov. 7—the 40th anniversary of the Revolution. On all other days of the year, television in Russia is without a network.

There are 25 cities, including Moscow, Leningrad, Vladivostok, Omsk, Tomsk, and Minsk, with tv stations, but none are linked yet. Thus, to arrange a network for Revolution Day a number of planes with relay transmitters were needed. The people in Kiev and Minsk were able to see the tanks and guided missiles fine as they rolled through Red Square, but the folks in Leningrad were disappointed. Something went wrong with the aerial relay and, although a signal of sorts was received, it could have been the Red Buttons show for all that could be made out of it. The director of Moscow tv did get reports from Warsaw and Prague that the aerial boost given to their transmitter enabled viewers in those Communist capitals to tune in and, quite unexpectedly, see what Big Brother was doing in Moscow.

The end of 1957 brought a development of even greater importance to Moscow television, owned, operated, and fully controlled by the Government. For the first time, Moscow's 1,000,000 setowners (there are about 2,000,000 sets in all the U.S.S.R.) are now able to switch channels. Soviet tv has still to acquire kinescoping facilities; electronic taping of tv programs is not even discussed; color tv is talked about in the distant future of 1960—but, Russians can now choose between two channels. Both are run by Moscow's single tv station. Both have pretty much the same sort of programs. But at least there is the feeling of satisfaction that comes with knowing there is something else to watch. What else? Well, if you don't like "Soviet Youth in Sports" on Channel 1, try "New Soviet Verses" on Channel 2. The sports program consists of demonstrations of calisthenics by brawny youngsters, intended to fire interest in the populace for keeping in shape by regular setting up exercises. The poetry program was devoted to dramatic readings of new poems, all with the theme of glorifying the state and Party.

On another evening if Ivan doesn't like a program devoted to commemorating 25 years of the Ordzhonikidze factory he can just switch the dial to a program devoted to arts of the Turkmenia section of the U.S.S.R.

Programs on either channel are not noted for their brightness and humor. But occasionally there is a surprise, not always intended. As when a visiting chorus from Communist East Germany performed. The last two numbers on its program were "Casey Jones," sung in English, followed by the "Internationale" in Russian. Rarely has tv seen a more bizarre sequence of songs.

Although 1957 saw the advent of the zoomar lens to Soviet tv for the first time, it saw no increase in the hours of telecasting. Moscow tv is on four hours a night, from 7 to 11 p.m.; it starts at 6 p.m. on Saturdays and there's a couple of hours Sunday afternoons, the Russians' only day off. No tv, though, during the day. Soviet authorities don't want to offer temptations that might keep the Soviet worker, man or woman, home from work.

WALTER ABEL

CHOTZINOFF DOUBLES AS A WQXR GABBER

NBC general music director Samuel Chotzinoff has found a second broadcast role. He has just started doubling as a weekly commentator for WQXR, the Gotham indie.

Actually, there t'eup between his WQXR radio show and his parent company. Chotzinoff is narrating "Overture," the new program, for sponsor RCA Victor Society of Great Music, under the Book of the Month Club's direction. Program is heard from 8:05 to 8:30 p.m. Saturdays, and it began last weekend (4).

'Champagne Package' Now in 50 Markets

National Telefilm Associates new "Champagne Package" has been sold in over 50 markets, including New York, Los Angeles, San Francisco, Chicago, Boston, Indianapolis and Miami.

In the half-hour syndication department, the new production on the established "Sheriff of Cochise" has been bought in about 80 markets.

Under the heading of new skeins, NTA is the midst of production on 39 episodes of "This Is Alice," "How to Marry A Millionaire," and "Man Without A Gun." "George Jessel's Showbusiness" series also is being completed. Pilot production on "U. S. Marshall" and "Grand Jury" now is underway.

Catch an Audience

Continued from page 105

staple ingredient of the world's greatest literature and drama. Bad corn—the inexpert handling of mass-identification themes—is of course deplorable. But good corn—the legitimately artistic handling of such themes, as distinct from the narrow-based hogwash of those who insist that Art must be endemic — good corn results in "Macbeth" or "Tartuffe" or "Cyrano."

Corn comes in all varieties, and good corn can be not only good theatre but also good art; it can be effective and excellent even when it is enjoyed by great masses of shaving-cream-buyers and cigaret-smokers. Before you tilt a supercilious nose at corn *per se*, consider a play that has to do with a glum lad who sets a rather obvious trap for his father's murderer, who melodramatically turns the tables on a couple of two-timing friends, who has a fight with his fiancee's brother during which a cup of poison, of all things, gets into the wrong hands — and who learned about his father's murder, in the first place, from a ghost. There's nothing on earth cornier than that — but it's also a pretty good play. A lot of people have even called it Art. It is, as of course you've recognized. "Hamlet."

For a worker in television to turn his back on the fact that tv is a mass medium is, in cold truth, for him to turn himself into a thief. He is being paid to deliver audiences as wide and as large as he can make them. If he avoids this aim, in order to impress his own artistry on others or merely to inflate his wn ego, he is taking his money under false pretences. He is stealing it from his network or his agency or his sponsor just as surely as a sneak-thief steals the wallet of his victim.

His attitude is all the more unfortunate because, if he were to deliver a mass audience and still give dramatic integrity to his offerings, he would prove his artistry far more fully than by catering exclusively to the members of his confused little cultural kaffeeklatch. One is forced to suspect that he does what he's doing because he hasn't talent enough to do anything else.

Scouting a Silly Premise

That's one reason why the people who howl, in effect, that tv must educate the masses by offering programs that the masses won't watch seem a little silly. They also seem rather dangerous. They insist that their own ideas, unshared by the majority of viewers, are the sole panacea for the viewers' ignorance and must be shoved down the mass gullet whether the masses like it or not. Just how have such self-appointed prophets won the mantle of omniscience? On what heaven-sent basis have they and their own personal biases been made arbiters of the public taste? To some of us they appear less like demi-gods than demagogues, advocating a sly and subtle sort of intellectual Hitlerism.

To anyone who believes in the democratic process—to anyone not blinded by the glitter of his own intellectual preeminence—a popular show need not necessarily be a bad show. Good writing need not necessarily be unpopular writing. Despite the bleats of various pundits in our stalls of learning, there is no such thing as good writing in itself. Good work in any art is work that fulfills its primary purpose; and that purpose in any art—and particularly the so-called communications-arts—is to establish an equation betwen creator and auditor. It is created to impress an effect upon others, no matter what that sought-for effect may be. If it's created merely for the aesthetic delectation of its creator, it's about as artistically effective as a prettily colored pebble dropped down a well.

Those resolutely cultured souls whose tender taste is gravelled when they are asked to aim at mere audience-effect, but who still insist that their desire is to uplift the poor, tasteless, unintelligent masses, forget completely that those poor unintelligent masses have to watch a show before they can possibly be uplifted by it. A magnificent artistic tour de force viewed by the producer's immediate family and by practically nobody else will do precious little to improve the taste-standards of the general public. In order to "improve" the customers you must follow the old French recipe for rabbit stew: "First, catch a rabbit." You must give your show a broad enough base of popular appeal so that as many viewers as possible will watch it; then you can set about improving the watchers. It's hard—but it can be done.

JACK LESCOULIE

Status Quo

Continued from page 95

try, locally and nationally, as to what is called for. It is a very simple fact that programming must fit the tastes and activities of the listeners.

Well, enough aid. I don't want to tip my hand. Someone might get the hunch that live, well-paced modern musical programs in two-hour blocks is a good idea. They might realize all of a sudden that something has changed — variety programming in radio is on the way out; today, people listen to a "radio station," and those two-hour blocks of live, musical shows might just happen to flow in with good local programs. Then, we'd have to employ the unoriginal but applicable phrase: "What we originate, others imitate, and we appreciate." Already, one competitor has jumped on our "LIVE" bandwagon in a big way. We don't mind.

This is a very interesting subject—radio sure has changed—but let's not bother about it too much; the status quo is comfortable, and it's good for a while yet.

Jim Tyler's Widow

Dorothy Whedon who is one of the interviewees in the current Cosmopolitan Magazine special "American Wife" issue is the widow of James Tyler, longtime CBS and Mutual sales promotion director.

Her present husband is a tv scripter, best known for his "Titanic" documentary.

Next Stop the Moon

Continued from page 99

guage. In the U.S. we are guided by a single industry code, but in international tv there are different censorship barriers in each country; you have to be careful not only about the moral tone of your show but also about the way it characterizes different nationalities. The communications, travel and shipping costs and time are compounded several times over what they are in domestic distribution.

The challenge of the world-wide market is building up one of the main pressures for bigness among tv film distributors. An effective international operation requires not only placing company representatives in most of the major capitals of the world but also the frequent visiting of overseas tv centers by homeoffice executives. Screen Gems, with the aid of its parent company, Columbia Pictures, can currently count on 40 international sales representatives, three of them out of our homeoffice, the rest stationed beyond U.S. borders. As this article goes to press, Bill Fineshriber will probably have just returned from a two-month tour of Europe. In another two or three months he will be off for a two-month swing through the Far East. Fineshriber, we expect, will spend at least 40% of his time overseas.

Obviously, such exertion requires great strength. It is essential not only to keep account of the temper of the various overseas markets, but also to be on the alert for production opportunities, for, international tv cannot operate in only one direction. There has already been some good overseas production of tv film programs. There will have to be more.

It's Screen Gems' policy to seek out production and co-production arrangements in every corner of the globe, especially in countries that have been large consumers of U.S.-made programs. Our longstanding concern for and constant surveillance of the world market I would say makes us eminently capable of guiding producers in other countries in the production of programs with the greatest profit potential in every country of the world. With Columbia Pictures we have experienced production personnel available to work with native talent, program creators and studios any place on this planet.

And if necessary we would even be prepared to send production people to outer space to make better and more world-conscious programs.

French TV

Continued from page 104

of show biz yet. About 160 features are shown every year, 70 of which are dubbed Yank pix. They usually garner about $1,000 a showing. There are no age limits, depending on the producer and his feeling about video exposure. Pic classics get $2,000 a throw (i.e. "The Third Man," "Stagecoach" or a "Madame De " of recent vintage).

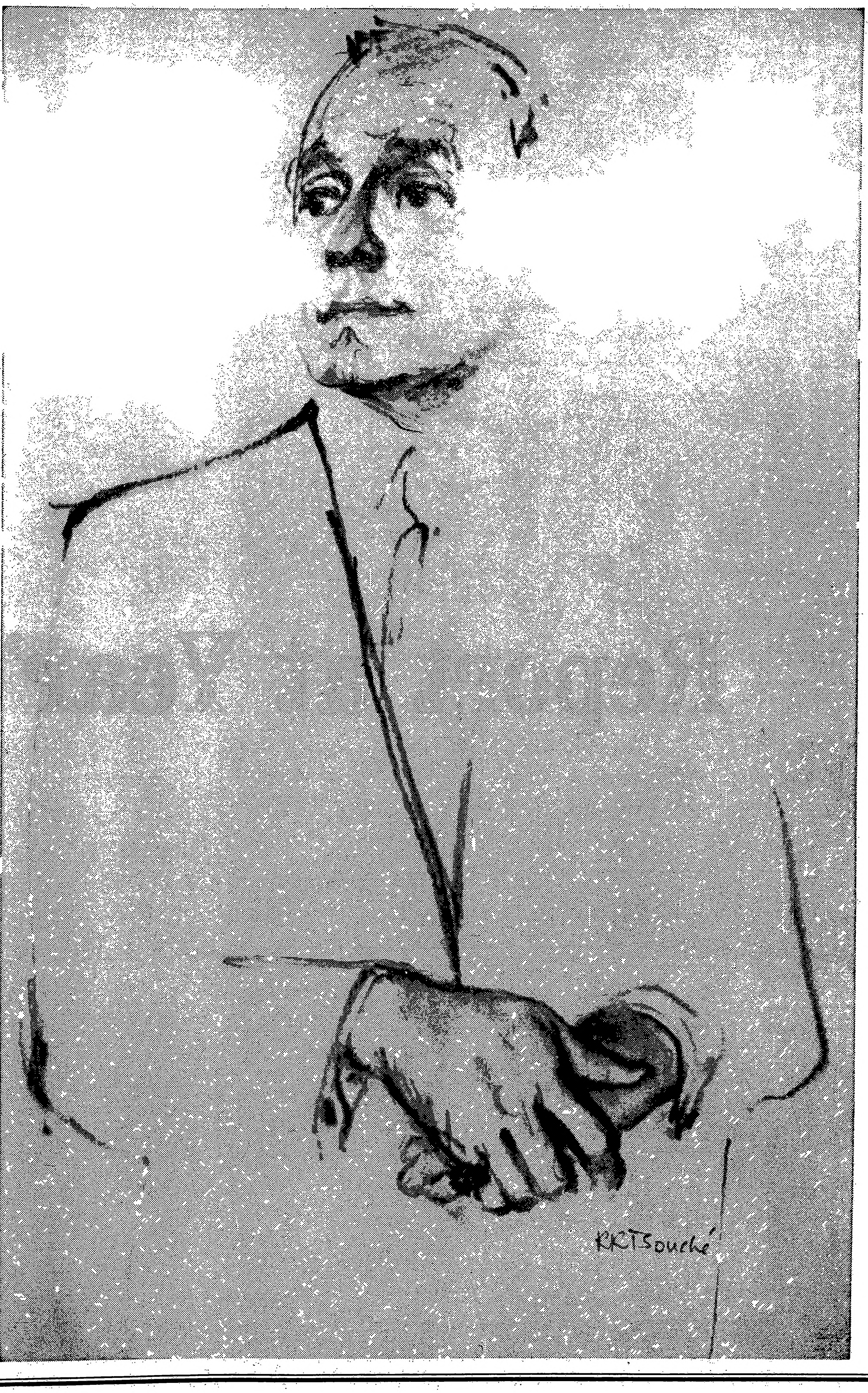
Sets Still Too Costly

A nagging problem is still the high cost of sets with an average one going for about $250, way beyond an ordinary family's means at present. Set sales have grown in the cities and suburbs but still lag, paradoxically enough, in the country areas. The French peasants, though sadly lacking entertainment, are still wary of this newfangled imagery and await the traveling 16m film shows. D'Arcy feels that when the French finally begin to accept tv completely, buy on credit, and find a popular priced set, video should skyrocket here.

Meanwhile special sets with conversion setups for border areas are being made. However, D'Arcy affirmed that reception of the official French video and such private border outfits as TV-Monte Carlo, Saar and Luxembourg now have about the same power and clarity. These fringe outfits are not held to be any sort of competition to the present official video setup.

Eurovision is still in effect and broadcast an eight-nation simultaneous show New Year's Eve. There are now program interchanges between France and Italy. So video is still a potent force here and growing, both nationally and internationally, and comes '60, should take its official place in the show biz scene here.

JACKSON BECK
Announcer Actor Narrator
Radio TV Films
JUdson 2-8800
Representative: MARGERY MORROW
Paramount Theatre Building, New York


RKTouché

Report at Year's

End

1957 was a dynamic year for television. There are now three and a half million more television homes than last year. More people are spending more time watching television than a year ago. And the three networks' share of audience has increased over 1956, while the independent stations' declined.

1957 also saw an unprecedented shift of audience among networks, with NBC emerging as the Number One network daytime and advancing into a virtual stand-off for the Number One nighttime position.

During the day NBC leads the second network by 6%. This is an audience increase of 30% over last year for NBC while the second network has declined 11%.

At night NBC's average audience has jumped 10% in twelve months while the other network's has *dropped* 10%.
In terms of nighttime half-hour wins NBC and its major competition are now tied with 21 apiece.

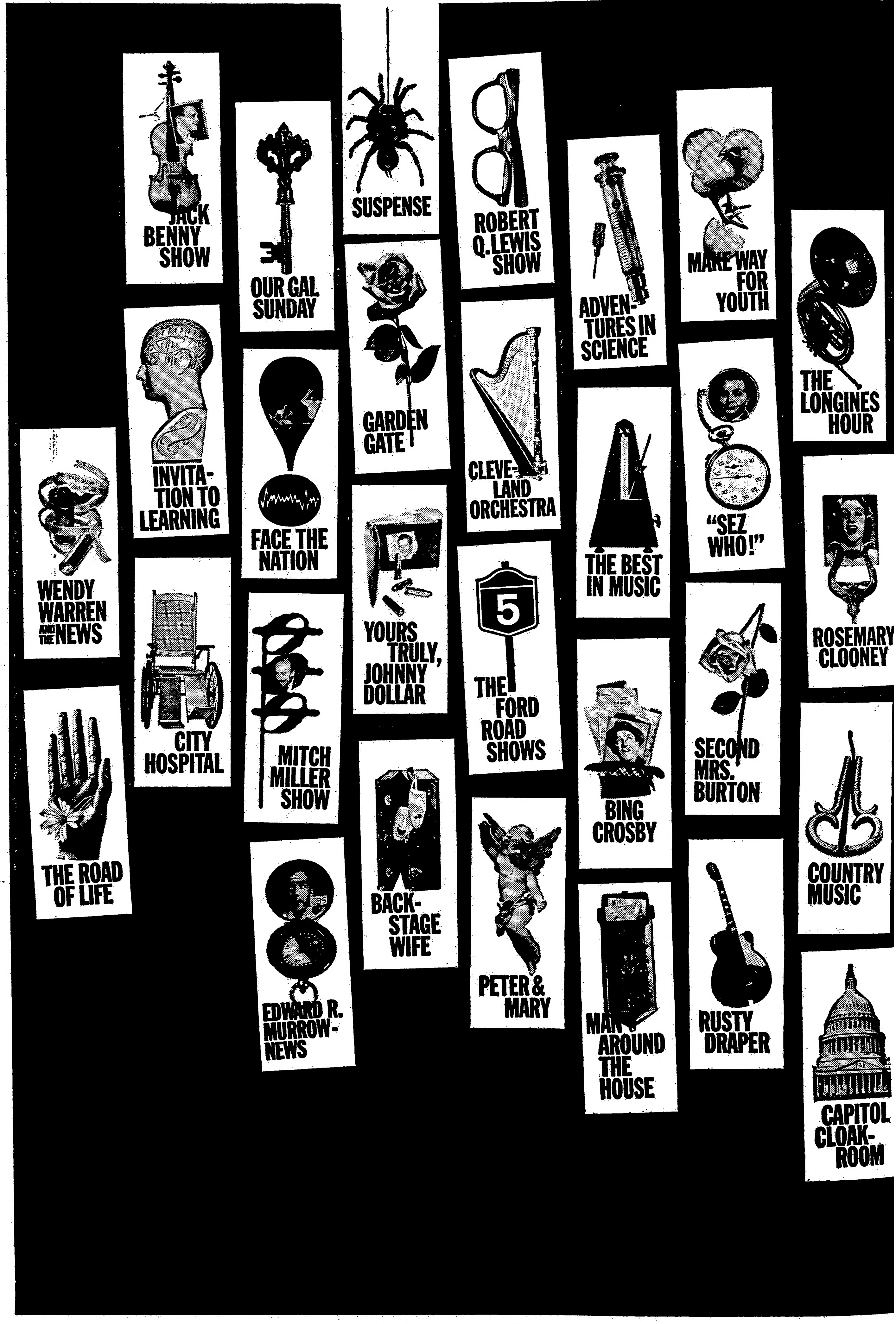
In the completely reprogrammed 7:30-8:00 PM (NYT) Monday-Friday strip, NBC's audience is 71% greater than a year ago.

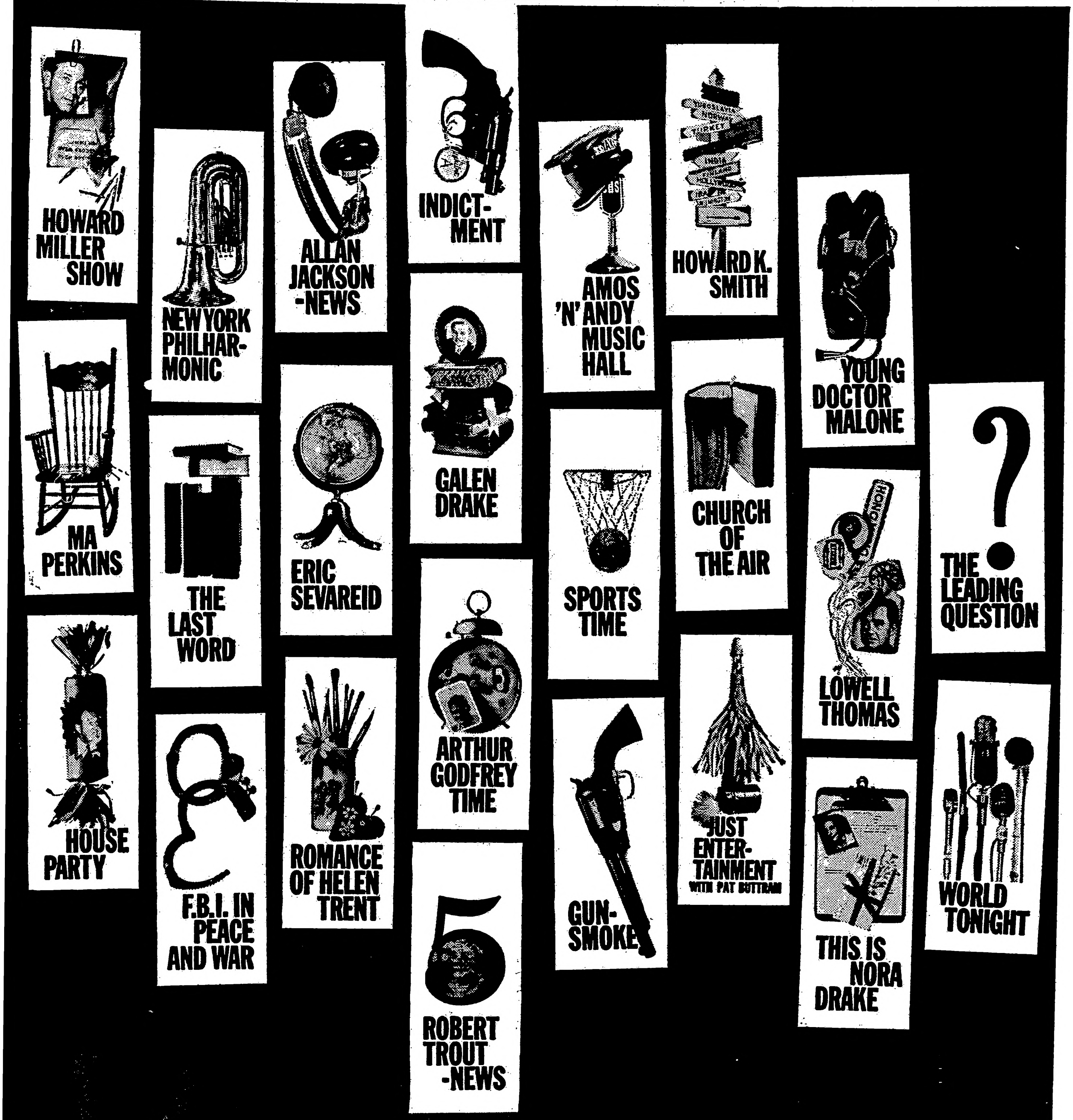
These gains are naturally reflected in NBC's business ledger. Sponsored time and gross network billings are the highest ever recorded by the network.

While advancing in audience and sales, NBC also won more awards for distinguished programs than any other network. During 1957 it gave America its most talked about productions—television classics like Green Pastures, Pinocchio, the General Motors Fiftieth Anniversary Show and Mary Martin's Annie Get Your Gun. NBC also offered the nation's educational television stations their first live network programming.

By all yardsticks of leadership, 1957 was a year of substantial progress for the **NBC Television Network**

Source: Nielsen Television Index.


WENDY WARREN AND THE NEWS
THE ROAD OF LIFE
JACK BENNY SHOW
INVITATION TO LEARNING
CITY HOSPITAL
OUR GAL SUNDAY
FACE THE NATION
MITCH MILLER SHOW
EDWARD R. MURROW-NEWS
SUSPENSE
GARDEN GATE
YOURS TRULY, JOHNNY DOLLAR
BACKSTAGE WIFE
ROBERT Q. LEWIS SHOW
CLEVELAND ORCHESTRA
5
THE FORD ROAD SHOWS
PETER & MARY
ADVENTURES IN SCIENCE
THE BEST IN MUSIC
BING CROSBY
MAN AROUND THE HOUSE
MAKE WAY FOR YOUTH
"SEZ WHO!"
SECOND MRS. BURTON
RUSTY DRAPER
THE LONGINES HOUR
ROSEMARY CLOONEY
COUNTRY MUSIC
CAPITOL CLOAKROOM


HOWARD MILLER SHOW
MA PERKINS
HOUSE PARTY
NEW YORK PHILHARMONIC
THE LAST WORD
F.B.I. IN PEACE AND WAR
ALLAN JACKSON -NEWS
ERIC SEVAREID
ROMANCE OF HELEN TRENT
INDICTMENT
GALEN DRAKE
ARTHUR GODFREY TIME
ROBERT TROUT -NEWS
AMOS 'N' ANDY MUSIC HALL
SPORTS TIME
GUNSMOKE
HOWARD K. SMITH
CHURCH OF THE AIR
JUST ENTERTAINMENT WITH PAT BUTTRAM
YOUNG DOCTOR MALONE
LOWELL THOMAS
THIS IS NORA DRAKE
THE LEADING QUESTION
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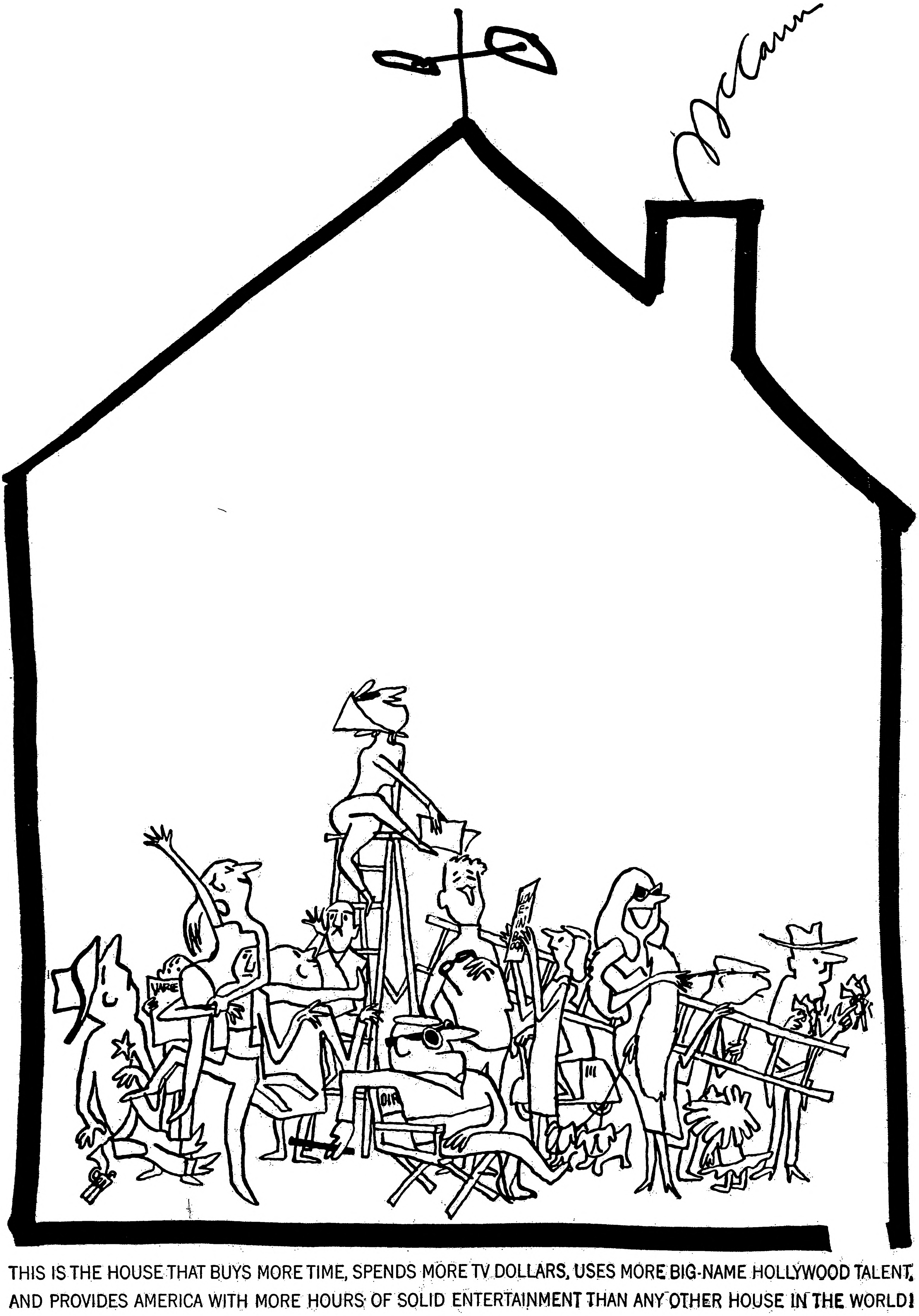

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in Britain.

Half-hour, hour, hour-and-a-half

ASSOCIATED-REDIFFUSION

AR·T.V.
✱ 133 FULL-LENGTH PLAYS IN JUST OVER TWO YEARS

Responsible for London's television from Monday to Friday

I have been in this business
25 years is why my back is broken.

Love,

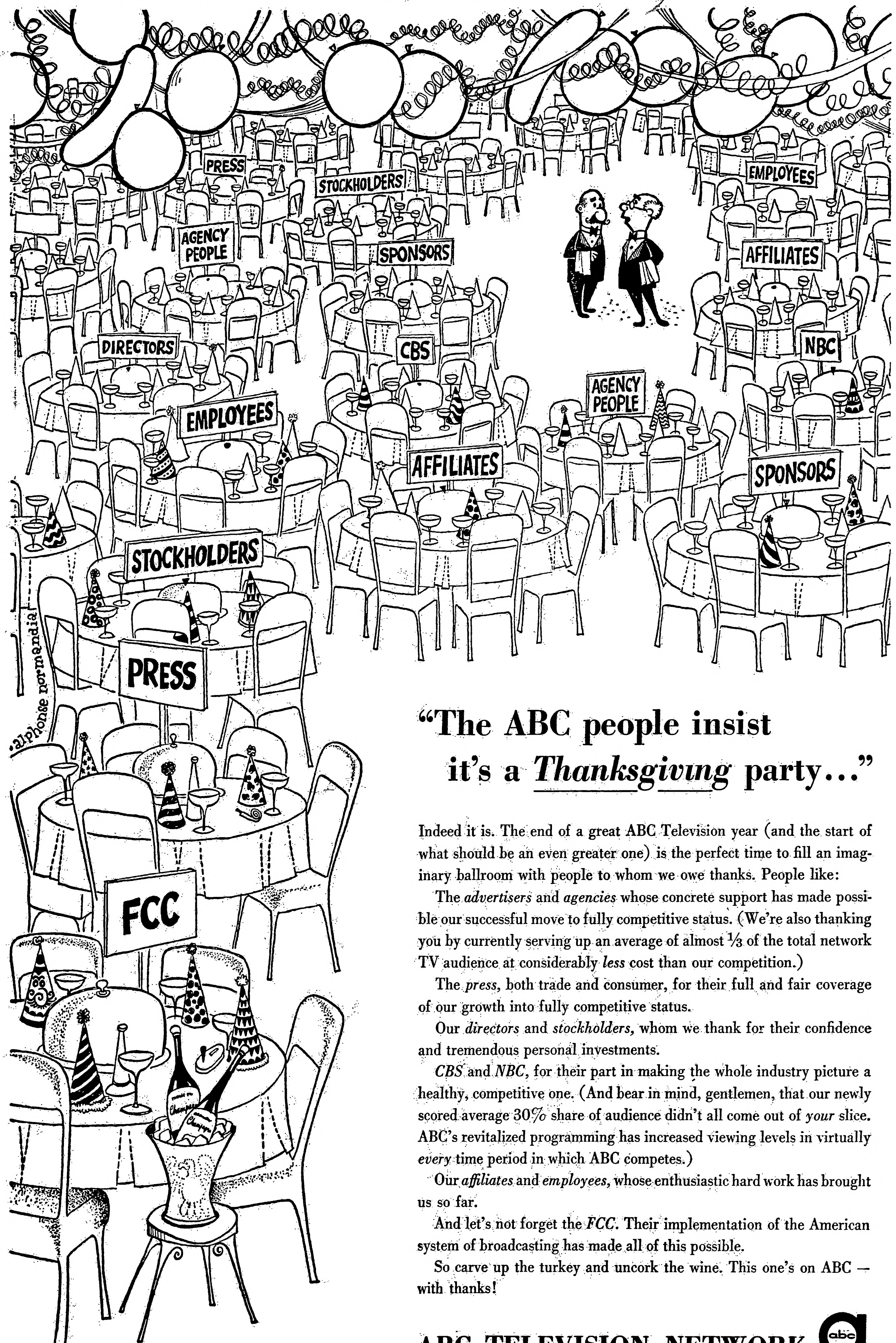
Henry Morgan

BILL HOBIN

Director of
"Your Hit Parade"
NBC-TV
●

DAN LOUNSBERY

Producer
"Your Hit Parade"
NBC-TV
●


PRESS
STOCKHOLDERS
EMPLOYEES
AGENCY PEOPLE
SPONSORS
AFFILIATES
DIRECTORS
CBS
NBC
AGENCY PEOPLE
EMPLOYEES
AFFILIATES
SPONSORS
STOCKHOLDERS
PRESS
FCC
alphonse normandia

"The ABC people insist it's a *Thanksgiving* party..."

Indeed it is. The end of a great ABC Television year (and the start of what should be an even greater one) is the perfect time to fill an imaginary ballroom with people to whom we owe thanks. People like:

The *advertisers* and *agencies* whose concrete support has made possible our successful move to fully competitive status. (We're also thanking you by currently serving up an average of almost ⅓ of the total network TV audience at considerably *less* cost than our competition.)

The *press,* both trade and consumer, for their full and fair coverage of our growth into fully competitive status.

Our *directors* and *stockholders,* whom we thank for their confidence and tremendous personal investments.

CBS and *NBC,* for their part in making the whole industry picture a healthy, competitive one. (And bear in mind, gentlemen, that our newly scored average 30% share of audience didn't all come out of *your* slice. ABC's revitalized programming has increased viewing levels in virtually *every* time period in which ABC competes.)

Our *affiliates* and *employees,* whose enthusiastic hard work has brought us so far.

And let's not forget the *FCC.* Their implementation of the American system of broadcasting has made all of this possible.

So carve up the turkey and uncork the wine. This one's on ABC — with thanks!

ABC TELEVISION NETWORK

Congratulations VARIETY

Toots Shor

THE
PERRY COMO
SHOW

Produced and Staged by
BOB FINKEL

RALPH LEVY

Producer - Director

CBS - Television

Westinghouse Broadcasting Company, Inc.

is proud to announce

THE BALTIMORE CONFERENCE

on Local Public Service Programming

BALTIMORE, MARYLAND

MARCH 5, 6, 7 and 8, 1958

For the second year, a broadcasting industry conference on Local Public Service Programming will be held—in Baltimore, Maryland, on March 5 to 8, 1958—under the auspices of Westinghouse Broadcasting Company, Inc.

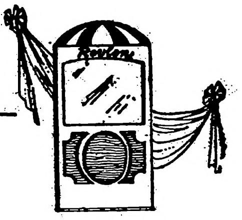
To The Baltimore Conference—to be held on the campus of Johns Hopkins University—will be invited a cross-section of radio and television broadcasters who have demonstrated leadership in public service programming.

The Baltimore Conference will be sparked by a series of lively, shirtsleeves discussion sessions, and talks by men and women who know the excitement that can be found in public service. The broad emphasis will be on *showmanship* in educational and community service programming. While the basic format will parallel last year's successful Boston Conference, there will be plenty of new features, new points-of-view, new ideas.

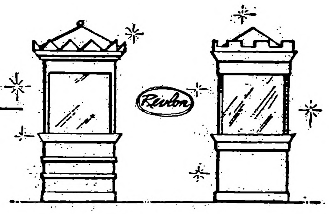
We are looking forward eagerly to The Baltimore Conference, and to the contribution we feel it can make to our industry. Our plans for The Baltimore Conference are further expression of our belief that *broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*

WESTINGHOUSE BROADCASTING COMPANY, INC.

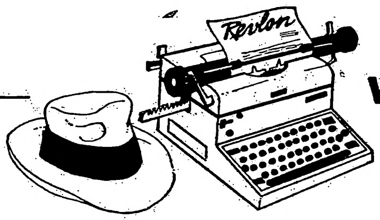
RADIO: **BOSTON,** WBZ+WBZA; **PITTSBURGH,** KDKA; **CLEVELAND,** KYW; **FORT WAYNE,** WOWO; **CHICAGO,** WIND; **PORTLAND,** KEX
TELEVISION: **BOSTON,** WBZ-TV; **BALTIMORE,** WJZ-TV; **PITTSBURGH,** KDKA-TV; **CLEVELAND,** KYW-TV; **SAN FRANCISCO,** KPIX



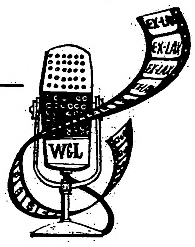
$64,000 QUESTION



$64,000 CHALLENGE



WALTER WINCHELL FILE
Participating Agency



- NETWORK RADIO PROGRAMS
- TELEVISION SPOTS

WARWICK & LEGLER, INC.
ADVERTISING
New York • Beverly Hills

Everybody Sing --- Best Wishes to
VARIETY

ART BAKER

Who—(of all things!) came out with
a community sing album called
"THAT SING THING"
(INTERNATIONAL RECORDS)
Because
"YOU ASKED FOR IT"

Best Wishes

from

An anonymous friend

(JACK PHILBIN)

Ralph Edwards'

PRODUCTIONS

●

THESE TOP
RATED SHOWS
NOW ON NBC-TV

●

THIS IS YOUR LIFE

Sponsored by Crest and Ivory *Wednesday—10 P.M.—EST*

TRUTH OR CONSEQUENCES

Participating Sponsors *Daytime—Mon. Thru Fri.—11:30 A.M.—EST*

IT COULD BE YOU

Participating Sponsors *Mon. Thru Fri.—12:30 P.M.—EST*

TRUTH OR CONSEQUENCES

Sponsored by Bayer's Aspirin,
Phillips Milk of Magnesia *Nite Time Friday—7:30 P.M.—EST*

MCA MANAGEMENT

●

Ralph Edwards' PRODUCTIONS

STARTING JAN. 11—*10 P.M.—EST—NBC-TV*

END OF THE RAINBOW

Sponsored by Geritol

READY TO GO

THE HUMAN THING TO DO

RALPH EDWARDS PRODUCTIONS
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WILLIAM BURCH or PAUL EDWARDS
1655 N. Cherokee, Hollywood 28, Calif.
HOllywood 3-8121

THE GOTHIC CORPORATION

Management Consultants

George F. Foley, *President*

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The Gallup Poll
American Features Corp.
Theodore Productions, Inc.

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Ralph Paul
Bill Rogers
Bob Emerich
Craig Allen

730 Fifth Avenue
New York City, N. Y.

JUdson 6-4312

RICHARD IRVING

REVUE PRODUCTIONS

Best Wishes

CALIFORNIA STUDIOS

TIME AFTER TIME, IN CITY AFTER CITY...

ZIV SHOWS RATE GREAT!

ZIV SETS THE PACE WITH...

TOP 3 SYNDICATED SHOWS IN DETROIT!

Time after time
in city after city
ZIV SHOWS
RATE GREAT!

#1	HIGHWAY PATROL	31.9
#2	DR. CHRISTIAN	23.1
#3	MEN OF ANNAPOLIS	18.5

ARB, Sept. '57

ZIV TELEVISION PROGRAMS INC.

ZIV SETS THE PACE WITH...

3 OUT OF TOP 4

SYNDICATED SHOWS
in BALTIMORE

- #1 HIGHWAY PATROL
- #2 MEN OF ANNAPOLIS
- #4 MR. DISTRICT ATTORNEY

Time after time, in city after city,
ZIV SHOWS RATE GREAT!

ARB, Sept. '57

ZIV TELEVISION PROGRAMS INC.

ZIV SETS THE PACE WITH...

3 OUT OF TOP 5 SYNDICATED SHOWS IN DAYTON

#1	MEN OF ANNAPOLIS	33.3
#3	HIGHWAY PATROL	33.0
#5	SCIENCE FICTION THEATRE	25.0

Time after time
in city after city
ZIV SHOWS
RATE GREAT

Pulse, Sept. '57

ZIV TELEVISION PROGRAMS INC.

ZIV SETS THE PACE WITH

4 OUT OF TOP 8

SYNDICATED SHOWS
IN SAN FRANCISCO

- #1 HIGHWAY PATROL
- #5 MEN OF ANNAPOLIS
- #7 HARBOR COMMAND
- #7 SCIENCE FICTION THEATRE

Time after time in city after city
ZIV SHOWS RATE GREAT

ARB, Oct. '57

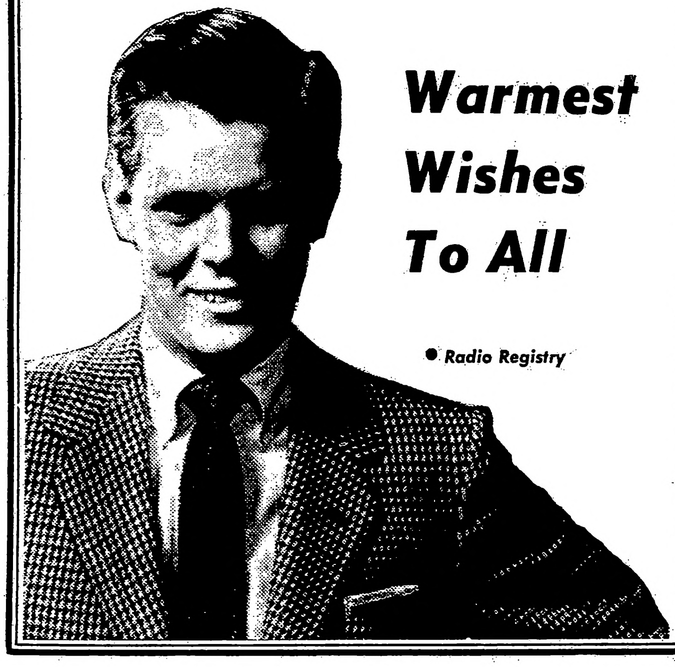
ZIV TELEVISION PROGRAMS INC.

ARLENE FRANCIS

Exclusive Representative: MARTIN GOODMAN, 36 Central Park South, New York City PL 1-3555

JOHN CANNON

announcer



Warmest Wishes To All

● *Radio Registry*

CARL REINER

"SID CAESAR INVITES YOU"

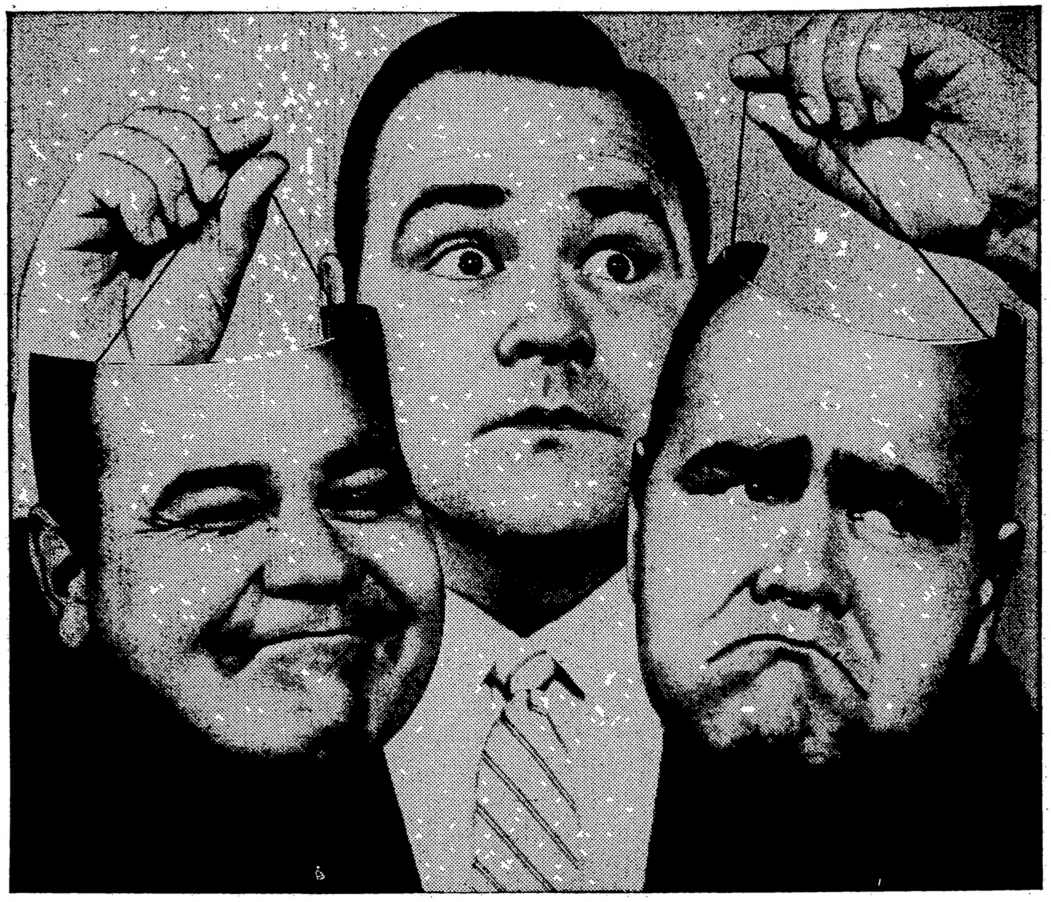
ABC-TV First Show January 26th

GOODSON TODMAN

PRODUCTIONS

CREATIVE PROGRAMMING

41 East 57 Street • New York 22, N. Y. • Plaza 1-0600
449 South Beverly Drive • Beverly Hills, Calif. • Crestview 4-7357



JONATHAN WINTERS

Exclusive Representative MARTIN GOODMAN 36 Central Park South, New York—PLaza 1-3555

HUGH DOWNS

- ★ NBC-TV
  "ARLENE FRANCIS SHOW"

  JACK PAAR'S "TO-NIGHT"

- ★ NBC-RADIO
  "MONITOR"

Exclusive Representative:
MARTIN GOODMAN
36 Central Park So.
PL 1-3555

Congratulations VARIETY
— Miss Frances

DR. FRANCES HORWICH

"DING DONG SCHOOL"

WGN-TV, Chicago

11% of all network TV between 8 and 11 p.m.

will be filled this season by J. Walter Thompson clients

MONDAY

Suspicion
for Ford
NBC (alt.)

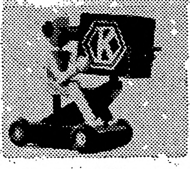
TUESDAY

Eve Arden
for Lever
CBS (alt.)

WEDNESDAY

Ozzie & Harriet
for Kodak
ABC

Father Knows Best
for Scott/Lever
NBC



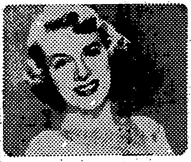
Kraft TV Theater
for Kraft
NBC

THURSDAY

Zorro
for Seven-Up
ABC (alt.)

The Real McCoys
for Sylvania
ABC

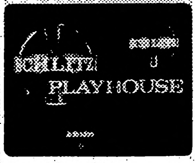
The Ford Show
starring
Tennessee Ernie Ford
for Ford—NBC



The Lux Show
starring
Rosemary Clooney
for Lever—NBC

FRIDAY

Dick Powell's
Zane Grey Theater
for Ford—CBS (alt.)



Schlitz Playhouse
for Schlitz
CBS

SATURDAY

Have Gun—
Will Travel
for Lever—CBS (alt.)

Gisele MacKenzie
for Scott
NBC (alt.)

SUNDAY

Ed Sullivan
for Kodak
CBS (alt.)

Steve Allen
for Pharma-Craft
NBC (alt.)

Special shows

THE BOB HOPE SHOW
for Johnson Motors Division
8 one-hour shows

THE LUCILLE BALL-
DESI ARNAZ SHOW
for Ford
6 one-hour shows

J. WALTER THOMPSON COMPANY

New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Washington, D. C., Miami, Montreal, Toronto, Mexico City, San Juan, Buenos Aires, Montevideo, São Paulo, Rio de Janeiro, Santiago (Chile), Lima, London, Paris, Antwerp, Frankfurt, Milan, Johannesburg, Cape Town, Bombay, Calcutta, New Delhi, Madras, Tokyo, Manila, Sydney, Melbourne, Porto Alegre, Nairobi, Durban, Port Elizabeth, Karachi, Ceylon

Julia Meade

Personal Management:
AARON B. STEINER

Jaime del Valle

SPG

"THE LINEUP"
"SAN FRANCISCO BEAT"

WCD

PRODUCERS
of the
FINEST in FILMS
Say
Thank You
To Our Friends
at

The Advertising Council - N. W. Ayer & Son, Inc., - Baker Advertising Agency, Ltd., Toronto - Ted Bates & Co., Inc. - Batten, Barton, Durstine & Osborn, Inc. - Benton & Bowles, Inc. - Calkins & Holden, Inc. - Compton Advertising, Inc. - Cunningham & Walsh, Inc. - Donahue & Coe, Inc. - Doyle, Dane, Bernbach, Inc. - Erwin Wasey, Ruthrauff & Ryan - Fuller & Smith & Ross, Inc. - Norman Gladney - Grant Advertising, Inc. - McCann-Erickson, Inc. - Morse International, Inc. - Norman, Craig & Kummel, Inc. - Seagram Distillers Co. - Raymond Spector Co., Inc., - Sullivan, Stauffer, Colwell & Bayles, Inc. - Sun Oil Co. - Young & Rubicam, Inc.

You've Given Us a Good Year of 1957
May We Wish You a Healthy, Happy and Prosperous 1958

WONDSEL, CARLISLE & DUNPHY, INC.
1600 Broadway, New York 19, N. Y.
Circle 7-1600

Best Wishes on Your 52nd Anniversary

Milton Berle

BILL NIMMO

Starring . . .

"KEEP IT IN THE FAMILY"

Saturdays 7-7:30 P.M.

ABC-TV

•

"DO YOU TRUST YOUR WIFE?"

Monday thru Friday 3:30-4 P.M.

ABC-TV

Management

FRANK COOPER ASSOCIATES

JUDY LYNN

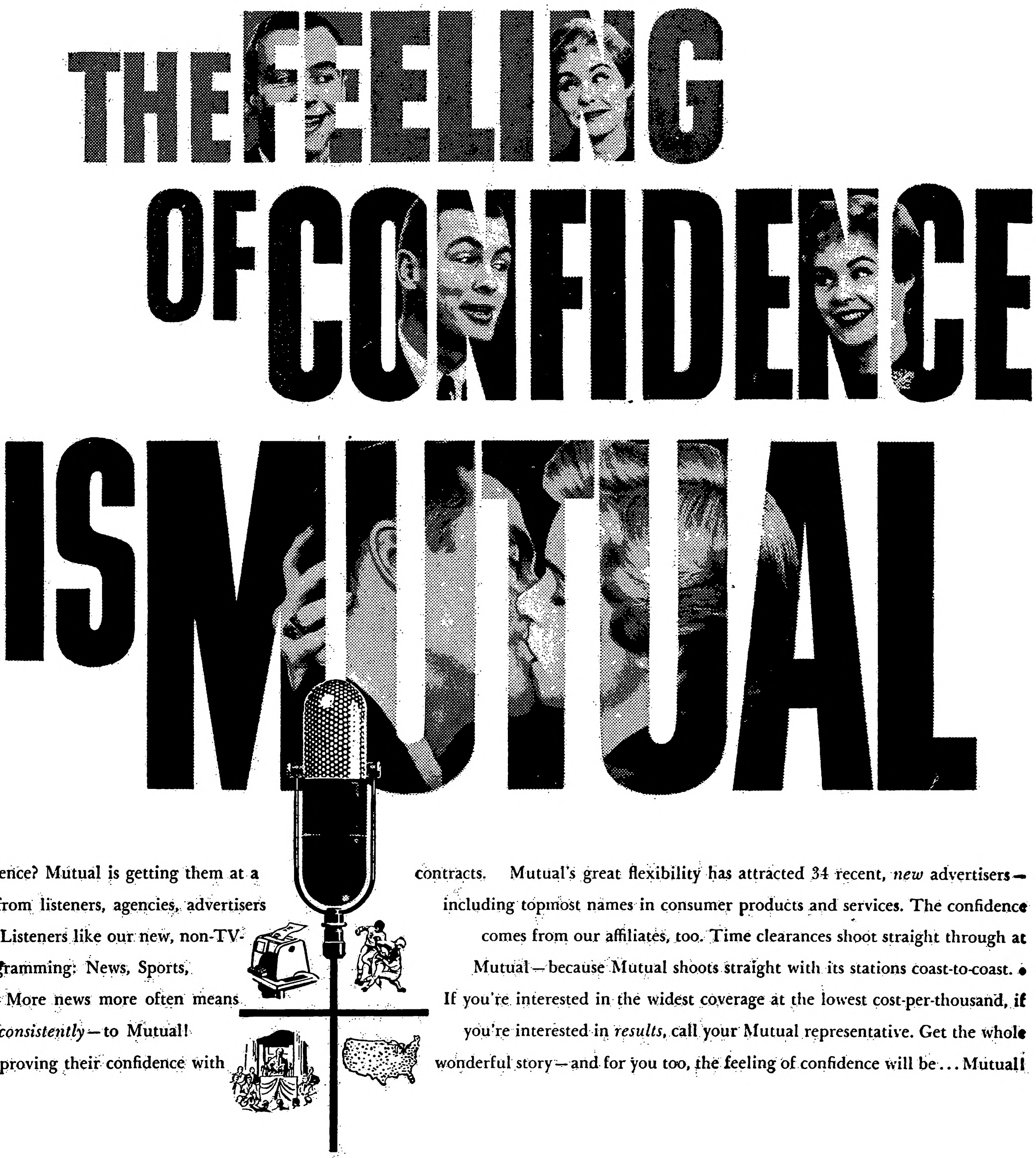
SINGING STAR
— of —
"THE BIG PAYOFF"
for the
COLGATE-PALMOLIVE CO.
Monday through Friday 3:00 - 3:30 P.M. CBS-TV
Direction: WILLIAM MORRIS AGENCY

Congratulations

VARIETY

BRYNA RAEBURN

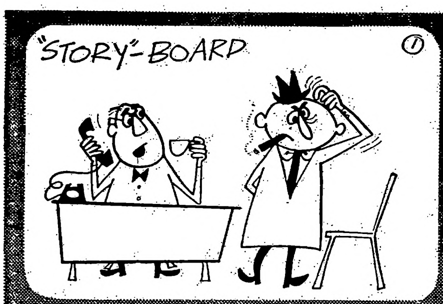
RADIO REGISTRY MU 8-6600



Votes of confidence? Mutual is getting them at a landslide rate from listeners, agencies, advertisers and affiliates. • Listeners like our new, non-TV-competing programming: News, Sports, Special Events. More news more often means more listeners *consistently*—to Mutual!

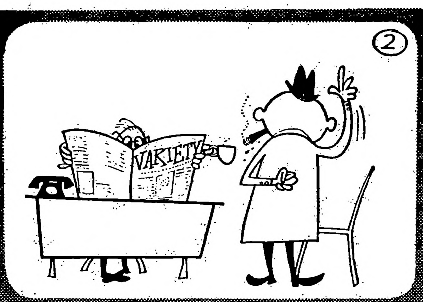
Agencies are proving their confidence with contracts. Mutual's great flexibility has attracted 34 recent, *new* advertisers—including topmost names in consumer products and services. The confidence comes from our affiliates, too. Time clearances shoot straight through at Mutual—because Mutual shoots straight with its stations coast-to-coast. • If you're interested in the widest coverage at the lowest cost-per-thousand, if you're interested in *results*, call your Mutual representative. Get the whole wonderful story—and for you too, the feeling of confidence will be... Mutual!

MUTUAL
BROADCASTING SYSTEM



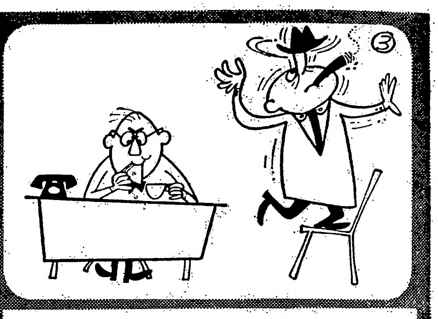
AGENT*: I checked on it ... they took a half page. He should too. It'll cost ... uh ...

PUBLICIST: Well, it'll be a bite. But it's worth it. The thing is: what's he going to put in it?



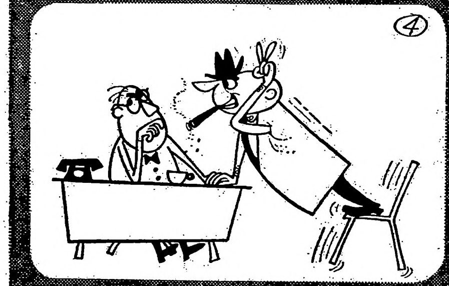
AGENT: Uh ... Lemme* see what the others did.

PUBLICIST: Well, I can tell you right now he should have more than a lot of white space and a little John Wayne in the middle.



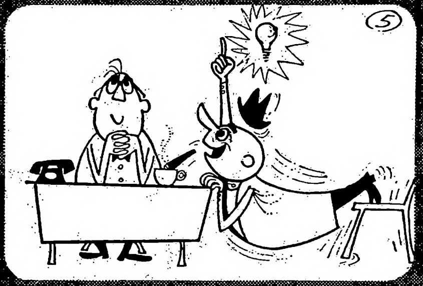
AGENT: (Picking at Prune Danish.) Hmm ... Should mention the Challenge ... But no hard sell!

PUBLICIST: Yeah, but can't we sneak in that he sings a little ... acts ... does a little comedy? Know what I mean?



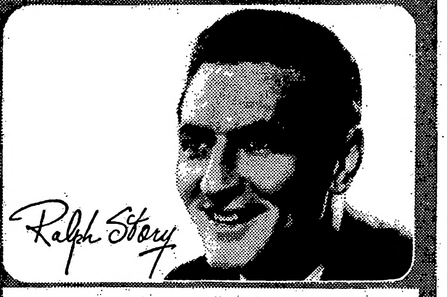
AGENT: I don't know ... 'Course Marty** is supposed to push that in the east ... but it would be nice ...

PUBLICIST: Hey, how about the shot of him on the donkey?



AGENT: Nah ... Revlon or Kent might not like it. Better stick with pleasant stuff, like the Canada Dry.

PUBLICIST: Wait, I've got it! ... STORY ... STORYBOARD! AND IN THE LAST PANEL ...



RALPH STORY

$64,000 CHALLENGE (and more!)

* Harold Jovien, Premiere Artists
1046 Carol Drive, Hollywood, Calif.

** Martin Goodman Associates
36 Central Park South, NYC

JACK BARRY
DAN ENRIGHT

667 MADISON AVENUE • NEW YORK 21, N. Y.

represented by mca

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

A.F.L. - C.I.O.

Representing Craftsmen Employed in Production, Distribution and Exhibition in the Entertainment Field

RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

SUITE 1900
1270 AVENUE OF THE AMERICAS NEW YORK 20, N. Y.

YOUNG & RUBICAM, INC.

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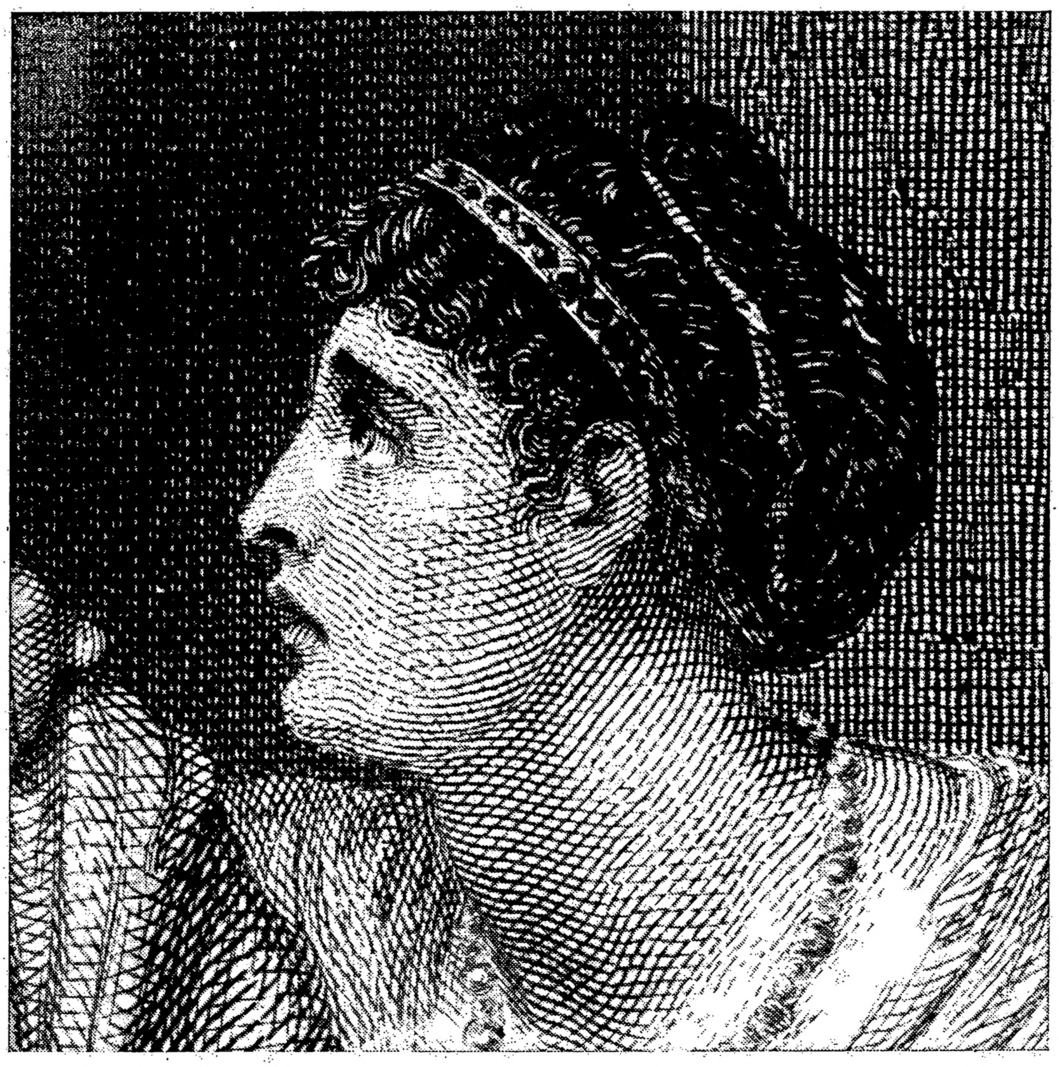


This is Caesar's wife.

She is above suspicion.

Let us not forget that advertising, in addition to its responsibility for selling goods, also has a public responsibility.

Both responsibilities are met best only when advertising, as Caesar's wife, is of unquestioned integrity.

MITCHELL AYRES

Musical Director

THE PERRY COMO SHOW

DICK STARK . . .

Speaking for the Sponsor:

"WHAT'S MY LINE?"
"GUNSMOKE"
"LEAVE IT TO BEAVER"
"THE PATRICE MUNSEL SHOW"
"WELLS FARGO"
"COMEDY TIME"

PETER BIRCH

Director-Choreographer
CBS-TV

"CAPTAIN KANGAROO"

JACK HURDLE

PRODUCER-DIRECTOR

The Robert Q. Lewis Show
8 to 8:30 P.M. Daily
Saturdays, 11:05 to 12 A.M.

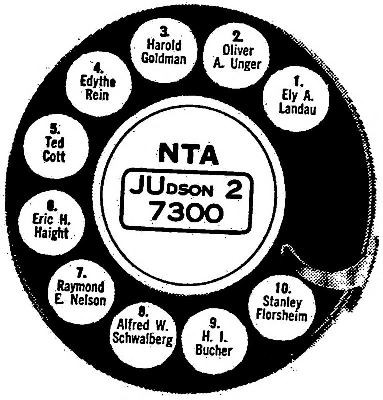
NTA
JUdson 2
7300
ABC 2
DEF 3
GHI 4
JKL 5
MNO 6
PRS 7
TUV 8
WXY 9
0 OPERATOR
1

If you don't call us*... we'll call you...

Hello! Our bosses and all of us at NTA just want to wish VARIETY and all our friends the best year of all. It looks like the best year in NTA's history, too. You'll be hearing from us. But meanwhile, if you want to get through to us...

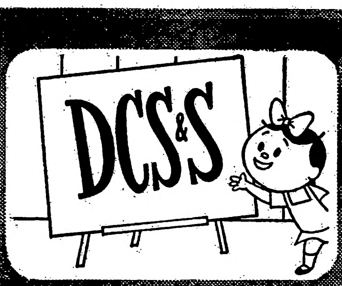
*Please note our new 'phone number in New York—JUdson 2-7300—and our new address—The Coliseum Tower, 10 Columbus Circle, New York 19, N.Y.

Secretaries to...


NTA
JUdson 2
7300

1. Ely A. Landau
2. Oliver A. Unger
3. Harold Goldman
4. Edythe Rein
5. Ted Cott
6. Eric H. Haight
7. Raymond E. Nelson
8. Alfred W. Schwalberg
9. H. I. Bucher
10. Stanley Florsheim

...to say the best of everything from all of us at NTA!



NOW AT 530 FIFTH AVE.

AUDIO: LITTLE GIRL: MY DADDY SAYS TO TELL YOU THAT DOHERTY, CLIFFORD, STEERS & SHENFIELD —A LONG NAME—IS NOW..

...AT 530 FIFTH AVENUE—A SHORT WALK FOR MOST OF YOU. I'VE SEEN THE BRIGHT NEW OFFICES. HOW ABOUT YOU?

Come see us...
the whole Radio + T.V. gang!

Hal James
Russ Ambruster
Bob Nathe
Millie Jackson
Tracy Samuels
Bill Wall

Harry Bressler
Dick Strome
Davidyne Saxon
Bernice Brilmayer
Hal Gerhardt
Jim Lynch

Don Quinn
Sam Vitt
Bob Widholm
Rita Nachem
Elaine Breakstone
Ruth Koehler

DOHERTY, CLIFFORD, STEERS & SHENFIELD, INC.
Advertising

530 FIFTH AVENUE, NEW YORK 36, N. Y. YUKON 6-6500

Sidney Lumet

ARTHUR PENN

WILLIAM O. HARBACH
PRODUCER

DWIGHT A. HEMION
DIRECTOR

THE STEVE ALLEN SHOW

GREETINGS TO VARIETY

ALAN M. FISHBURN

TV • RADIO • STAGE • FILMS

333 North Michigan Avenue, Chicago 1, Illinois

Arnold

Stang

Eddie Fisher

Anniversary Greetings

PEGGY WOOD

DON RICHARDSON

Director

U.S. STEEL HOUR
(Live)

"MAMA"
(Film)

MAX LIEBMAN PRODUCTIONS INC.

HAVE A HAPPY

CAROL REED

Monday thru Saturday
WCBS-TV

RAIN OR SHINE
LATE WEATHER
SIX O'CLOCK REPORT

Yours In All Kinds of Weather

P. J. HOFF

CBS Weatherman
IN CHICAGO

Congratulations VARIETY

from

JUD LAIRE

Symbol of fine television films

OFFICIAL FILMS INC.

The Adventures of Robin Hood
Sir Lancelot
The Buccaneers
Sword of Freedom
Vagabond
The Big Story
Decoy
Errol Flynn Theatre
My Little Margie
Star Performance
The American Legend
Trouble With Father
The Star And The Story
Dateline Europe
Overseas Adventure
Cross Current
Rocky Jones, Space Ranger
My Hero
Colonel March of Scotland Yard
The Hunter
Willy
The Scarlet Pimpernel

NEW YORK • ATLANTA
BEVERLY HILLS • CHICAGO
DALLAS • MINNEAPOLIS
SAN FRANCISCO • ST. LOUIS

Congratulations

JEANNIE CARSON

1957

Starred in

"HEY JEANNIE!"

TV Series — CBS

Guest Starred on

GENERAL ELECTRIC THEATRE ● WAGON TRAIN
JANE WYMAN THEATRE ● ED SULLIVAN SHOW
GEORGE GOBEL SHOW ● TENNESSEE ERNIE FORD SHOW

IN PREPARATION

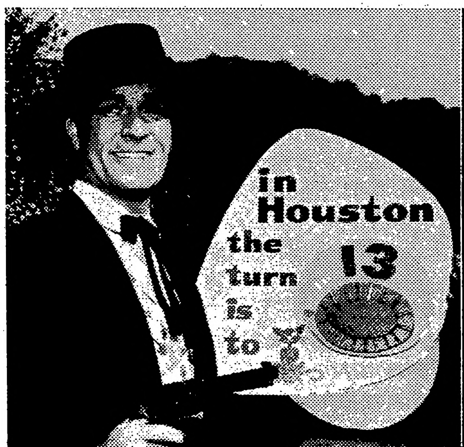
Television
"THE JEANNIE CARSON SHOW"

Motion Pictures
"ROCKETS GALORE"
J. Arthur Rank

MERT KOPLIN

Producer

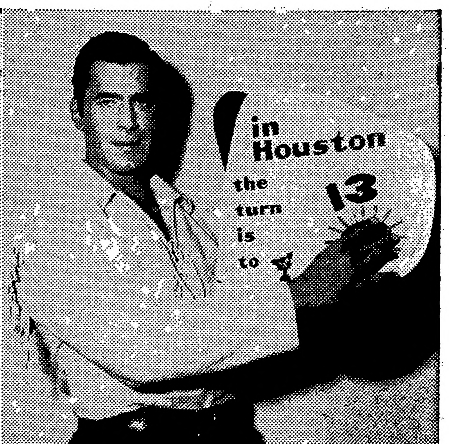
"$64,000 Question"


in
Houston
the
turn
is
to
13

KTRK-TV, channel 13

in
Houston
the
turn
is
to
13

KTRK-TV, channel 13


in
Houston
the
turn
is
to
13

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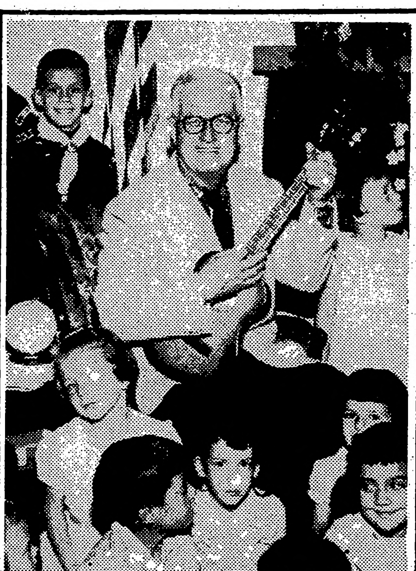

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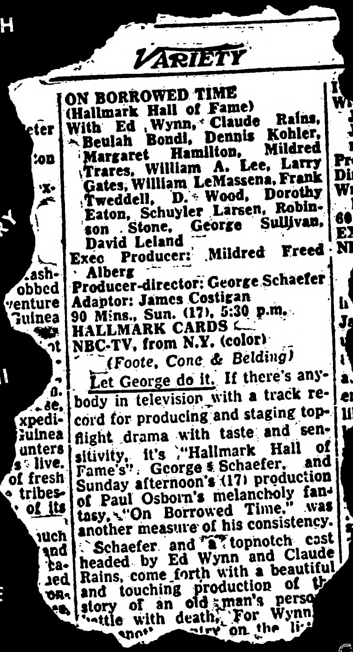

VARIETY

ON BORROWED TIME
(Hallmark Hall of Fame)
With Ed Wynn, Claude Rains, Beulah Bondi, Dennis Kohler, Margaret Hamilton, Mildred Trares, William A. Lee, Larry Gates, William LeMassena, Frank Tweddell, D. Wood, Dorothy Eaton, Schuyler Larsen, Robinson Stone, George Sullivan, David Leland
Exec Producer: Mildred Freed Alberg
Producer-director: George Schaefer
Adaptor: James Costigan
90 Mins., Sun. (17), 5:30 p.m.
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Let George do it. If there's anybody in television with a track record for producing and staging top-flight drama with taste and sensitivity, it's "Hallmark Hall of Fame's" George Schaefer, and Sunday afternoon's (17) production of Paul Osborn's melancholy fantasy, "On Borrowed Time," was another measure of his consistency.

Schaefer and a topnotch cast headed by Ed Wynn and Claude Rains, come forth with a beautiful and touching production of th story of an old man's perso ttle with death. For Wynn ... on the li

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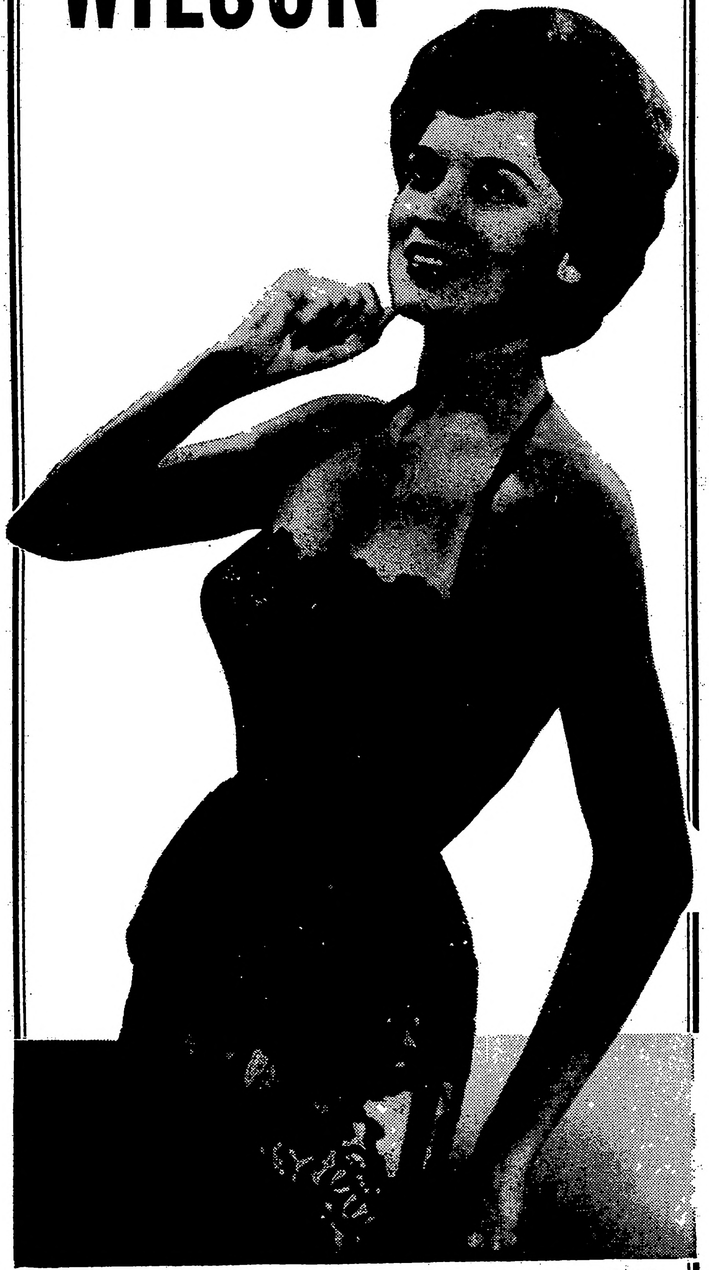

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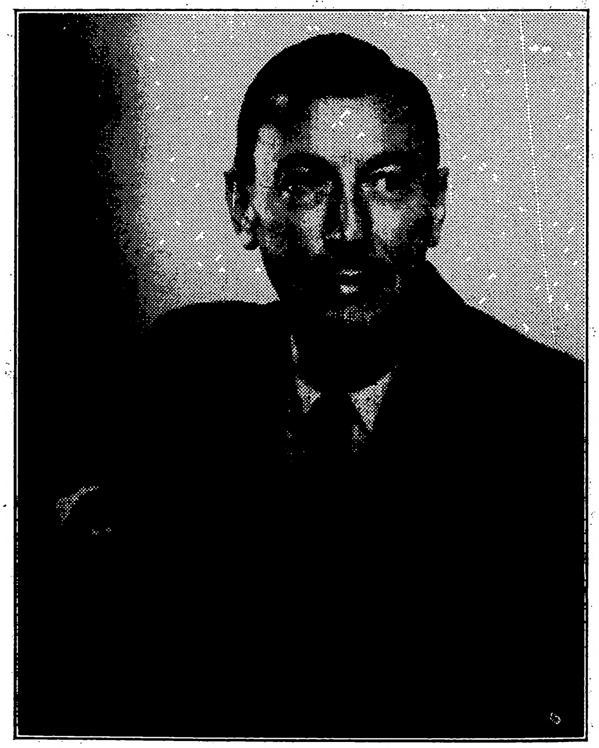

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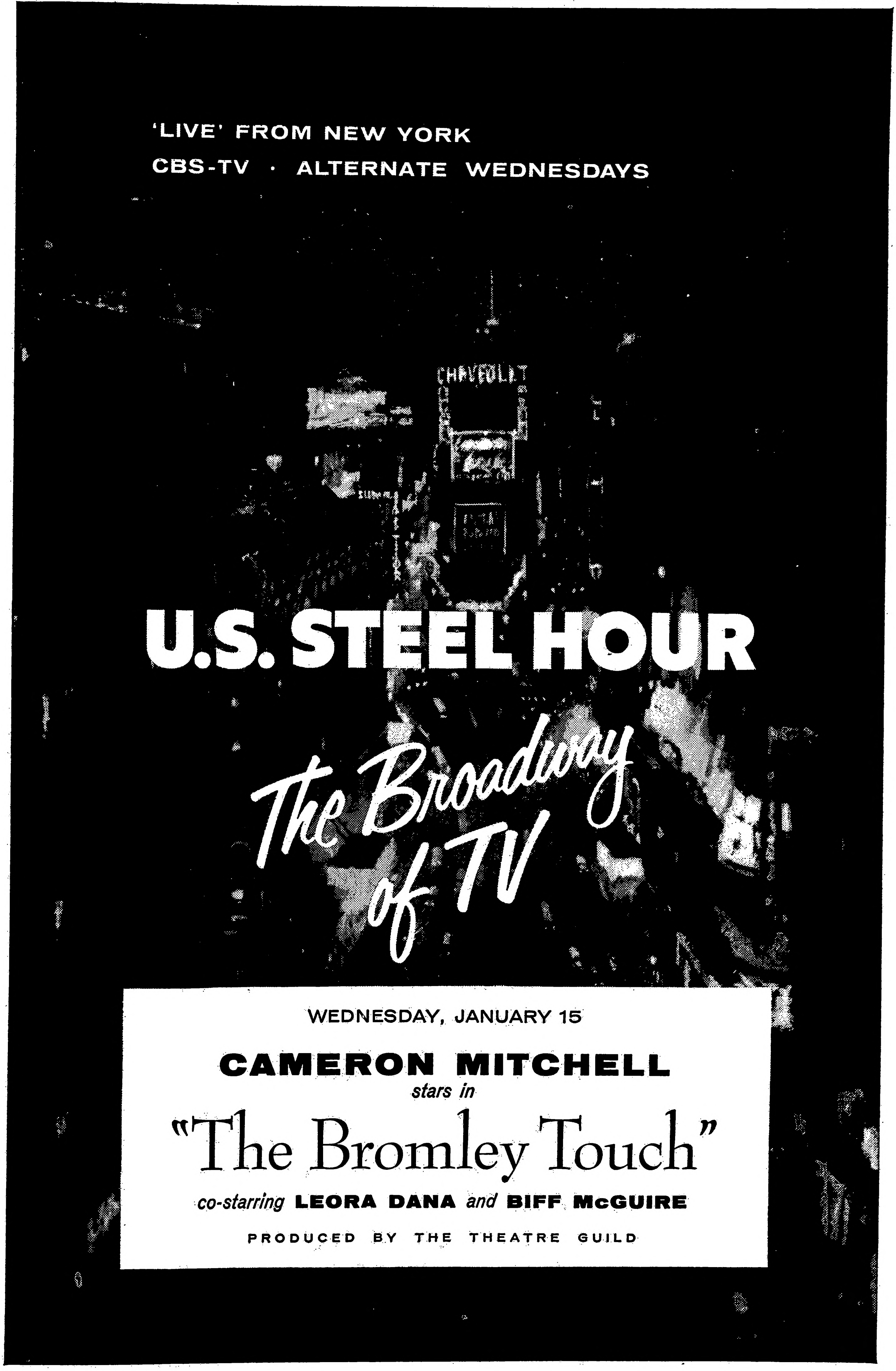

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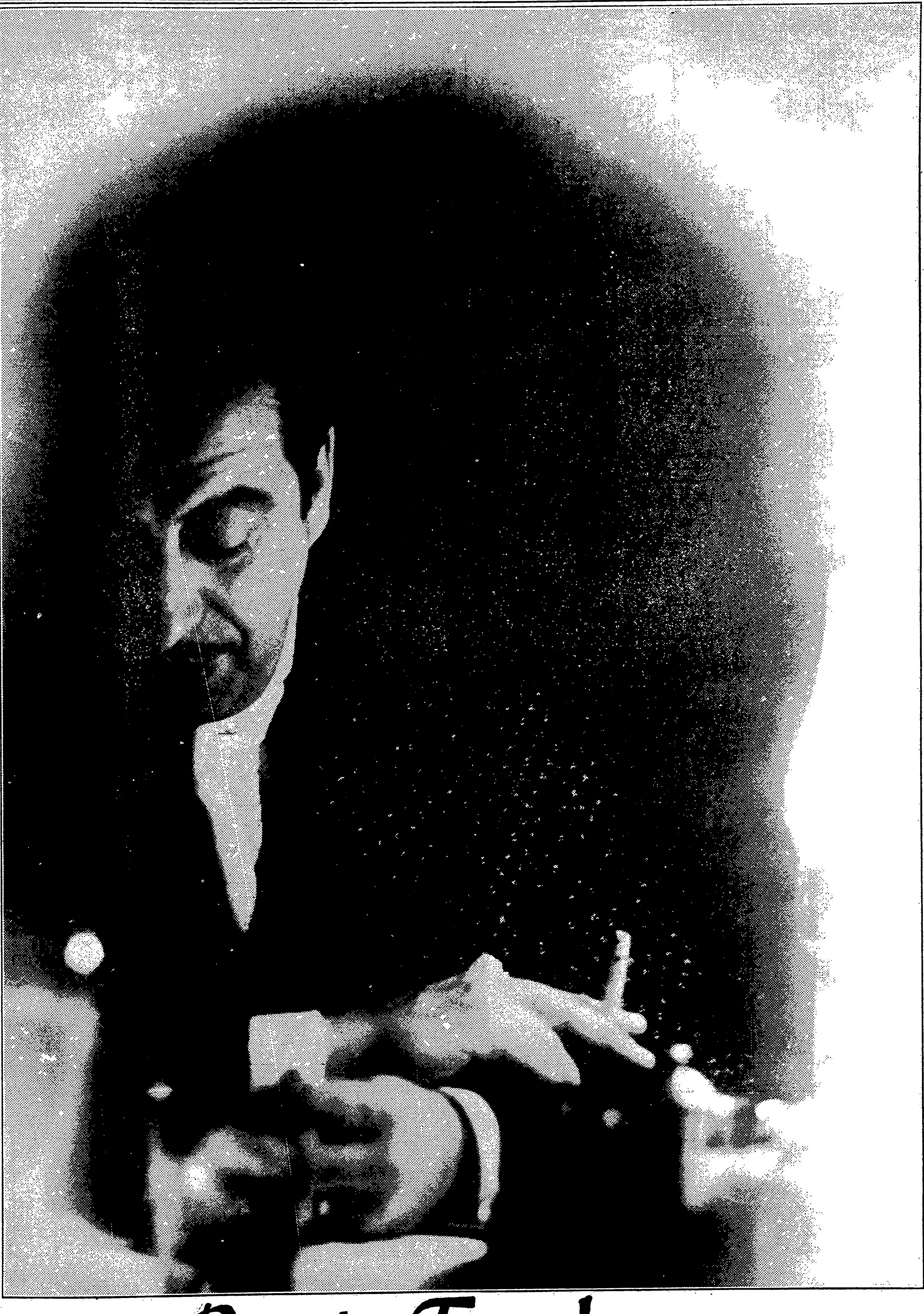

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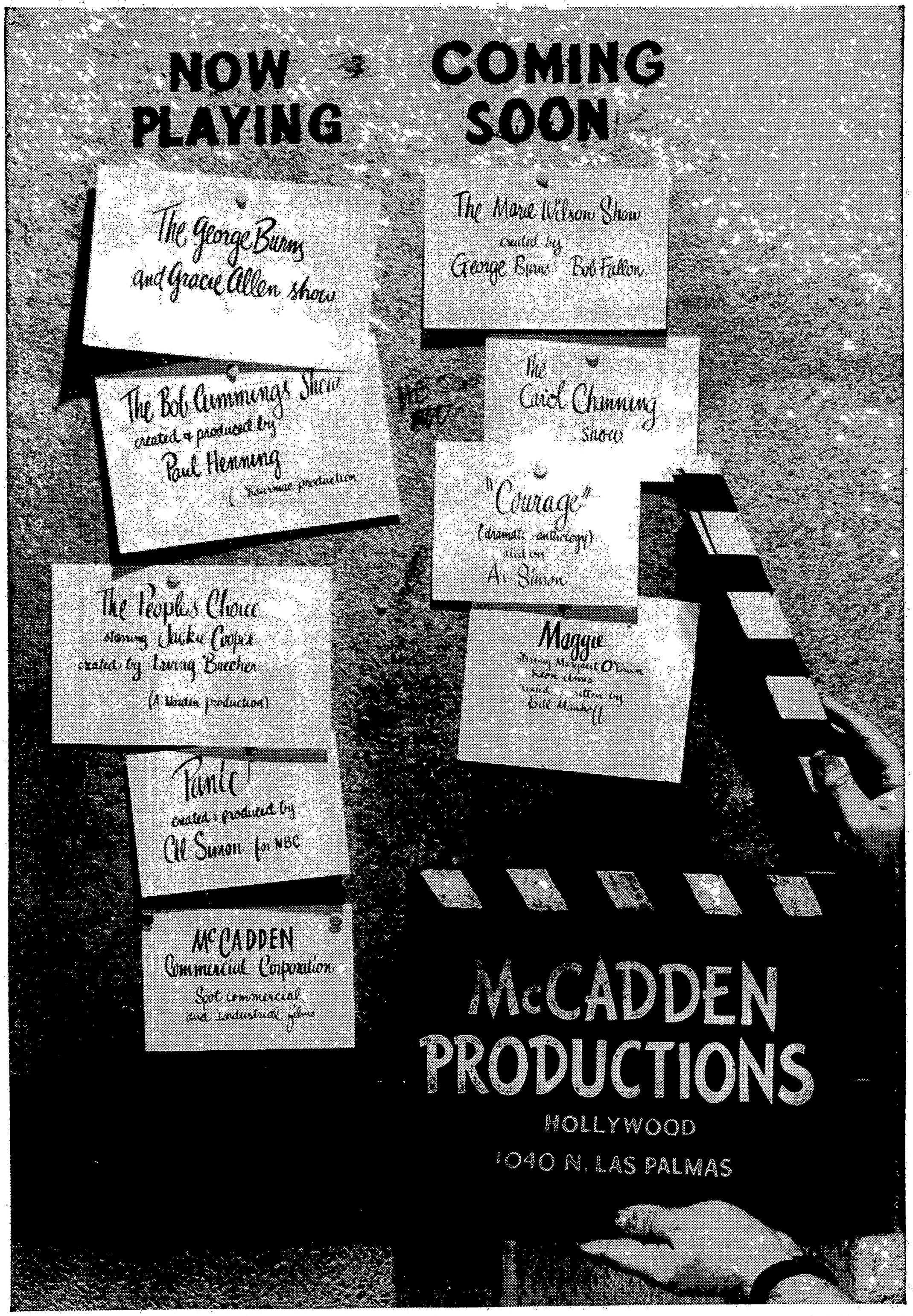
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JOSEPH GALLICCHIO

Music Director,
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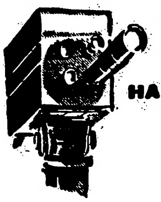

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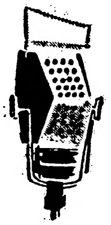

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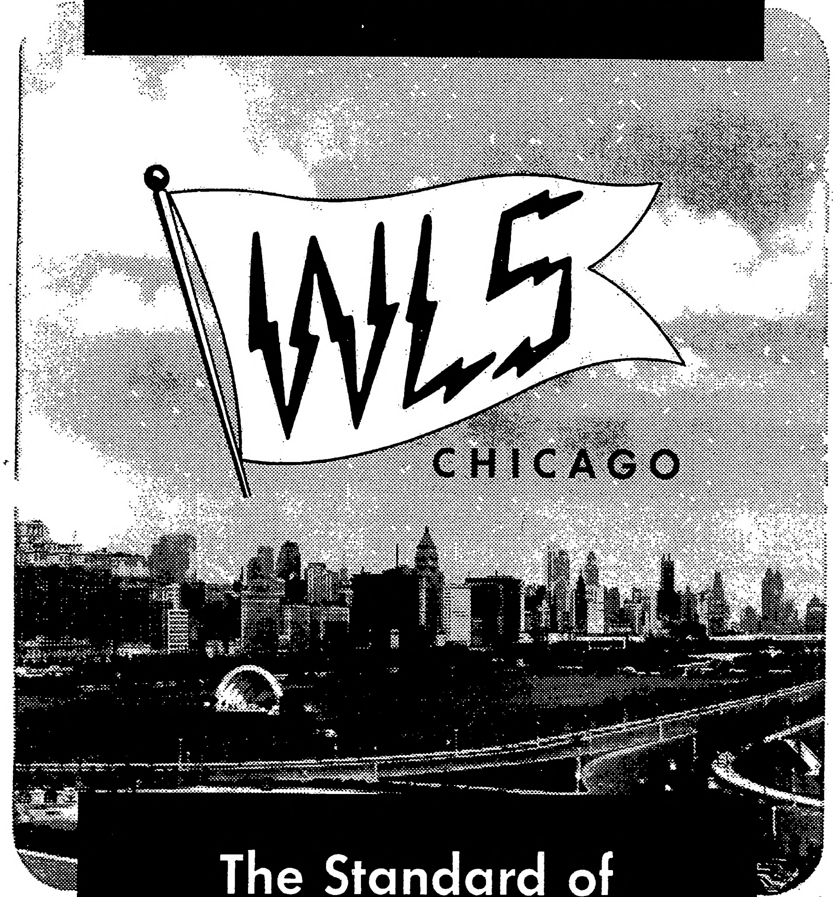

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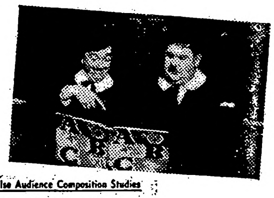

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ON ITS 52nd ANNIVERSARY

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VARIETY: 52nd

and

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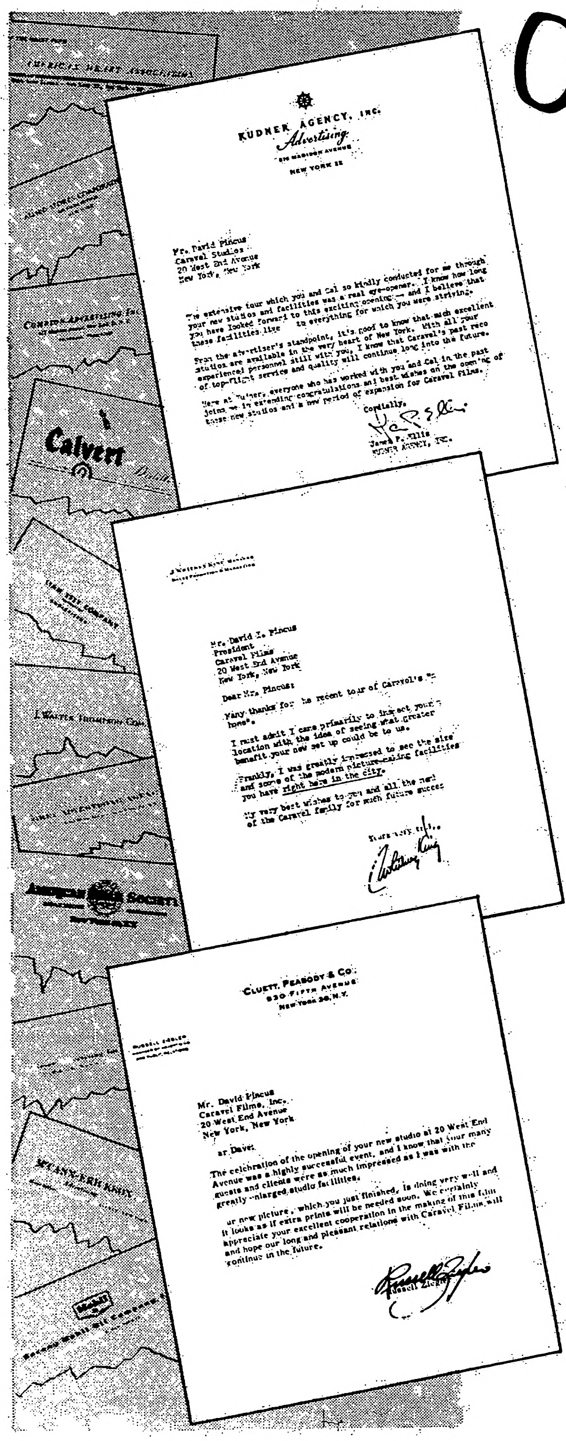
Many thanks to all who made it possible!

Don McNeill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NEW YORK 22

Mr. David Pincus
Caravel Studios
20 West End Avenue
New York, New York

The extensive tour which you and Cal so kindly conducted for me through your new studios and facilities was a real eye-opener. I know how long you have looked forward to this exciting opening — and I believe that these facilities live to everything for which you were striving.

From the advertiser's standpoint, it's good to know that such excellent studios are available in the very heart of New York. With all your experienced personnel still with you, I know that Caravel's past reco of top-flight service and quality will continue long into the future.

Here at Kudner, everyone who has worked with you and Cal in the past joins me in extending congratulations and best wishes on the opening of these new studios and a new period of expansion for Caravel Films.

Cordially,

James P. Ellis
KUDNER AGENCY, INC.

Mr. David I. Pincus
President
Caravel Films
20 West End Avenue
New York, New York

Dear Mr. Pincus:

Many thanks for the recent tour of Caravel's ne home.

I must admit I came primarily to inspect your location with the idea of seeing what greater benefit your new set up could be to us.

Frankly, I was greatly impressed to see the size and scope of the modern picture-making facilities you have right here in the city.

My very best wishes to you and all the mem of the Caravel family for much future succes

Yours very truly,

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530 FIFTH AVENUE
NEW YORK 36, N.Y.

RUSSELL ZIEGLER

Mr. David Pincus
Caravel Films, Inc.
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New York, New York

ar Dave:

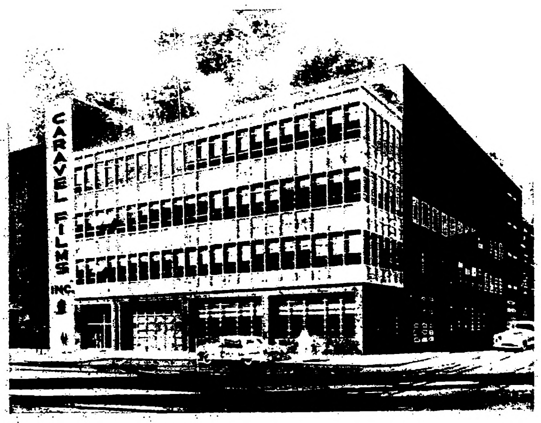
The celebration of the opening of your new studio at 20 West End Avenue was a highly successful event, and I know that your many guests and clients were as much impressed as I was with the greatly enlarged studio facilities.

ur new picture, which you just finished, is doing very well and it looks as if extra prints will be needed soon. We certainly appreciate your excellent cooperation in the making of this film and hope our long and pleasant relations with Caravel Films will continue in the future.

Russell Ziegler

Opening to Rave Reviews

AND SET FOR A LONG RUN...



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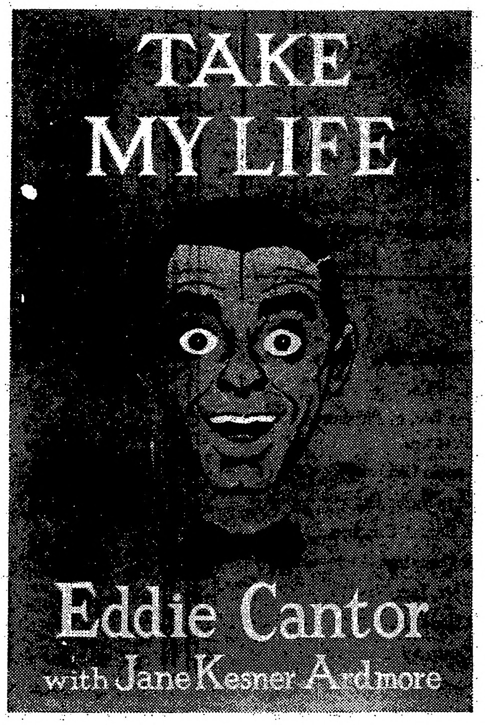
Congratulations to VARIETY

From EDDIE CANTOR And His 2 Best Sellers



Doubleday & Co., $3.95
16 Weeks on N.Y. Herald Tribune
Best Seller List

LATEST RECORDS

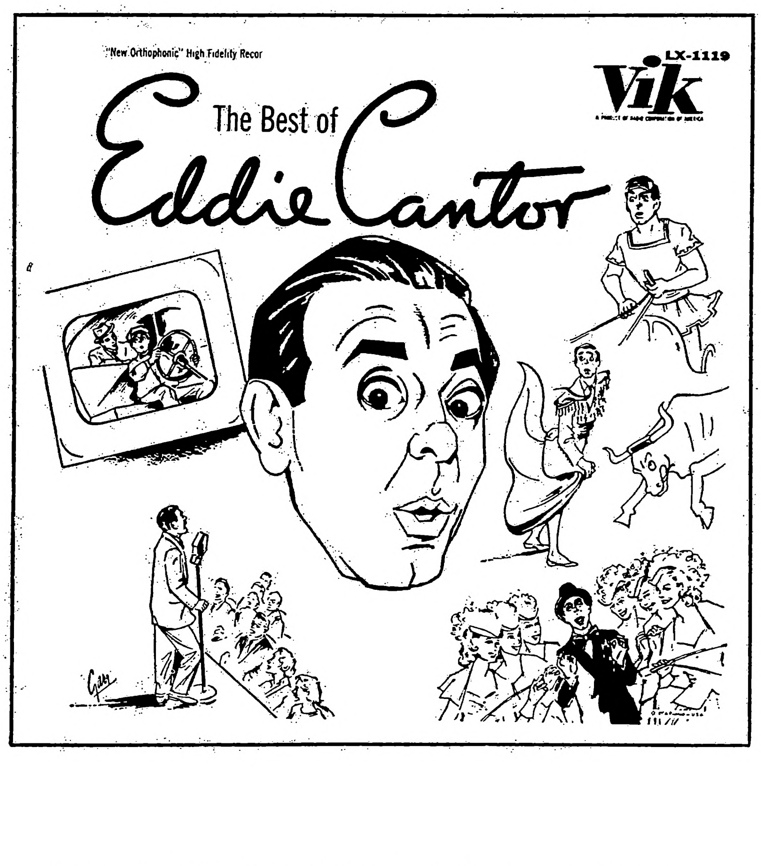
"THE BEST OF EDDIE CANTOR"—(Vik album). "Gee," said a young friend listening to this album, "I didn't realize that Cantor was this good." This teen-ager was "discovering" an artist who at 65 has been in show business most of his life. But Cantor fans who go back to his vaudeville days will have their memories happily refreshed. Others will realize that Eddie Cantor is more than a clap-hands-jump-up-and-sing-"Susie"-routine. Through a dozen songs, bridged by a narrative, Cantor proves to be a guy of many moods—sweet, hot, corny—but still surprisingly cool. Among his selections: "Susie," "Makin' Whoopee" and "Ida."

—N. Y. Journal-American

This is the way the album comes out: A lot of music and a little of the big story of Eddie Cantor, winding up with "Ida," a tribute to his wife. It's one of the few things of its kind that really comes off.

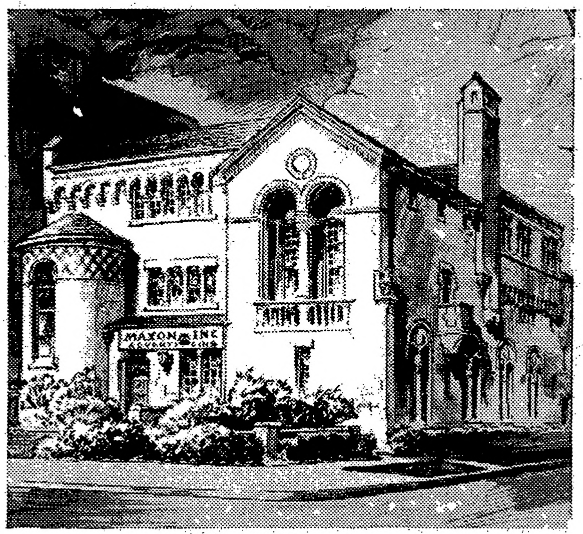
"The Best of Eddie Cantor" is a welcome island in a swamp of wax.

—Cleveland News


"New Orthophonic" High Fidelity Recor
LX-1119
Vik
The Best of
Eddie Cantor

"The Best of Eddie Cantor" (Vik): Eddie Cantor, one of show biz's living legends, has compiled the top dozen songs he's done over the past 50 years into a tiptop LP Cantor, who intros most of the numbers with a brief historical setting, delivers with a full, resonant voice that shows little of time's wear. Henri Rene's orch and Bill Thompson's chorus supply fine backing. Cantor's wife, Ida, wrote the liner note to this attractive package.

—Variety



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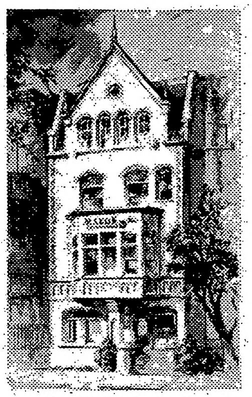
NEW YORK



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Director

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With ART BAKER

Starting January 11

NBC-TV

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A BRIEF MESSAGE
FROM OUR SPONSOR!

Most times an agency speaks for the sponsor. Sometimes the sponsor speaks for the agency. The clients listed below—and their programs—tell you a lot about Compton's success in television.

AMERICAN CAN COMPANY
Cans and Fiber Containers
"Douglas Edwards With the News"

GOODYEAR TIRE & RUBBER COMPANY
Neolite
"A Turn of Fate"
(Goodyear Theater)

PROCTER & GAMBLE
Big Top Peanut Butter, Blue Dot, Crisco, Cascade, Comet, Drene, Duncan Hines, Duz, Gleem, Ivory Soap, Ivory Flakes
"The Life and Legend of Wyatt Earp"
"The Guiding Light"
"Tic-Tac-Dough"
"This Is Your Life"
"Queen for a Day"
"Matinee Theater"
"The Brighter Day"
"Loretta Young"
"Meet McGraw"
"As the World Turns"
"Comedy Time"

REMINGTON RAND
Remington Typewriters
"Leave It to Beaver"
"What's My Line?"

SOCONY MOBIL OIL COMPANY
Gasoline, Oil and Accessories
"Trackdown"

STANDARD BRANDS INC.
Instant Chase & Sanborn Coffee, Regular Chase & Sanborn Coffee
Art Linkletter's "House Party"
"Tic-Tac-Dough"
"Queen for a Day"
"The Verdict Is Yours"
"The Edge of Night"

STERLING DRUG, INC.
Fizrin
"Truth or Consequences"
"The Price Is Right"
"Treasure Hunt"

COMPTON ADVERTISING, INC.

NEW YORK ● HOLLYWOOD ● CHICAGO ● SAN FRANCISCO ● MILWAUKEE

TEX ANTOINE

and UNCLE WETHBEE

In Our Ninth Year
TELEVISION
11:10 P.M.
WRCA-TV
Monday thru Friday
Brought to You by
CON-EDISON
AND
OLOGY ENDEAVORS, Inc.

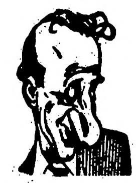
★ ★

NBC RADIO WRCA
12 Noon to 2 P.M.

DALE HARRISON

Chief Writer: "JUST ENTERTAINMENT"
THE PAT BUTTRAM SHOW
CBS Radio Network—158 Stations
Five Times Weekly
For Wm. Wrigley Jr. Co.—2d Year

65 East Oak Street, Chicago ● WHitehall 3-0425



Mgt.: William Morris Agency

---

play at the TROPICANA
where you are king!

You'll revel in royal treatment at Tropicana, "King of Clubs." Dine and dance among exotic trees under the stars. See the spectacular shows (two *different* ones nightly). Visit Lefty Clark's magnificent new glass-enclosed casino. It all adds up to a delightful experience!

Send for FREE souvenir

TROPICANA *Havana, Cuba*

"THE COUPLE NEXT DOOR"

Starring

PEG LYNCH and ALAN BUNCE

Written by
PEG LYNCH

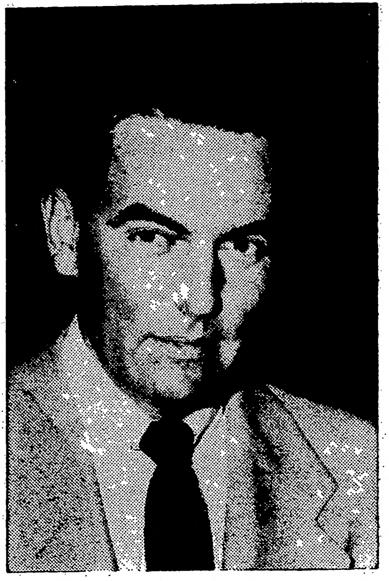
Produced by
WALTER HART

> "Peg Lynch and Alan Bunce, who used to be TV's 'Ethel and Albert' (and there may be some films still around to prove it), start all over again on CBS radio Monday as 'The Couple Next Door.' They're on—and this is a rarity—twice daily to accommodate both afternoon and evening listeners (at 2:30 p.m. and 7:30 p.m.) in a 15-minute format. And welcome back, even if we can't see you."

CBS-RADIO

Monday thru Friday
2:30 to 2:45 P.M.

Thank You
BOB WILLIAMS
New York Post



KEVIN KENNEDY

Chemical Corn Exchange Bank

7 P.M. WORLD NEWS
MONDAY *thru* FRIDAY
WPIX
MU 2-6500

HARFIELD WEEDIN

Associate Producer

RALPH EDWARDS'
END OF THE RAINBOW
With ART BAKER

Starting January 11

NBC-TV

Management: HAROLD JOVIEN
PREMIERE ARTISTS & PRODUCTIONS AGENCY
Sunset and Carol, Hollywood 46, Calif.

DOROTHY DRAPER
Brings You
A New Luxury
at the
Arlington
HOTEL and BATHS
HOT SPRINGS NATIONAL PARK, ARKANSAS

High blood pressure? Taut nerves? Arthritis? Rheumatism? Are these your symptoms? Then relax in the soothing radioactive thermal waters at this spa. At the Arlington relaxation and luxury are yours. The new Dorothy Draper decor is yours to enjoy.

write for your
color folder

The Arlington

R. E. McEACHI ,
General Manager

FAMILY FILMS, INC.

Motion Pictures for Church and TV

5823 Santa Monica Blvd.
Hollywood 38, Calif.

Greetings from

Francois Pope's "Creative Cookery"

WBKB ● ABC-TV ● Chicago

VAN ALEXANDER

Musical conductor-arranger
"GUY MITCHELL SHOW"
ABC-TV

●

Original Score
"BABY FACE NELSON"
Starring Mickey Rooney
United Artists Release

●

CAPITOL RECORDS
Personal Conductor for
GORDON MacRAE

Management: HAROLD JOVIEN, Hollywood

FRAN IRVIN

Television's Most Appealing
Commercial Personality

CURRENTLY
"THE MAX FACTOR GIRL"

• —

The Guy Mitchell Show

Mgt.: HAROLD JOVIEN, Hollywood

HARRY BABBITT

"THE HARRY BABBITT SHOW"

currently in its 8th year, CBS network, sponsored by America's outstanding products:

Pall Mall Cigarettes
Whitehall Pharmacals
Chet's Frozen Foods
S&W Fine Foods
Instant Fels Naptha
Hill's Bros. Coffee
Girard's Dressing
Lyden Chicken Products

Management: HAROLD JOVIEN, Hollywood

BOB LEHMAN

DIRECTOR

"TRUTH OR CONSEQUENCES"
DAYTIME
NBC-TV

Management: HAROLD JOVIEN, Hollywood

JIM HOBSON

DIRECTOR

LAWRENCE WELK TELEVISION SHOWS

ABC-TV

Management: HAROLD JOVIEN, Hollywood

JERI SOUTHERN

"Poetess of Modern Song"

TELEVISION
GUEST APPEARANCES

Roulette Records

Mgt.: HAROLD JOVIEN, Hollywood

The INA RAY HUTTON TV SHOW

Represented by
HAROLD JOVIEN, Hollywood

DICK WHITTINGHILL

Consistently the highest rated radi
TV personality in L. A.

KMPC every morning
KTTV every afternoon

TV FILMS:
"PEOPLE'S CHOICE"
"DRAGNET"

MOTION PICTURES:
"CALYPSO HEAT WAVE" Col.
"SHORT CUT TO HELL" Para.
"WILL SUCCESS SPOIL ROCK HUNTER" 20th.
"JAMBOREE" Warners.

Management: HAROLD JOVIEN, Hollywood

HAROLD JOVIEN'S

PREMIERE ARTISTS and PRODUCTIONS AGENCY

SUNSET AND CAROL, HOLLYWOOD 46, CALIF. **CR. 4-5488** **BILL PUTNEY,** Associate

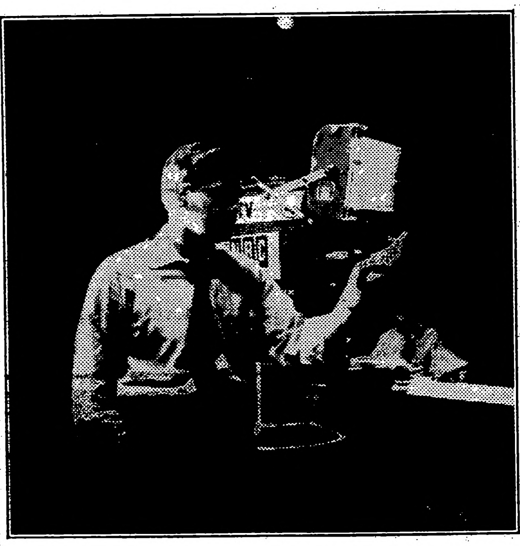
PERSONALIZED Agency Representation of Outstanding Personalities and Shows for Television, Radio, Personal Appearances and Recordings.

FRANK COOPER ASSOCIATES

FRANK COOPER
SY FISCHER
DICK IRVING HYLAND
PERRY LEFF
JOEL COHEN
BERNARD SHAMBERG
BILL COOPER
M. LEONARD GOLDSTEIN
JACK GENUNG
LEE SIEGEL

Agents for talented people . . .

NEW YORK • PARIS • CHICAGO • HOLLYWOOD • LAKE HOPATCONG, New Jersey



NBC

Barry Shear
PRODUCER-DIRECTOR

The EDDIE FISHER Show
The ERNIE KOVACS Show

Representation: MCA

McLendon's Major Exec Realignment

Dallas.

A sweeping, topflight executive realignment of radio stations owned by the McLandon Corp. was made last week by prexy Gordon McLendon, with the return of William S. Morgan as x.p.-general manager of KLIF here. Simultaneously, KLIF's v.p.-general manager, Dale Drake, was upped to veepee in charge of national sales for all "Texas Triangle" stations—KLIF, Dallas; KFJZ, Fort Worth; KILT, Houston; KTSA, San Antonio, and KEEL, Shreveport, La.

Other appointments in the personnel shuffle at McLendon headquarters here were the creation of a new post, director of production, slotted for Buddy McGregor, now program director at KEEL, Shreveport, who moves here to assume his new duties. Phil Page, veteran d.j. at KEEL, moves up as program director of the 10,000-watt McLendon station in Shreveport.

Also, Edd Routt, for 11 years in the news and sales departments for McLendon stations, has resigned to become general manager of KNOE, Monroe, La., airer owned and operated by ex-Louisiana governor James A. Noe, McLendon's father-in-law.

In still another switch, Gene Edwards, program director of WMEX, Boston, returns to the McLendon station org as program director of KILT, Houston. Edwards was formerly a KLIF d.j. here, before going to a former Lendon outlet, WRIT, Milwaukee, as program director.

Return of Morgan came as a big surprise in southwestern radio circles. Once KGKO general manager here, later general manager of KLIP, Morgan resigned in May to accept a post with American Broadcasting Network in New York, as v.p. in charge of programming. Following contractual difficulties in N.Y., he returned to KLIP for a month, and then went to Lee Segall's station here, KIXL, as general manager.

CORT STEEN
Director

VOICE OF FIRESTONE
ABC-TV

KATHY DUNN

THANK YOU
Arthur Godfrey
Walter Winchell
Nick Kenny

AN OPEN LETTER TO THE GOVERNOR FROM THE McCRARY TEAM ABOUT LOSING "THE EAST-WEST GAME":

Dear Governor Harriman:

The Mayor knows about this, but maybe up in Albany you've missed it—there's an East-West Game going on that has nothing to do with football; it's the game of where does the TV Industry wind up, in New York City or Hollywood?

Right now, Governor we're *losing* that game. Maybe, we've already lost.

More and more of TV is living off of old movies exhumed from the vaults of Hollywood; more and more hours of live TV are being taken over by new films shot in Hollywood.

The loss of the Dodgers and the Giants was sad and embarrassing, but no mortal wound to New York City's pride. The loss of the national nerve center of instantaneous communications through TV would be much deeper than a flesh wound.

New York City has been blessed above all other great cities in history—we have suffered no great fire or flood or fami , no blitz or earthquake or tidal wave, plague or seige, single great disaster.

But other great cities in history have disappeared from the face of the earth without violence from either nature or human nature.

It began with apathy and ended in atrophy. The loss of TV to our town would be a symptom of such decay.

The Republicans missed a chance to make this an issue in the Mayoralty campaign; I don't think they'll miss again in the Governor's race.

Why not beat them to the punch and make the first move yourself, before this East-West game is a goner?

Sincerely,

Tex and Jinx

P.S. We tried to keep this impersonal and unselfish, we'd like to sound big and statesmanlike, but we never could kid you, Governor, so we better level with you: Our family was raised in New York and we'd hate to have to move to Hollywood to keep working in TV. We like living here and so do a lot of other people we know.

FILMS FOR TELEVISION

IN ALL

INTERNATIONAL MARKETS

FREMANTLE OVERSEAS

RADIO & TELEVISION, INC.

366 Madison Avenue, New York, N. Y.

CJOX-TV
Newfoundland
CKVR-TV
Barri
CKX-TV
Brandon
CHCT-TV
Calgary
CFCY-TV
Charlottetown, P.E.I.
CFRN-TV
Edmonton
CHCH-TV
Hamilton
CKRS-TV
Jonquiere
CFCR-TV
Kamloops
CKWS-TV
Kingston
CKCO-TV
Kitchener
CJLH-TV
Lethbridge
CFPL-TV
London
CHAT-TV
Medicine Hat, Alta.
CKCW-TV
Moncton
CBFT-TV
Montreal
CBMT
Montreal
CKGN-TV
North Bay
CBOT
Ottawa

CBOFT
Ottawa
CHEX-TV
Peterborough
CFCJ-TV
Port Arthur
CFCM-TV
Quebec City
CKMI-TV
Quebec City
CKCK-TV
Regina
CJBR-TV
Rimouski
CKRN-TV
Rouyn
CHSJ-TV
Saint John
CJON-TV
Newfoundly
CFQC-TV
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Sault Ste. Marie
CHLT-TV
Sherbrooke
CKSO-TV
Sudbury
CJCB-TV
Sydney
CFCL-TV
Timmins
CBLT
Toronto
CBUT
Vancouver
CHEK-TV
Victoria

CKLW-TV
Windsor
CKNX-TV
Wingham
CBWT
Winnipeg
YSEB-TV
San Salvador
TG-BOL
Guatemala City
TGW-TV
Guatemala City
Ch E-8
Baghdad
JOFK-TV
Hiroshima
JOCK-TV
Nagoya
JOAR-TV
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Osaka
JOAK-TV
Tokyo
JOAX-TV
Tokyo
JOKR-TV
Tokyo
HLKZ-TV
Soeul
Ch E7
Luxembourg
GTV
Melbourne
HSV
Melbourne

ABV
Melbourne
ATN
Sydney
TCN
Sydney
ABN
Sydney
Ch E-8
Brussels
Ch E-10
Brussels
ZBM-TV
Pembroke
PRH6-TV
Belo Horizonte
PRG3-TV
Rio De Janeiro
PRF3-TV
Sao Paulo
PRB9-TV
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Paris
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Baden-Baden
Ch E-7
Berlin
NWRV
Bonn
Ch E-8
Frankfurt
NWRV
Hamburg
NWRV
Hannover
HJRN-TV
Bogota

CMAB-TV
Havana
CMBF-TV
Havana
CMQ-TV
Havana
Ch E-2
Nicosi
Ch E-4
Copenhagen
HIT-TV
Ciudad Trujillo
XEW-TV
Mexico City, D.F.
XHTV
Mexico City, D.F.
XHNL-TV
Monterrey
Ch F-10
Monte Carlo
YN-TV
Managua
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Manila
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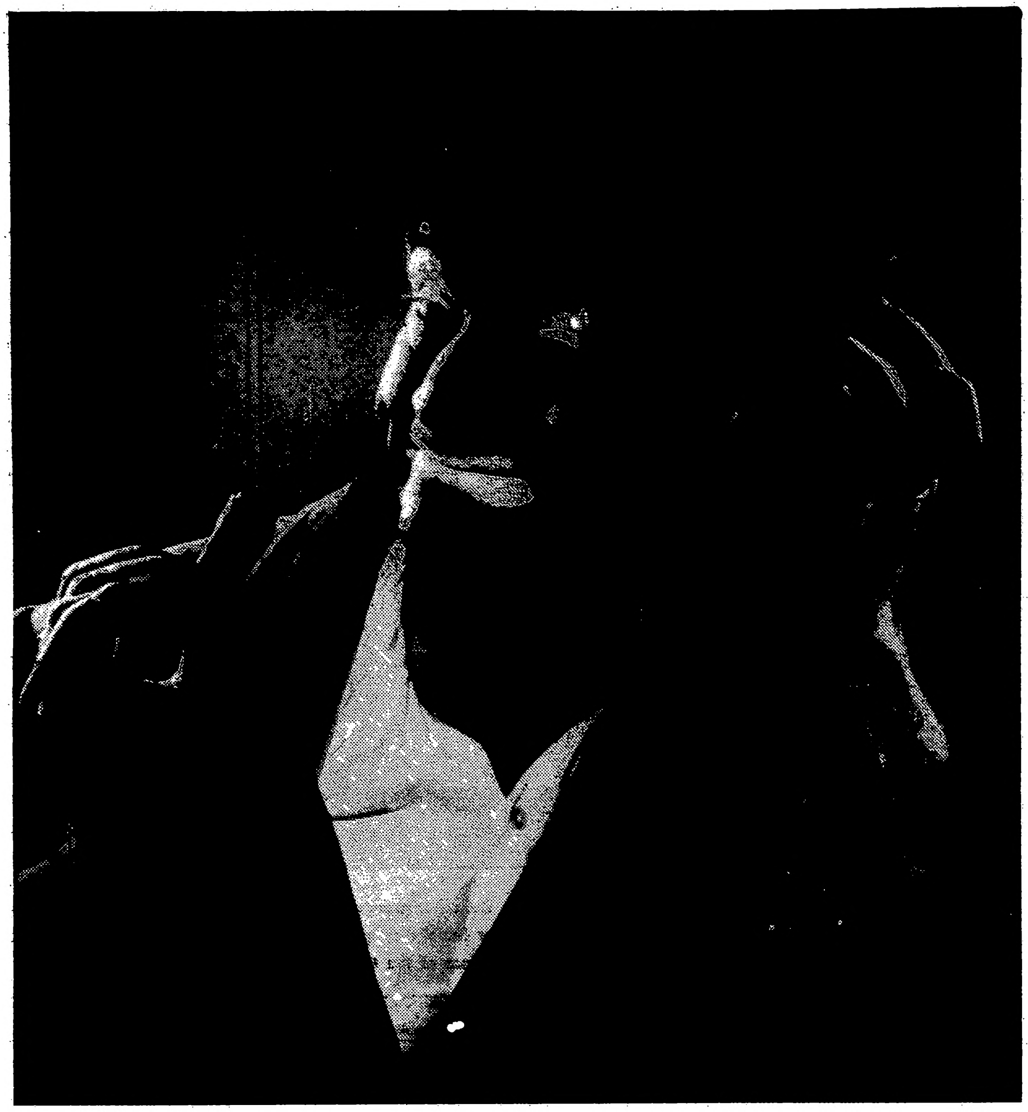
Dharan
Ch E-3
Madrid
Ch E-4
Stockholm
Ch E-2
Berne
Ch E-4
Geneva
HSI-TV
Bangkok
YVKA-TV
Caracas

YVLV-TV
Caracas
YVKS-TV
Caracas
RAI
Reggi
RAI
Turin
RAI
Napoli
RAI
Rome
RAI
Palermo
RAI
Milano
RAI
Sicily
RAI
Genova
BBC
Great Britain
ATV
London
ABC-TV
Birmingham-Manchester
ASSOC.RE-DIFFUSION
London
GRANADA TV
Manchester
SCOTTISH TV
Glasgow

Fremantle Radio y TV, S.A.
Avenida Juarez 100, Piso 10
MEXICO, D.F., MEXICO

Fremantle of Canada Ltd.
17 Dundonald Street
TORONTO, Canada

Fremantle Radio and TV
Axtell House, Warwick St.
LONDON, England



THE SPONSOR SPEAKS:*

"We have two of the most valuable television properties available: Red Skelton and "Edge of Night." Both *are selling* lots of "PET" Evaporated Milk, "PET" Instant Nonfat Dry Milk, and "PET-RITZ" frozen pies. Skelton's show (Tuesday nights on CBS) has continued to *grow more popular* every year for the last three that we've sponsored him. In one telecast Skelton's show will reach 12,500,000 homes. Across the nation 168 (soon to be 180) stations carry the Skelton Show, the largest line-up of stations of any advertiser."

*(Excerpt from Pet Milk Magazine)

Adv. Federation Blasts Tax Rap

The Advertising Federation of America is up in arms over the advertising taxes which have cropped up first in Baltimore and now have spread to St. Louis and Virginia. AFA President James Proud stated that if the proposal were adopted in St. Louis as it had been in Baltimore it "would open the floodgates to other advertising taxes and greatly endanger a multi-million dollar industry by sizeably reducing money spent on all forms of advertising." Proud went on to say that the tax on advertising may seriously impair the very business force that contributes so much toward creating the prosperity upon which our economic welfare and all other tax revenues are dependent.

The head of the Advertising Federation condemned the taxes because "they are punitive and discriminating and are an infringement of the freedom of the press." He stressed that the taxes are a "hidden tax and the consumer is ultimately the one who is taxed."

Falstaff Beer Lineup Key to CBS-TV's Snag On Sun. Game-of-Week

CBS-TV, beset by the indignation of the minor leagues in the furore raised over the web's plans to televise a Sunday baseball game-of-the-week, last week, adopted a "Who, me?" stance.

Web's director of sports, Bill MacPhail, asserted that it all was the work of Falstaff Beer. "The Chicago White Socks, Cincinnati Redlegs, New York Yankees, Philadelphia Phillies and Baltimore Orioles have sold their Sunday network television broadcasting rights for 1958 to Dancer-Fitzgerald-Sample, advertising agency representing Falstaff Brewing Co.," MacPhail said. "The advertising agency selected the CBS Television Network to carry these games," he added.

MacPhail went on to point out that the Sunday station lineup will be smaller than the Satruday network, an average of 103 stations vs. 159 on the Saturday games. But in his statement, MacPhail didn't go into the fact that Falstaff will use only about 80 of those 103 stations, and that it's CBS-TV's job to find advertisers for the remaining markets, all of which means that CBS isn't quite the innocent party it's painted.

New York — Five advertising agencies were elected to membership in the League of Advertising Agencies at year end. The agencies, all of New York, are Shaller-Rubin, Sherwood Agency, Lee Myles Assoc., Sudler & Hennessey and Lenard Stein Agency.

GIL RODEN

Producer

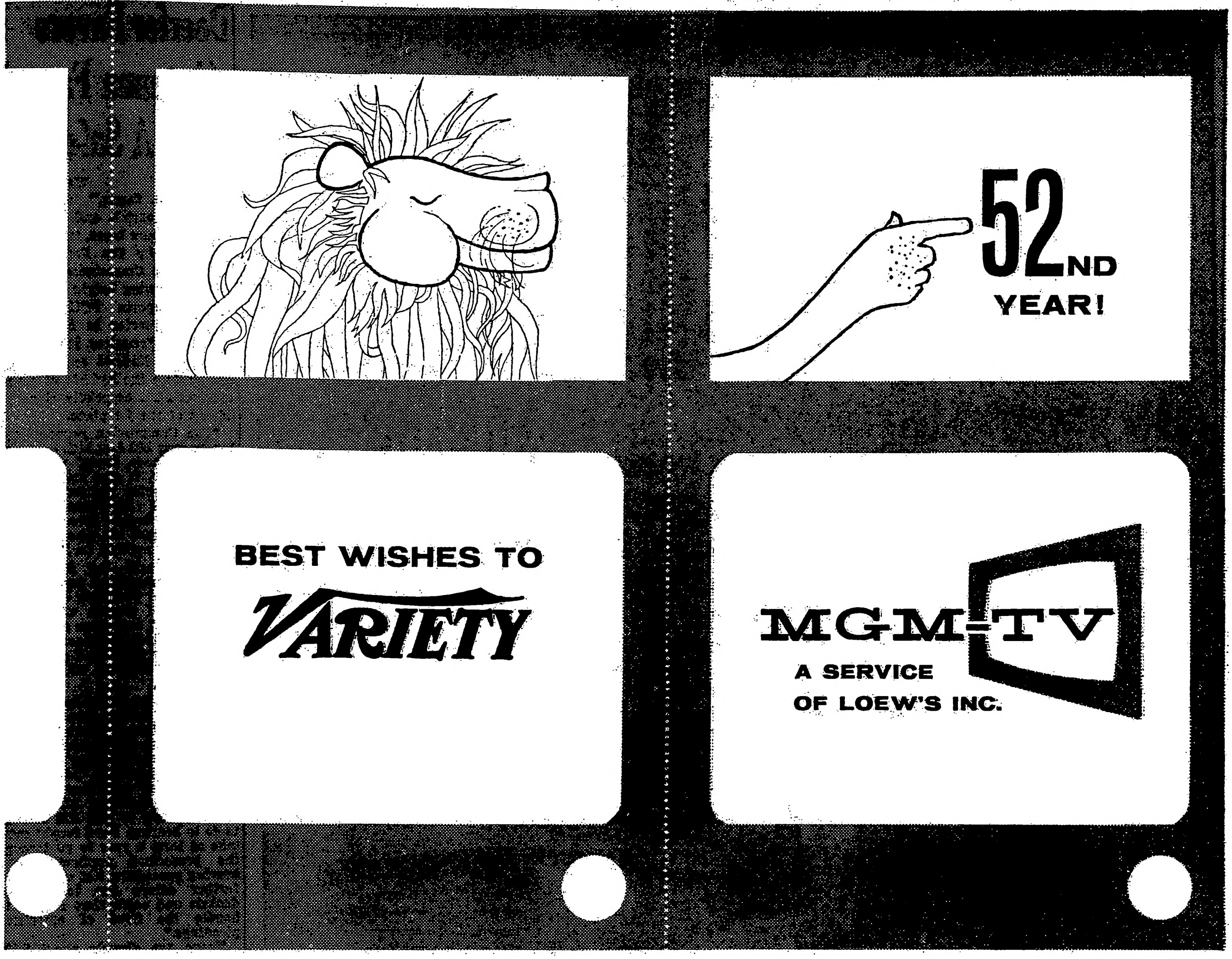
THE EDDIE FISHER SHOW

NBC-TV—Alternating Tuesdays

Quality
OUR
Criterion
....TIME AFTER TIME
....IN TIME

- Complete 16mm and 35mm service.
- Black and White. ● Color.

Criterion FILM LABS INC.
33 W. 60th St., New York 23, N. Y.
COlumbus 5-2180



52ND YEAR!

BEST WISHES TO VARIETY

MGM-TV
A SERVICE
OF LOEW'S INC.

FRED WARING
and the
Pennsylvanians

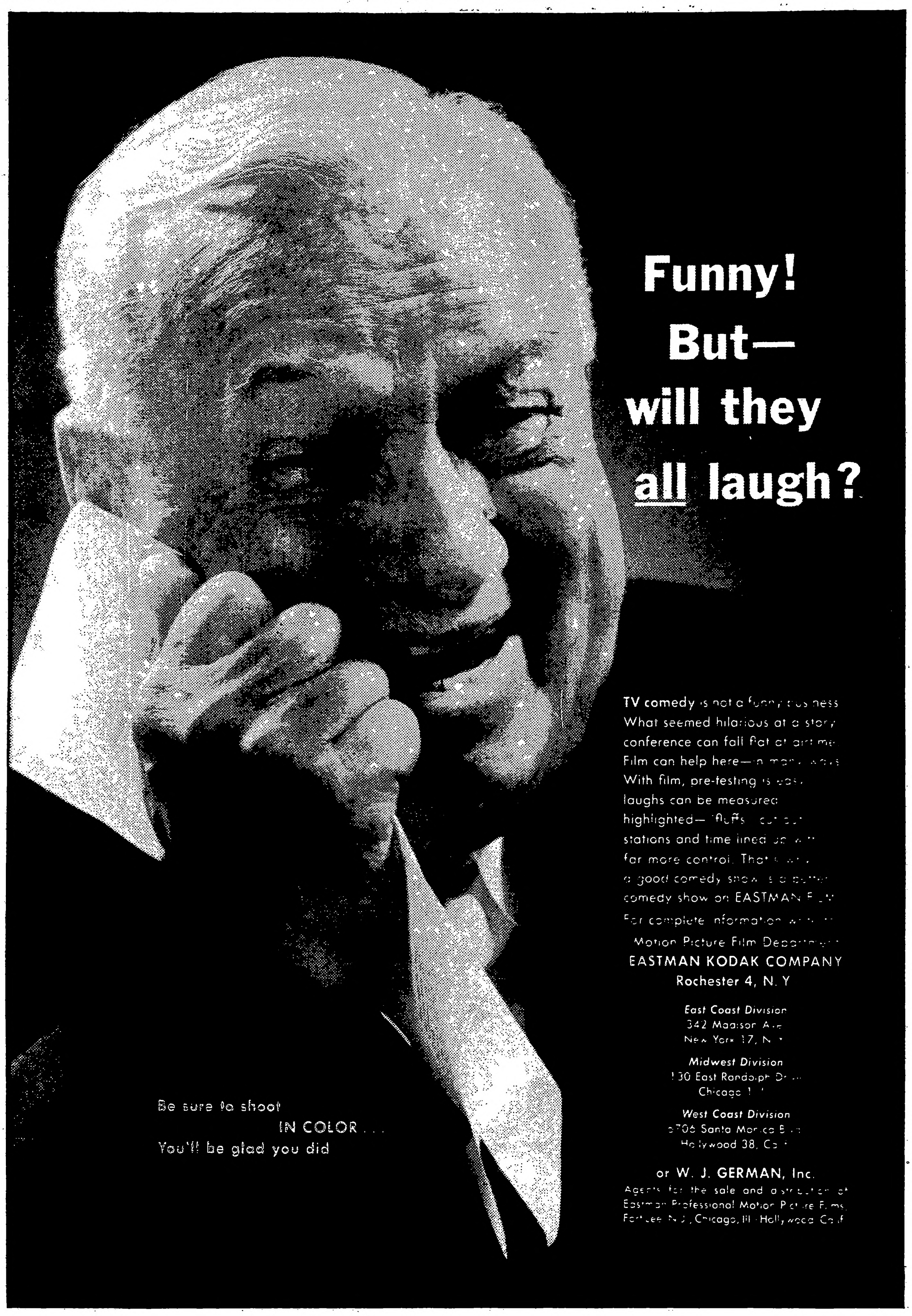
★

Best Regards

from

Arthur Meyerhoff
& Company

★


Funny!
But—
will they
all laugh?

TV comedy is not a funny business. What seemed hilarious at a story conference can fall flat at air time. Film can help here—in many ways. With film, pre-testing is easy, laughs can be measured, highlighted—"fluffs" cut out, stations and time lined up with far more control. That's why a good comedy show is a better comedy show on EASTMAN FILM.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. GERMAN, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

Be sure to shoot
IN COLOR . . .
You'll be glad you did

Doerfer Favors 'Antenna Farms' As A Safeguard

Washington:

"Antenna farms," to group tv and other aerials and keep them out of airplane lanes, is under consideration by the Federal Communications Commission.

"The growing height of antenna towers, reports FCC chairman John C. Doerfer in his yearend statement, "requires joint consideration by Federal agencies concerned with the hazards of air navigation . . especially since the advent of the jet plane.

"The Commission proposes that towers over 500 feet high be grouped on 'antenna farms' away from the airlanes. It also seeks legislation to require the painting and lighting of abandoned towers. About 90 tv towers exceeding 1,000 feet in height are operating, thorized or applied for."

Doerfer said the Commission finds itself swamped under a load of work and problems due to the "phenomenal growth of telecommunications" and other factors. He indicated that the agency needs substantially more staff and appropriations to keep up with the burgeoning job.

Principal longterm headache is the greatly increased competition for the shrinking number of frequencies, both for broadcasting and in the non-broadcasting fields.

"Competition and interference consideration," adds Doerfer, "now require one-third of all applications for new tv and AM stations to go to hearing. Hard fought cases take at least a year to go through the prescribed application and hearing procedure, not considering further delays due to crowded dockets and extra time needed to handle the flood of associated pleadings."

There are already about 8,500 authorizations in the broadcast field. They include about 3,300 AM stations; over 800 tv stations of which more than 650 are commercial, over 100 are translaters and over 50 are educational.

Also, more than 700 FM stations, of which nearly 600 are commercial and over 150 are educational. Two stations which send programs overseas.

WELSH COM'L TV BOW ON JAN. 14

London.

The new Welsh commercial tv station, originally skedded to go on the air on Dec. 18, will now start beaming on Jan. 14. The original date had to be postponed owing to technical difficulties.

The new outlet will be run as a seven-day-a-week operation by TWW (Television West Wales) in which show biz and newspaper interests are strongly represented. Bryan Michie, formerly associated with Jack Hylton, is program controller.

Congratulations!

MORT ABRAHAMS

TELEVISION'S
No. 1
SCIENCE
PROGRAM

MR. WIZARD

Now in
7th CONSECUTIVE *Year*
on the **NBC-TV** *network*

NORMAN FELTON

Producer - Director

AL LEWIS

PRODUCING

For

CBS

NATALIE CORE

Hostess for A&P
"BOOTS & SADDLES"
WRCA-TV • WOR-TV

BEAUTY EDITOR FOR DOVE
"PRICE IS RIGHT"
NBC-TV

Fashion and Beauty Editor "Home"
NBC-TV — 2½ Years

Mouska Congratulations

Why?

"Because I Like You"

JIMMIE DODD

film graphics inc.
INDUSTRIAL FILMS

television graphics inc.
TELEVISION COMMERCIALS

245 W. 55 ST., N.Y.C. / JUDSON 6-1922

Mel Blanc

"THE JACK BENNY SHOW," TV and Radi
WARNER BROS. CARTOONS **ANIMATED TV COMMERCIALS**
CAPITOL RECORDS

CHRIS SCHENKEL

Sportscaster

ALgonquin 4-7981

NBC Radio Incepts 'Activator Plan'

NBC Radio has launched a new "Activator Plan" designed to encourage smaller advertisers to use radio in order to build additional exposure for their product by local-dealer tieins. Web has already signed six such plans to clients spending about $150,000 each, and apart from the $900,000 in billing it has pulled in, the deals have resulted in the activation of even more billing on a local basis for its affiliates.

Under the plan, NBC and the national advertiser get together for a closed-circuit session beamed to the NBC affiliates, to which the advertiser's local dealers or distributors are invited in 188 cities. After the advertiser and the network make their presentation to whip up dealer excitement, the local station sales manager takes over and pitches local advertising by the dealer.

The national advertiser's participations are slotted in "Monitor" and other programs in such a way so they occur just before the station break, so that the local dealer is encouraged to buy the immediately-following adjacency to tell where the product is sold locally. Joe Culligan, v.p. in charge of NBC Radio, who borrowed the plan from television, where he incepted it some years ago on the "Today" show, said last week that in som markets, every national advertising dollar has been matched by 10 local ad dollars from dealers, and that at least 100 of NBC's stations are SRO in the "Activator" adjacencies.

Six bankrollers already in on the plan are Karagheusian Carpet Co., Edison Electric Institute, Ruberoid Roofing, Waverly Fabrics, Evinrude Outboard Motors and Sterling Silversmith's Guild. Culligan said he expects to sell some 20 additional Activator deals in the next six months at an average outlay of $150,000 each.

Biow Checks in With Saigon Summations On Propaganda Front

Adman Milton Biow, who was the public member of a four-man team that was sent by the Government to Saigon to review the U. S. Information Agency's functions, has submitted his report to Washington. Two members from the U. S. Information Service, a State Dept. official and himself, representing the public, spent two weeks in Vietnam on the Far East o.o.

A veteran with merchandising ideas, one of Biow's thoughts is that mere catchphrases, written or broadcast propaganda, are not the answer to international diplomatic relations. It is different when a slogan like "give me liberty or give me death" (Patrick Henry) or "nothing to fear but fear itself" (FDR) is born out of realities that other values assert themselves. These reflect the fight for a life, in a certain light, and are not just pat catchphrases. It is along these lines that Biow has some things to say, but will not be disclosed until his report is screened.

NBC-TV'S DAYTIME BILLINGS SWELLED

NBC-TV last week whipped up some additional daytime business by signing two new sponsorship deals and reaching verbal agreement on a third. Verbal deal is with the Drackett Co., whose daytime schedule expired earlier this month and which has now decided to work out a new daytime deal with the web.

S. C. Johnson & Son signed a saturation deal running from mid-January to the end of February, under which it will sponsor 16 quarter-hour segments, on a four-a-day basis (to secure contiguity discounts) on four separate dates. Sandura Co. renewed "Queen For a Day" for seven alternate-week quarter-hours and also bought seven new alternate-week quarter-hours in "The Price Is Right," both starting Feb. 24.

Congratulations VARIETY

MARTIN GOODMAN PRODUCTIONS

36 CENTRAL PARK SOUTH, NEW YORK 23, N. Y.

PLAZA 1-3555

mark vii ltd.

DRAGNET

PETE KELLY'S BLUES

In Release

"THE D.I."

Warner Bros.

Thanks Again to Everybody
Who Helped Make It as Happy a
Third Season
As It Was a First and Second

PHIL SILVERS

Just a
Moment
Please!

Here's something you ought to know!

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ABC Radio Plans Return to Nielsen

After having jettisoned the Nielsen radio ratings several weeks ago in favor of a new Pulse report, American Broadcasting Network is on the verge of returning to Nielsen, although they may also keep the Pulse tallies. Reconsideration of Nielsen, which is considerably more expensive than Pulse, by the radio web is due basically to three things, first and foremost reported being sponsor pressure to take the former.

The network says that it is giving consideration to a return to Nielsen for two other reasons: Nielsen has been experimenting with out-of-home measurement in radio and its previous failure to offer ample out-of-home coverage was a reason why the two broke in the first place; also its live programming is getting better station clearances now than three months ago. (Programs in both radio and television with short station lineups automatically suffer on the Nielsen returns.)

Tex & Jinx, Miller Getting NBC-TV Axe Jan. 31 as o&o Shows

NBC's o&o division has decided to bring down the axe on both the Howard Miller show and the "Tex & Jinx" daytimers on Jan. 31; though each show will remain on the air in its city of origin, Miller remaining a WNBQ feature in Chicago and Tex & Jinx continuing on WRCA-TV, N. Y.

Decision means that all other o&o's and a sizable portion of the NBC-TV affiliates will have to reprogram their 1 to 2:30 p.m. daytime strips starting the first of February. Both shows, the Tex & Jinx half-hour and the Howard Miller hour, were carried by all NBC o&o's on a share-the-cost basis and were also carried by some 70-odd affiliates on a co-op basis.

Reason for the axing is that neither program worked out as a major audience or revenue attraction, though it was theorized by the o&o division that by pooling their resources they could come up with bigtime showcases that would do better than individual station programming. Operation proved too costly for the return involved, and the network decided to axe the entire thing.

Peg Lynch-Alan Bunce Go 2-a-Day on CBS Radio

Unusual promotional pattern is being employed by CBS Radio to kick off its new Peg Lynch-Alan Bunce (Ethel & Albert) daytime soaper, "The Couple Next Door." Web is launching the series on a two-a-day basis, so that it will run in its regular 2:30 to 2:45 p.m. strip period but will be repeated for the first five weeks at 7:30 to 7:45 p.m. as well.

Nighttime campaign is designed to add an extra promotional flair to the kickoff of the new series, and will run through Jan. 31, when "Amos 'n' Andy Music Hall" takes over the time again. Additional twist to the promotion is the emphasis on the fact that unlike most soapers, "Couple" will be a comedy series. Miss Lynch will script and coproduce with Walter Hart.

Show replaces "Strike It Rich," which Colgate axed when it dropped the tv version of "Rich." Colgate is staying in "Couple," but on a much more limited basis, while Pfizer Drugs, Mentholatum and Carter Products have also bought in on the new show in 7½-minute units. Program kicked off this Monday (30).

Masland's CBS-AM Buy

H. C. Masland & Sons has purchased a four-week, $166,000 gross saturation campaign on CBS radio which will culminate in a two-hour one-shot on May 4. Buy is reported as the biggest use of network radio by the home furnishings industry.

Rug manufacturer will use a total of 81 five-minute "impact" segments over the four-week span in nighttime programs, most of which will plug the 120-minute Sunday show. The two-hour special will employ top names, but hasn't yet been formatted or cast.

PAUL WESTON

NBC
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Old Rivistas (Italian Revues) Never Die—They Just Keep Rollin' Along

By SAM'L STEINMAN
(The Roman Rambler)

Rome.

If the curtain came down on an Italian musical show much before 1 a.m. the audience would feel cheated. An Italian rivista (the word means revue but covers musical comedy as well) should begin at about 9:15 p.m., continue until nearly midnight without an intermission, and then resume for an hour after a 20-minute intermission. That's the tradition, just as everything else is a tradition, and woe unto the one who tries to alter it.

The greatest alteration in years in the rivista field has come with the introduction of book shows largely through the work of a team of two authors—Pietro Garinei and Sandro Giovannini — who have turned out "Jupiter In a Double-Breasted Suit," a version of "Amphitryon," "Buona, Notte, Bettina," a takeoff on "Bonjour Tristesse," and "The Owner of Moonbeam," a story especially written for Robert Alda, among others. The Garinei-Giovannini shows have won acceptance because they have otherwise met the fixed formulas but in the case of the Alda show, they had to offer a lot of apologies.

Two years earlier the authors had been in the United States and they had seen Alda in "Guys and Dolls" at which time they said to each other that if they only had a star of this calibre they could really put over a book show. When Alda appeared in Italy to film "The Most Beautiful Woman In The World" with Gina Lollobrigida, they approached him on the subject and he agreed to brush up on his Italian and to make a stab at the show. All was well except that the tradition of the Italian public is not to accept a new star in rivista. To meet this requirement they wrote in a part for an older woman and cast an established Italian actress in it. While her part was not as important as Alda's it was important because it lured the public. Once they saw Alda they liked him but they would not have come because it is not the tradition to come to a rivista which does not have an established local name in it.

Need Italian Stars

This is no laughing matter. Some of the top French stars have tried their way in Italian rivista but they have not been able to make the grade without an Italian star, one who has worked his way up through the rivista ranks. At the moment the grand old lady of rivista, and she would resent one of the adjectives, is Wanda Osiris, who still draws although her big claim to fame today is the fact that she always appears on staircases of grandiose proportions and in gowns with trains a mile or so in length. One of her claims to fame is the fact that most of the big male stars of rivista started as her leading men.

Carlo Dapporto is a great favorite and he can be described as an Italian Bob Hope. He tells his story just that way. Walter Chiari has been the great juvenile comedian but he has been lost to American films and Ava Gardner. Renato Rascel won fame with his song, "Arrivaderci Roma," and it may be the American films that will take away this funny little man. More secure in Italy is Toto, who is in real life Neapolitan Prince DeCurtis, who is the greatest drawing comedian in Italy but little known elsewhere except for the Latin lands where his films are shown. The popular comedy team of Billi & Riva has broken up this year and each is going his own way. Erminio Macario is the typical American burlesque comedian with baggy pants. Delia Scala comes closest to being a Gwen Verdon type of soubret while Sandra Mondriani hearkens back to the Barbara "Snoony" Blair school. These names then are the bulwark and backbone of Italian musical comedy and rivista.

In mentioning the two writers, we referred to the men who do the book of the show because that's the way it is in Italy. Gorni Kramer—he's an Italian in spite of the last name—writes all of the music for their shows but his name is always used in a secondary sense. One of the reasons may be that the good songs are presented at Italy's song festivals at San Remo, Naples, Velletri, and Como and not in the shows. There's more money in songs which win the top prizes at Festivals. An exception was Rescel's "Arrivaderci Rome" which was introduced in a rivista as an extra because no one seemed to think much of it. Just to show how wrong the experts can be, it has turned out to be the No. 1 Italian song of the modern era and some day may stand in the same class with such standards as "O, Sole Mio" and "Santa Lucia," if it is not there already.

Once the book is available with the added music and an established star, the show is ready to go. It immediately becomes the "Dapporto rivista" or the "Marario rivista" and nothing else despite such names "We Are All Doctors," a spoof at overuse of titles in Italy, or the current "Billi & Pupe," a pun for those who know Italian. ("Guys and Dolls" was translated into "Bulle and Pupe" and the rivista starring Edoardo Billi is using the pun title.) If the star is a lady she must have two or three leading men—Osiris always uses at least three. The dancers are almost always American Negroes and they almost always stop the shows. Negro entertainers are very popular in Italy.

Choreography the work of Americans in most cases and shows of the current season include the work of Hermes Pan and Donald Saddler. The dancers come from two groups most of the time—The Bluebells, who are supplied by an Irish lady now known as "Miss Bluebell," and the girls are all English; and the "Charlie Ballet," which is supplied by a Swiss gentleman and his charges are everything but Italian—German, Swiss, English, Scandinavian. It's strange that the country which produced ballet turns out so few capable dancers these days. Tryouts usually consist of a week in a small city and then the big opening is either in Milan or in Rome. Milan is good for a run of 10-12 weeks and Rome for 4-8 weeks, depending on the show. Although the former city has 500,000 people less, it is the gay business capital of the nation which gives great support to show business. Then Turin, Genoa and Naples can be counted on for about two weeks each. Other week stands can be picked up in Palermo, Florence, Venice, Bologna, and San Remo. Beyond this point the shows have to fill in with one-to three-night stands. The one-nighters are murder on the company but often among the most profitable to the production.

Incidentally, old Class A rivista never die. After a season they are sold to a Class B company which recasts it with lesser names and plays lesser towns. In five years the big hit of the season may be playing movie houses in mountain towns with unknowns for peanuts but that's the way it works out—everybody gets to see a good rivista sooner or later. And as long as it's done according to tradition, it becomes part of the Italian rivista legend. There are those who say that the rivista of ancient Roman days are played by ghosts in the ruins. Who are we to doubt it?

Berlin '57 Aide-Memoir

Berli

West Berlin's show biz of 1957 in capsulated superlatives:

Best film—foreign	"Twelve Angry Men" (UA)
Most impressive stage presentation	Viennese Burgtheater with "Maria Stuart"
Best acting—male	Ernst Deutsch in "Merchant of Venice"
Best acting—female	Kaethe Dorsch in "Maria Stuart"
Best jazz presentation	Modern Jazz Quartet
Best cabaret ensemble	Stachelschweine (Porcupines)
Most glamorous event	"Holiday On Ice"
Best circus	Circus Sarrasani (Mannheim)
Best ballet	Ballet-Theatre de Paris de Maurice Bejart
Best radio station	AFN-Berlin
Best TV programs	Soccer
Most perfect gentleman	Henry Fonda
Most publicized personality	Cecil B. DeMille
Most lovable screen personality	Switzerland's Liselotte Pulver
Most vivacious playwright	Thornton Wilder
Most elegant playwright	Terrence Rattigan
Year's cutest guest	Denmark's moppet star Eva Cohn
Most interesting guest	Marlon Brando

BERLIN ON HALF-SHELL

By HANS HOEHN

Berlin.

FILM: With about 260 cinemas and nearly 500 film openings per annum suggests that screen fare still provides the Berliners No. 1 entertainment. Most of world's best pix are shown here. To the continuing dismay of the more fastidious customer, nearly all foreign features are only shown in synchronized German version. "Dubbing" repeatedly sabotages artistic values.

American films remain dominant. Germany's own industry's share of the W-Berlin market has been between 40-50%, helped by the fact that nabe houses favor domestic product. American films are next in popularity with 25% on the average, followed by Austrian (about 8%), French (6%), British (3%) and Italian (2%) features.

The case of the Mosaik labs, whose crisis began in November 1956, is still not settled at year's end. Many of the once-so-critical observers have obviously lost interest because of many postponements and delays of creditors' meetings. Labs keep running at full speed and one nearly feels that Ernst Wolff, the Mosaik boss, "will survive—someway or the other."

Artur Brauner's CCC is city's most active and film producing outfit. Yet neither it nor any of the other local companies has produced an international hit. Most of the local output is of mediocre quality.

RADIO: Radio is alive in this city, still an island amidst Soviet-controlled East Germany. In addition to the local SFB (Station Free Berlin) and U.S.-sponsored RIAS there are still the American (AFN) and British (BFN) Forces Networks. There is much to listen to. Moreover, explained by W-Berlin's complicated and handicapped geographical and political situation, radio plays here the role of the most important information source. Include in that East German captive listeners. The fact that W-Berlin has no "hinterland" keeps Berliners at home a lot. This further stresses the importance of radio as an entertainment medium.

VIDEO: Teutonic television has much improved during the past year. How this new medium has effected movie-going is still not clear. Berliners are not able (a matter of coin) to keep pace with the remainder of Western Germany. Whole country has 1,048,241 registered television set owners as of Nov. 1, 1957. W-Berlin's share was 49,296.

MUSIC: Berlin is a very receptive market for American songs. Nearly all big U.S. hits click here. Most of the tunes on the local hit parades are of American origin. And if it's a German song, a checkup often reveals that it's originally an American tune. The four foremost local diskeries concede best results with stateside melodies. Big Yank names here last year: Elvis Presley, Harry Belafonte, Pat Boone and Bill Haley.

VAUDEVILLE: Echoing the old story: Vaudeville is here more dead than alive. None of the once noted houses such as Scala or Wintergarten survived the war and this city has still no big vauder that could handle first-class international bills. The minor houses cannot afford the big headliners and the latter mostly prefer taking engagements in W-Germany where salaries are better. Circuses come and go. Their presentations are often very good, but they have it tough to make out financially. Circus proprietors are hopeful that

(Continued on page 212)

Paris' Grand Guignol—Traditional Citadel of Shockerama

By GENE MOSKOWITZ

Paris.

The Grand Guignol Theatre now enters its 63d year and it has made enough blood flow (on stage) to give copious transfusions to a King Kong. Things might have changed somewhat, from the early days of glory and gory, and now striptease has invaded the confines of this Paris house heretofore dealing in other bodily horrors, and the psychological has often replaced the gruesome, but it is here to stay and part of the theatrical and touristic lore here.

The new owner, Raymonde Machard, declares that though the trick horror aspects of the films plus the two wars, had made Guignol terror tame, even the hardened new audiences blanch. In fact, she maintains, there are still susceptible clients who faint even at the less bloody and more suggestive presentations today.

Atomic Age Gruesomeness

Present show utilizes the old Guignol precepts of visceral shock, via gore. interpsersed with comedy that still stays around the bitter and potentially bloody. A striptease farce has two women showing their respective doubting husbands that they are still attractive. A racetrack play has a motor racer's car tampered with, and he, on stage, ripped and bloodstained, views the denouncement played out between his wife and the murderer.

Though suspense and psychological suggestion has replaced the days when eyes were poked out by knitting needles, heads were pushed into stoves etc., Miss Machard still has some awesome gimmicks to unveil. She wants to create a series of plays which will have deaths and murders in "new ways." No more bullets, knives and poison for her, the Grand Guignol will go modern, along with the times, but still bear its appeal of shock and morbidity for those who still make this house a mecca.

After the new wrinkle of a man being killed in an auto race, she has a gas chamber execution followed by atomic deaths. This is a far cry from the early days. The present site of the theatre was a chapel and it still has hangovers from those days in its wooded aspects, angels and pew-like seats. It was taken over in 1895 by Oscar Metenier, an ex-civil service worker in the police department.

Instead of whispered prayers the neighbors soon heard screams of horror, from both stage and spectators, as the theatrical bloodbath begins. After Metenier, whose ruggedness was mainly in the naturalistic horrors of life, such as alcoholism, wifebeating, uncouthness etc., Max Maurey took it over and give the Guignol its true sheen and budding public favor.

Maurey was more of an aesthete and decided to fulfill the public penchant for vicarious thrill by allowing them to witness all kinds of physical torture, dismemberings, and the like. In short, things, they had not been fed since sitting before the guillotine during the revolution.

It soon caught on and the French populace — Parisians as well as provincials — and also the foreigners soon made this a must. Crowned heads also came to see the ketchupy carryings-on. Rapes, gougings and operations filled the stage, and it became a must for all tourists. Grand Guignol also became a word and manner of indicating a certain type of theatre.

A 'Frankenstein' For Sure

But then came "Frankenstein" and other horror films, and the Grand Guignol was hard put to compete with them except that their blood was red, even after color, and came from live actors seen and heard by the public. But soon public shudders turned into guffaws, and the Guignol became a place for a laugh and a mock thrill.

However the blase audiences still get caught up at times, and a couple of years ago a revival of some early Guignol masterpieces led to some faintings. These involved chunks being ripped out of people, bleeding eye sockets, etc.

But progress knocked and there were attempts at psycho horror such as using a sadistic gangster in "No Orchids for Miss Blandish," a revival of "Dr. Jekyll and Mr. Hyde," and Mary Roberts Rinehart's creaking door melo, "The Bat." However this could not compete with the filmic jolts of such pix as "Les Diaboliques," and Miss Machard bought back the old routine but with more up-to-date horror gambits.

She is saturated with the love of Guignolism, and says that some authors mysteriously died after their plays were performed; the man who was technical adviser on the autoracing entry was killed in the terrible Le Mans disaster just after it opened.

Backstage Inside Stuff

Backstage, one is initiated to the mixing of different type blood for old and new wounds, the gunpowder, stuffed wolves, trick knives which squirt blood from the handle, etc. A gimmicked Guignol still rates as a tourism must-see along with the Eiffel Tower, Maxim's etc.

The most gruesome backstage prop was the apparatus for performing operations on stage. Miss Machard is not sad about the past, and feels that latent sadism and morbidity still bring in customers as well as the curious. It is just a matter of finding what will still get a tremor out of people she says.

Like any carny, it is evident that there are certain things that will never change in the permanently changing thing that is show biz. The Grand Guignol is one of them. Big crowds attest to this as the over 200 seats are usually filled every night on the Rue Chaptal right near the more earthy hurly-burly of Pigalle and its flesheries, filthy postcards and streetwalkers.

So people still trek, the blood runs, and Miss Machard still has some new tricks to jolt those looking for it. Winds Miss Machard, "We take people on an emotional roller coaster not a physical one, like in Cinerama, and they are still the most taking and penetrating." So Grand Guignol looks sturdy in its 63d year.

Deutschland: School For Yank Opera

Every German Town and City Has Subsidized House—Must Audition Years Ahead—Wages Small But Build—Only Real Training Ground For American Newcomers—50 Now Singing—One Becomes German Citizen

By HAZEL GUILD

Frankfurt.

Though Germany cannot boast one single topflight new opera since the demise of the fantabulous Richard Wagner, opera is built into the German culture—and economy—so extensively that it is today the greatest—and indeed the only—training school for operatic singers from the United States. Here alone may an American secure the experience, stage presence and musical "authority" to command ultimate attention from his homeland. Germany actually exceeds Italy in this respect.

About 125 opera companies in the German language operate today in Germany, Austria and Switzerland, with two-thirds of this number in German alone. That means just about three times as many chances are offered to an American who can sing operatic roles in German as are offered to the same singer who can ring out the notes in Italian in one of that country's 30 opera companies.

Some 50 young Americans are trying for the big break in Germany. And, most of them admit, they'd never have the chance back home.

One aspiring baritone lists three reasons for the superiority of German training:

(1) In Germany, you can get intensive training in a few years, and much more consistent experience than you can in the States, even under optimum conditions.

(2) Despite all disclaimers, the American public and managers are still impressed by European background and European reviews. Three years singing here means geometrically more than three years making the rounds in the States.

(3) In Europe, if you're out of work, you're still an artist, and treated with respect. Out of work in America, you're a bum.

Repeats Necessary

In the States, some of the singers feel, one is limited to the Metropolitan and City Center in New York for really top-flight singing. The latter operates for only 16 to 20 weeks, every year. Opera companies run for four to six weeks in Chicago and San Francisco, mostly for established "stars."

In the U.S. operatic newcomers usually can sing a role on one stage only one or two times a year. And, feel the young singers, it takes about 10 performances to master a role.

In Germany, municipal companies throughout the country are bidding for new singers—and the money is always there to pay for the performance.

A month's engagement at one smaller town in Germany may mean a salary of only about $200 for the entire period, but it gives the singer a chance to do the role over and over again.

The top music festival, Bayreuth, offers jobs for 90 singers in its chorus every year. The experience is counted as among the best possible in Germany, and it means a solid six weeks' summer work for those hired.

Currently the Heidelberg Opera House has seven young Americans under contract, at pay ranging from $125 a month for the first year to as high as $500 for those in the third year with the company. When "Carmen" was sung during the winter season, every one of the leads was an American.

"One must speak, and sing, in German," commented one young baritone, James Morris, 30, who spent 10 years singing in and around New York. He feels a newcomer should have enough money to support himself for at least a year, since it takes four months to audition for the German agents alone, and a singer has to audition for a full year in advance with the city operas.

But, after just half that time, Morris signed for half a dozen concerts with local military clubs that pay from $25 to $40 per performance, signed for four guest performances with the Ulm City Opera, and one or two guestings with the Frankfurt City Opera.

The guestings pay all the way from nothing but experience to as high as $125 an evening. His German agent takes the usual 15% slice.

James Pease of the Hamburg Opera and Claire Watson, top soprano with the Frankfurt City Opera, are two young Americans who've actually found fame in Germany. But struggling on the way up in the same land are at least four dozen of their singing fellow countrymen.

Another American has changed his address permanently to Germany. Spiritual and lieder singer Kenneth Spencer, who lives in Vuppertal, West Geermany, makes an annual concert swing through Europe. He's just converted his citizenship to German, and plans to reside here permanently.

Rome Eateries

ROBERT F. HAWKINS

Rome.

When in Rome . . . tourists and visitors are beginning to learn to do what the Romans really do a lot of—and it's not visiting museums and the many beautiful sights around town, many of them still unknown to the inhabitants of the Eternal City. No, the Roman spends much of his day and nighttime—and even some of his worktime—eating.

And with good reason. Without taking away a single recipe from Paris and France in general, recognized monarchs of the cuisine, the Roman has long considered himself a "buona forchetta"—a "good fork," as the local gourmand-gourmet blend is wont to term himself. And in Rome, as another local saying appropriately goes, there's only the "imbarazzo della scelta"—the "embarrassment of the choice"—meaning the joint is loaded with good cookery.

So blame Roman habits if one of these hot days or nights you find yourself unconsciously touring Roman eateries rather than (or in addition to, if you're of hardy stock) its wealth of beauty and ancient lore.

The field, as the saying goes, is wide open, though of course certain basic patterns have already been set. The prices, pleasantly low compared with Paris (and New York), range from okay to wonderful. However, remember to watch your S & Qs. ("S.Q." on your menu, in lieu of a price, is the only really unknown quality on local menus, many of which are now written in English, and may mean either "according to quality" or "according to quantity"—either way it means "anything goes.")

Starting in the more familiar Excelsior-Grand Hotel-Via Veneto orbit, more and more visitors are finding their best restaurant buy to be a no-chichi cuisinery, Giggi Fazzi, handily located next door to the American Embassy. Here some of the best pasta (spaghetti to the profane) is mixed (try it "carbonara"), and chicken on spit is a must. (Fazzi also has a summer spot in nearby Frascati, on a hillside near Rome.)

A couple of stone-throws away, and even closer to the Excelsior hub, lies Capriccio, a sort-of-"21"on-the Tiber, with a dash of Sardi's, where film deals are decided and contracts broken over a plate of antipasto or cannelloni, both local specials. It's the show business spot for lunch and very often for dinner.

A cab-ride away, in old Rome, lie the majority of Roman restaurants—topped by Passetto, a must for the fastidious eater as well as for all others who enjoy a full range of menu, at all times of the year, plus quality. A good tip: the owners still wait on tables personally.

Undistant, on Rome's most beautiful square, Piazza Navona, lies Tre Scalini—oddly best known in Italy for its "truffle" icecream, but equally satisfying in the courses that precede the showcase dessert, which consists of a chocolate heart surrounded by frozen chocolate icecream for a rich windup. Also in the immediate vicinity, in an old patrician dwelling along the Tiber, is the swank Hostaria dall'Orso, one of the few Roman spots with low table lights, favored by the lady in the crowd.

Both Alfredos are in the same general area, and both are tops for their world-famed pasta, an amalgam of flat spaghetti, several melted cheeses, and cream. Alfred all'Augusteo, where the mustachioed old man hangs his apron, also pushes a delicious helping of turkey breast with peas, while Alfredo alla Scrofa, run by a son, is fine for steaks. Latter also spotlights the pasta-mixing gold fork and spoon donated to Alfredo pere by Douglas Fairbanks Sr., which people are always asking about. Yes, Alfredo still mixes the pasta himself, at your table. One thing about Rome—you'll never run out of different ways of making pasta.

There are also two Ninos in Rome. Both are famed for steaks, and you'll find more natives patronizing the (less fancy) one on Via Rasella, even though the one on Via Borgognona, opposite American Express just off the Spanish Square, may be handier to find.

An even better view of the Eternal City—in a way a preview of what Hilton Hotel customers will see when that much-needed residence is built nearby—may be had for an even longer trip out-of-town to the Palazzi, in the Camilluccia area. Now a modernistic, terraced restaurant with the swimming pool, it was once the playground for Mussolini's mistress Clara Petacci. The food matches the view, but prices are high.

"Trastevere" is an institution in itself, and even on a short Roman stay, you shouldn't miss a stab at it. It's the popular quarter beyond the Tiber, whose inhabitants believe they're the only true Romans, and here atmosphere often takes over from cuisine, which will be more in the popular, or local, idiom. Every Roman has his favorite Trastevere spot—there are that many—and keeps it a family secret for fear of spoiling. When in doubt, and if you find Romolo or the lively Cisterna too touristy despite their name and fame (or because of it), then drop in on Alfredo (what, again?) or Galeassi, both on the square of Santa Maria, or look in on others more frequented by the natives, who should know: Impicetta, Antica Pesa, among others. Most of these come with music, or the music (strolling variety) will come to you.

Roman hotels also offer excellent meals for those who, for one reason or another, prefer them, or are too tired to move any distance. Besides the Excelsior and Grand, the roof restaurants of the Ambassador, the Bernini-Bristol, New Caesar Augustus, and the Residence Palace offer top-quality "going-out" attractiveness, plus fine views and food, al fresco.

If you have time, the hills around Rome and some seaside areas are filled with good places, winter or summer, al fresco or open-fireplaced. But go with a native, or you'll likely get lost—and it's a long way back if you're hungry.

Cafes, you'll soon find when in Rome, are another evitable must—to rest your feet, to see other tourists, stars, natives, to talk business, but only incidentally to eat or to drink. Pick an interesting one while you're at it. On Via Veneto's umbrella-colored "beach," in front of the Excelsior, you can't miss Doney's, the Stork-Colony-Lindy's of Roman cafes with prices to match, but a classic stop. (Fashionable hours: 12-2; 6-10; 12-2 a.m.). Farther along, Rosati gets the literary and Italian film set, then there's Strega, Carpano, Golden Gate, etc.—each with distinct set and function of its own.

In old Rome, it's Canova or "the other" Rosati (painters, radio-television crowd) on Piazza del Popolo, or Babington's (British tearoom) beside the Spanish Steps, or Alemagna, on Via del Corso—one of the few places in Rome where your tip will be politely refused (signs assure the customer that the management itself makes up the difference to the employee).

'BIBLE TONE' OF ISRAEL SHOW BIZ

CULTURE OF THE NEW 10-YEAR OLD STATE IS OF OLD JUDAISM

By PETER VERNON

Tel Aviv.

The State of Israel is 10 years old but in evaluating the arts here, the long roots of Judaism must be remembered. This is a country which is venerably "traditional" in its youth—from its Holy Writ to its handicrafts, embroidery, ceramics. The stage plays and the popular songs bespeak the antiquity of the sources.

Israel reflects, too, the cultural tastes of a citizenry largely transplanted from Europe.

Israel has five permanent repertory theatres. Habimah, a kind of national theatre, was born on Russian soil almost 40 years ago, and the Stanislawsky tradition is still felt in its performing style. It mounts modern American, French, English plays in addition to the classics of European theatre; in the realm of the original Israeli play it has been most successful in modern treatments of biblical themes. Ohel, called "The Workers' Theatre" because of its affiliation with the Labour Federation, also came originally from Eastern European but was more kindred to the Yiddish theatre of Eastern lands. Ohel, too, has presented many classics of the European theatre and modern plays but also often revives classical Russian theatre and the Goldfadden operettas from the flowering period of the Yiddish play. It had a smash hit last year with a fresh musical play from army life, called "Tit for Tat" and producing the nation's No. 1 pop hit, "My Little Bar," still widely sung.

Israel's most modern theatre is the Chamber Theatre, founded and directed by actors who split from the Habimah about a dozen years ago. The repertory is classical and modern, the style thoroughly modern. Here too, many plays on biblical themes have been successfully produced, without the pathos and expressionist accent of Habimah.

Theatre In Round

Zira, a theatre in the round, specializes in modern problem plays. Do Re Mi is name of the musical comedy theatre. For its most successful show in many years, "Shulamit," it also went back on a Goldfadden piece with a biblical reminiscence.

Habimah and Ohel have their own houses in Tel Aviv but have to play on tour under most terrible handicaps, as have the other theatres and the Israel Philharmonic Orchestra as well. Going to Jerusalem, Haifa, and the smaller towns and villages, the only halls available to them are the cinema houses. They cannot perform before 9:15 as the cinema management invariably wants "first house" for its film. Touring legit pays the cinema-owner the earnings of a fully sold-out film performance but get the house only on such days (usually Thursday night) when attendance is habitually small at the cinema. Stages in film houses are primitive and not all plays presentable in Tel Aviv can be taken on tour.

Zira and Chamber Theatre also have own houses in Tel Aviv, the latter even having two. One is the oldest hall of its kind in the city, old and uncomfortable for both public and actors; the other is a converted gymnasium and rather modern but very small. A new 1,200 seat theatre is now under construction for the Chamber Theatre in Tel Aviv's most fashionable district and then the two other halls will be closed; the theatre is expected to be readied by next summer.

Do Re Mi plays on makeshift stages and has not succeeded yet in getting its own house built.

In Israeli ballet, the Biblical influence also is to be noted. There is Rina Nikova's classical "Biblical Ballet" in Jerusalem; and the much-hailed "Inbal Troupe" of Yemenite Dancers, whose European tour registered great success everywhere, bases all its shows on biblical subjects and traditional oriental-Jewish customs.

The great event of 1957 was the festive opening of the Fredric R. Mann Auditorium and Cultural Centre of Tel Aviv, permanent home now of the Israel Philharmonic Orchestra which violinist Bronislaw Huberman founded 21 years ago. The Israel Philharmonic, which till 1940 performed all over the Middle East (including Egypt and the Lebanon, has undertaken two successful tours in recent years—one to the United States and Canada, in 1951, and one to the countries of Western Europe three years later. There is a prospect of another European tour this or next year, and of an American tour after.

Israeli serious music has also been most successful where the composer referred to the biblical heritage. Paul Ben Haim, who has just received a Louisvill Orchestra commission, had his impressive "Sweet Psalmist of Israel" (as the Bible calls King David) performed in many lands; Josef Tal's opera-for-concert-and-radio, "Saul at EnDor," has had successful performances all over Europe and at Rochester, N.Y.; Oedoen Partos was hailed internationally for his "Song of Praise" for viola and orchestra, musically based on psalmodic motives—to name but the composers most prominent on the international front.

Biblical themes and motives are not only apparent in the symphonic field, in cantata and art song, but even in popular song. Many songwriters have taken up lines or entire verses from the lyrical portions of the Bible, mainly from "The Song of Songs" and used them as lyrics, leaving them untouched, paraphrasing them or elaborating upon them; others have written modern versions of traditional texts.

BRITISH FILMS CAN BE SOLD—

'ALL PEOPLE ANYWHERE ENJOY EXCITING TALES

By **JOHN DAVIS**

(Deputy Chairman and Managing Director The Rank Organisation Limited)

London.

On September 30, 1957, Pinewood Studios celebrated its 21st Anniversary—and confounded a number of so-called experts on film industry affairs. Pinewood's anniversary and our debut in the U.S.A. market, both celebrated in the same year (and not unconnected, as I shall show) and both achieved in the face of some pessimistic prognostication, gave me double satisfaction.

For take the example of Pinewood. Opened originally in 1936, it was the subject of much congratulation and even more private speculation. The private doubters sought basis for their gloom in the boom-slump-boom history of British production up to that time, gazed fearfully at the opposition, found the home market too small to support continuous British film production and discounted a British company's ability to market its films overseas.

And what happened? At the end of the war Pinewood became a part of the Rank Organisation. Today, at the end of 21 years of existence it is the biggest, busiest and most resilient studio in Europe. It has a production programme that is one of the biggest in the world—and one of the most ambitious currently being attempted by any single film company. In the British market its productions are spectacularly—and consistently—successful. Overseas, the Rank Organisation has *proved* not only the basic acceptability but the wide popularity of British films and its Artistes.

RFDA a Step Forward

The establishment of Rank Film Distributors of America Inc., was another step forward. It was our belief then (and subsequently proved to be the case) that the great American public is basically no different from men, women and young people in other countries throughout the world. Such differences as exist are superficial. In the matter of screen entertainment we held and hold (and have demonstrated) that they react in similar fashion to other audiences when given well-told, well-acted, well-made films.

Because we knew this to be more than just a theory, we put a foot in the door of the U. S. market, determined to leave it there until we could walk in with heads held high—or until we were proved hopelessly wrong and our foot was kicked back through and the door slammed in our faces. Some people referred to this as a gigantic gamble—we knew it was not a gamble but a reasonable business risk—so far nothing has happened to prove our view wrong and much has happened to prove our view was right.

Let me give one outstanding example to prove my point: the acceptance of our film, "The Pursuit of the Graf Spee," by major U. S. circuits and the American picturegoing public. It is, for a number of reasons, a perfect illustration of the case: it is a British film, its cast all-British, it is the story of a British naval victory over the Germans at a time when the U. S. was technically neutral. What possible attraction, it might be asked, could a picture like this have for Americans?

I will tell you: it is a story of great bravery, of gallant victors over a gallant foe; it has fiercely exciting action; it is told on a sweeping scale; technically it is open to no fault; and its artists have a ring of sincerity in their playing. There is your answer. It is an international entertainment and Americans, like the British, the Japanese, the New Zealanders, the French, the Argentinians or any nationality anywhere, will always enjoy good stories well told—no matter what their country of origin.

So for British pictures in the U. S. A. I see an expanding future. We know that in our line-up of product we have stories, stars, backgrounds that cannot fail to appeal. We have wide variety of theme, as shown by only four of the pictures for early U. S. presentation:

Cites Four Examples

"Campbell's Kingdom" is packed with colour, adventure and outdoor action thrills against the wide sweep of the Canadian Rockies, its fast-paced story taken from Hammond Innes' best-selling novel of tough men who fight to find and keep a fortune in oil.

"Robbery Under Arms," made on location in Australia's starkly beautiful interior, is from the classic story by Rolf Boldrewood. In colour, it is a tale of daring and violence, with Peter Finch heading a large and powerful cast.

"A Tale of Two Cities," from Charles Dickens' novel has just been completed at Pinewood and on location in France. It is authentic, absorbing and beautifully played by another brilliant cast, this time headed by international favourite Dick Bogarde and the lovely and gifted young actress Dorothy Tutin.

"Danger! Girls at Play" offers complete contrast. Filmed in Technirama and Technicolor in Italy, it is fresh, new and delightful—the gay and romantic story of three girls from three countries who meet adventure and misadventure on the road to Rome.

These are only four examples and at Pinewood the Rank Organisation is making 20 films next year—20 top-line productions tailored for the international market. These are *big* pictures, pictures to be reckoned with. Their stories come from best-selling books, top plays and the best of original screenplays; their casts include world-popular names; their producers and directors have earned high acclaim in every continent for their brilliantly no specialized selling to a limited market!

To American exhibitors, the addition of 20 big pictures to the list of available product must be of immeasurable significance and help at this time. Especially when these pictures require no subtitles, no specialised selling to a limited market!

Rank executives are supremely enthusiastic, optimistic and confident about the future. For success does beget success—and our success story opens a new chapter almost daily. Hence my own disdain for defeatist talk, whether about our industry or about the future of the Rank Organisation's enterprises. To date we have proved ourselves right—right and right again. It is no accident that this has been so. And our future operation will follow the same success design.

USE YANKS' BALLYHOO TO ATTRACT DOLLARS

By **HERBERT WILCOX**

London.

It would be idle for any film producer to pretend that he is not interested as to whether his film goes over big in America. Of course he is. Apart from the prestige of a wide showing in the States, it is a fact that a British film which sells only in the British home market cannot hope to make a reasonable profit—our predicament is the same as Hollywood's.

It is essential for British films to be shown in America and from our point of view it is not enough for them merely to have prestige showings at art theatres. They must be seen on the vast American circuits. *BUT* America does not owe our films a living. We in Britain must earn the right to cash in on our product. We know that American goodwill is there but show business is a tough jungle where we would be foolish to expect favors. In the past there was considerable American resistance to British films. That resistance is no longer there, I am sure. We in Britain must work harder for success in the American market.

It is not necessary or wise, in any opinion, to make our films with a specific eye on the U. S. market, for in that way we rob our productions of their national flavor, the flavor which has caught the American fancy in the many British films which have clicked across the Atlantic.

We must make films that have an international rather than a parochial appeal. Where it is possible legitimately, to introduce an American star into our films it is obviously a good idea. *But I do not regard that as essential.*

The essential factor is for us in Britain to make entertaining films and then to put them over in the States with showmanship. This can be done by frequent visits of producers and stars to the States. For instance, my wife, Anna Neagle, and I will be taking our new discovery, Frankie Vaughan, to the States in the New Year. We want him to meet your press, appear on U. S. television and by his personality help sell his two films, "These Dangerous Years" and "Wonderful Things." I am sure that American audiences will enjoy these two films. But it is up to us to persuade them.

But such visits are not enough, in my opinion. I believe that the British film industry must make a concerted effort to beat the big drum in the States.

I believe that the British Film Producers Assn. should set up an office in New York, with its prime mission being to present the case of British films to American opinion. In charge of this office would be someone acceptable to both British and American authorities with experience in (a) films (b) journalism and (c) politics who would keep a protective eye on all British film productions in America and advise the BFPA of the stability of British films from both the boxoffice angle and from the point of view of prestige.

A colorful personality should be appointed to help the exploitation of British films in conjunction with American distributors. This should be someone who has had both film and press experience and who has an entree to top Government officials on both sides of the Atlantic.

British Insignia

A trade mark should be established which would be attached to ALL British films that measure up to a certain standard of quality. So far, so good. But it would still not be enough.

I believe that regular monthly television film or live show should be produced which would deal entirely with the British film activities in England and which would introduce British film personalities visiting New York. It would be a joint British effort to put over British films in general, rather than the product of any specific company. It would be virtually a monthly bulletin of British films and should be sufficiently newsy and entertaining for it to rate a sponsor.

This New York office of the BFPA should be encouraged to launch a special advertising campaign to advertise British films in the trade press of America. British consulates throughout the whole of the U. S. should be alerted by the New York office and British film preems should be given official patronage whenever possible.

How to meet the cost of this extensive project?

I suggest the British Treasury be approached to make a dollar credit available to establish the operation and this to be repaid by a levy of say 5% of the producer's share of dollar receipts. I am sure that the operation would result in considerably more than a 5% improvement in revenue receipts.

From conversations I have had with top American film executives I am convinced that far from resenting British attempts to increase the showing of British films in the States they welcome them.

Providing the British films reach the high standard that American filmgoers have learned to expect both from Hollywood and from Europe.

And providing the British film industry sets out to earn results, not naively to expect them.

Footnotes: Premature Retirement

By **SIR HENRY L. FRENCH**

(President, British Film Producers Assn.)

London.

In an article I wrote for last year's Anniversary number of VARIETY, I concluded with the words "Thus ends my last contribution to VARIETY's Anniversary issues." I wrote that as Director-General of the British Film Producers Association—a post which I had occupied for 10½ years and from which I was about to retire.

It had been intended on my retirement to abolish the post of Director-General and appoint a salaried President. The Association did me the honor of inviting me to be the first holder of this position. I was proud to accept the invitation for a limited period which ends in 1958.

Last year, fully intending to retire, I wrote an account of two or three experiences I had had as Director-General which I hoped might be of interest to American readers. I have no intention now of writing of my one year as President, but what I should like to do is to say a few words about my successor in office, Arthur Watkins, who is, of course, already well known to you in another sphere of activities, and to mention briefly some of the problems which I shall bequeath to him. They are many and varied but I will be brief.

Comes The Watkins

First a few words about Arthur Watkins. He has been with the British Producers since March last in the capacity of Vice-President, a post which will be abolished when he succeeds me as President. We both feel that it was wise decision on the part of the members of this Association to give us the opportunity of working together for nearly 12 months before he takes over the responsibility of Presidency.

Different from me, he came to the B.F.P.A. knowing nearly everyone of importance in film production and distribution in the United Kingdom.

He also had a detailed knowledge of films, home-produced and imported, acquired during the nine years when he filled the difficult and important post of Secretary of the British Board of Film Censors.

He had another valuable asset. Nothwithstanding the difficult and varied problems with which he had to deal as Film Censor, he had made for himself a reputation in the industry not only of being an able man, but also a very likeable man. It is my fervent hope that Watkins, in his new field of work, will find, as I have done, great happiness combined with absorbing interest in a task which is never easy, never free from anxieties, but always gives one the satisfaction of feeling that it is thoroughly worthwhile.

Now what will the new President have ahead of him when he takes the Chair for the first time at the Executive Council in March next? In one respect his position as a newcomer is the same as mine was in 1946. He is facing new legislation to amend the Cinematograph Films Act of 1948. I was faced with legislation to amend the Act of 1938. The most important problems to be tackled by the industry and finally by Parliament are different today from those of 1946, but they are, in my opinion, certainly no less difficult.

British film producers are giving careful and anxious thought to the question of the definition of a British film. This was not regarded as a difficult problem in 1946-48 because Parliament was only concerned then with a domestic issue, namely, what films should count for Exhibitors' Quota.

Now there is wide discussion as to whether the existing statutory definition is satisfactory, first for domestic purposes; secondly, for the eligibility of a film for payments from the Film Production Fund; and thirdly, for one of the limited number of import licenses to allow a British film to be exhibited in a dubbed version in France, Germany and Italy.

Closely relevant to these present-day problems, there is the question for the early future—how will British films fare when the European Common Market or Free Trade Area are in operation? Whether this important development will affect the provisions of the Government's Bill to amend existing film legislation cannot yet be foreseen.

One thing has certainly happened during the last 10 years, namely, that the B.F.P.A. is a stronger and more important trade association than it was when I joined the industry. It was generally accepted in those days that the Cinematograph Exhibitors Association and the Kinematograph Renters Society were important and essential parts of the machinery of distributing and exhibiting films in the United Kingdom. But there was a large body of knowledgeable people who would not have said in 1946 that the B.F.P.A. was equally important to the production side of the industry. Today the B.F.P.A. is by a long way more powerful and more representative of British feature film production than it was 10 years ago.

Still more noticeable is the changed position of British films from the point of view of the cinemagoer and the exhibitor in the United Kingdom. British films are no longer regarded by exhibitors as films which they are forced to show in order to carry out their statutory obligations. They are now being shown because the public demand for British films fully equals the demand for imported films. Moreover, the box office receipts in Great Britain are on the average better for British than for any other nationality of films.

British films are also doing better business than hitherto in overseas markets, but it is unfortunately still true that both exhibitors and cinemagoers in many territories seem unable to realise that a film made by a British producer but distributed by an American company is a **British** film. The screen credits and the posters emphasize the distributor to such a large extent and the producer to such a small extent that the fact that the latter is a genuine British producing company is more often than not overlooked. This is yet another subject which is bound to be raised when the new Bill comes under discussion. At one time to label a film "British" did not encourage cinemagoers to go and see it. This is no longer true.

I do not, of course, claim for a moment that the changes to which I have referred are in any way due to the work which I have done for the British film industry, but I will admit that I am proud to know that these important developments have come about during my term of office. I hope that my successor will in this respect enjoy the same good fortune.

London Stage Big Tho 100 Theatres Fold in Britain

By **HAROLD MYERS**

London.

When, about nine months ago, the Chancellor of the Exchequer yielded to pressure and abolished the admission tax on the legitimate theatre, the prospects for the future looked bright and promising. The theatre, it was thought, would have the financial stamina to withstand the competition from television and the extra coin would prevent the continued closure of dramatic theatres.

Stocktaking nine months after the concession was made, it has to be recognized that the bright prospect has not as yet withstood the test of time. Theatres are still going dark at an alarming rate and the additional boxoffice gross has not halted the increasing number of casualties. The West End of London alone has lost three theatres within a few months, but outside London the situation is even worse. Close on 100 have shuttered within the past few years and there's a threat to the future of many others.

Yet, strangely enough, this gloomy picture is presented at a time when records are being estab-

(Continued on page 212)

Yanks' Spanish Omelette

What Started As An Embargo Against Spain Turned Into A U.S. Lockout From Spain

By HANK WERBA

Madrid.

Spain's motion picture industry had a sporadic year i 1957 with every phase of the industry webbed to the prolonged and dramatic war between Spain and America's Motion Picture Export Assn. Well into its third year, that conflict engenders more uncertainty now than at any time since hostilities began in August of 1955.

During 1957, the Eric Johnston organization attempted various approaches consonant with good business practice to get off the embargo hook and restore rapport with Spain. Where negotiator Charles Baldwin, Mediterranean MPEA rep, could not waver was on the minimum allocation of eight features annually for each of the U.S. MPEA companies operating here.

Within this minimum condition, Baldwin offered many concessions to government and industry. To Commerce Ministry reps MPEA was prepared to lower dollar convertibility and wait for greenback transfers until Spain's general economics brightened. Information Ministry found MPEA willing to accept 4-1 decree if left unmentioned in a signed agreement. Government suggestion MPEA negotiate with a local industry spokesman first was also followed.

Thwarted at every turn, Baldwin went back to the Spanish government asking for a simple exchange of letters permitting interim release of two or three U.S. pix per agency while negotiations continued toward final settlement and a new pact. This too was vetoed.

Baldwin finally left Madrid last June leaving behind the impression the shoe was on the other foot; that the American film boycott had been succeeded by a Spanish lockout.

Enrique Aguilar, Universal rep and chairman of MPEA branch managers in Spain, made a valiant local boy effort during the summer months. His provisional eight-month peace proposal (plus previous concessions), abetted by strong exhib support and a producer coin crisis, managed to win industry approval Sept. 18. Delayed okay from MPEA-New York, however, coincided with RKO defection in Spain followed by a Republic breach one week later.

Shortly thereafter, a ranking government film spokesman, Jesus Orfila, enunciated a switch in film policy that doomed pact hopes for 1957-58 and left future MPEA relations unpredictably overcast.

Failure of '57 parleys was primarily failure of U.S. embargo to seal off the Iberian peninsula for Yank pi

Opera Standees: 10c

By EMIL MAAS

Vienna.

Austria, now a Republic of some 7,000,000 population, may well have more state-supported "culture" per capita than any country in the world. Anyhow the Austrians like to think so. In Vienna alone every day of the 10-months "season" some 6,619 persons are admitted at modest ticket prices to the Statoper, Volksoper, Burgtheatre, Academy Theatre and Redout Hall.

That music is taken seriously here is a long-established fact. Perhaps most outsiders do not know that musicians can dial 1-5-0-9 on the state telephone and get perfect A-1 pitch.

Other facets of state culture are arresting. For example, in Austria the literary authority, frequently cited by editors answering queries of readers, is the famed repertory company. Hence the comment, "According to Burgtheatre German—." The right phrasing has no high authority in Austria than the practice of actors.

"Culture" comes high for so small a population. With admission prices low in comparison to any other country, operating expenses are fairly enormous and there is the burden of a special pension fund. Austria's government annually earmarks $12,000,000 toward a total cultural budget of $100 million. There is always a deficit.

The axiomatic principles of Austria's subsidized art temples are these:

(1) Fulfill an artistic and educational service.

(2) Keep up tradition and world standard,

(3) Remember the Austrian theatregoer is the boss.

The administration has been streamlined. A staff of only 73 handles now the paper work of 2,280 employees, from the top star to the hourly-paid laborer. In Kaiser Franz Josef reign, and even under the first Republic, more state culture was a soft spot racket for retired politicians and pension-seekers.

All culture is under the Minister of Education, Dr. Heinrich Drimmel, appointed by the President of the Republic, Adolph Schaerf, on proposal from parliament.

The office of General Intendant is vacant since Ernst Marboe's death. The General Intendant must be a businessman "with an artistic vein."

This title dates back to the Emperor. Tradition-laden as the capital is, it was taken over by the Republic in 1920. One of the main exhibits is the letter of the Emperor, dated July 11, 1867, wherein he personally writes to Pri Hohenlohe:

"I order that Baron Eligius von Meunch-Bellinghausen be in charge of the two Royal Theatres with the title General Intendant. His salary shall be 6,000 Gulden annually plus 1,500 Gulden expense account" (That is about $1,200. The expense account was important even 90 years ago).

The delimitations of power were strictly adhered to throughout the years. While the General Intendant means business, his general-managers are not to be pestered by financial problems. Thus, the Intendant chooses his experts.

The State opera is managed by Herbert von Karajan. New structure (1955) has 1,642 seats with 567 standing room. Directly under the state opera is the Redoute Hall

Salaries for solosists and orchestra members have been soloists, the Opera 964 persons, among them 90 soloists like to think so. In Vienna alone every day of the 10 with 602 seats. (This is the French word of Masquerade Ball, for which it was formerly used).

The Volksopera is managed by Prof. Franz Salmhofer, it has 1,620 seats, 136 standees.

Burgtheatre director is Prof. Dr. Adolf Rott. Academy Theatre also under Professor Rott. Burgtheatre has 1,310 seats—210 standing room, Academy 532 seats, no standing room.

The Burgtheatre employes 660 persons, among them 80 soloists, the Opera 964 persons, among them 90 soloists.

The State theatres have their own tailoring shops (Mrs. Alexandra Wilhelm, Anton Kocmata and Hermine Smelik in charge), painting shop supervised by Prof. Robert Kautsky, technical supervision by Ing. Hans Felkel and Hans Nordegg.

Salaries for soloists and orchestra members have been fully revaluated. The schilling of today being one-tenth of 1938), while chorus and ballet must still be satisfied with 80% in "buying power of pre-World War II days."

Soloists receive now $170 per performance. This will be increased to $210 starting Jan. 1, 1958. It reaches almost European level. A top star usually sings six times a month.

Admission prices show, that a music student can hear an opera for—practically nothing. Standing room costs 10c. The same young man would willingly pay $1 for a soccer match, or perhaps $4 for a Rock 'n' Roll session, if that was his "kick."

Stars Rule India, Too

By N. V. ESWAR

Madras.

A curious condition, new here though perhaps reminiscent to America of the early days of its film-making, finds ambitious promoters from commercial fields turning film producers. This has increased the flow of new features, though hardly their quality. Whether some of the new bloods are screen-crazy or fancy the supposed luxury of a film financier's existence, is anybody's surmise.

One result of the invasion of adventure-happy newcomers is that the studio landlords in some instances have been content to gather rents for their facilities and themselves abstain from risk. There is no arguing with their self-interest since they sit on both their own capital and their tenants' capital. Meanwhile there is a quickening of "quickies."

Chief beneficiaries of the upsurge of feature-making is the star. Here in India the actor in demand is approximately as tyrannical as he or she is in Hollywood. There have been stars during the past year who have held signed contracts for as many as 20 pictures, to be shot when and as possible.

Another direction in which the increased demand for name talent has worked is this: actors and actresses go beyond salary in demanding and obtaining territorial distribution rights. Some claim a royalty on the gross. Novice producers have little alternative. Especially because as indies they have no bargaining power. So although 1957 opened in an atmosphere of uncertainity and crisis, the year has ended on a very cheerful note, since money is flowing. At the same time the prosperity is confined to a few individuals.

Foreign Exchange

Towards the close of the year, because of foreign exchange difficulties, the India Government restricted the import of raw film stock by about 40%. This has affected future production plans to that extent. It is believed the policy will continue for at least another year or two.

With increasing availability of money in India due to the working of various projects on a national basis, the takings at theatres have registered increases up to 50% over previous years. Actually current levels at boxoffice were not experienced even during the World War II boom years.

While the industry in India itself was active, its impact on foreign markets also was encouraging. The winning of awards by the Bengal pictures, "Aparajitha," "Father Panchali" and "Kabuliwala," has given a certain sense of importance and acceptability and also an air of confidence to Indian producers. All these years Indian producers were content so long as their pictures made the grade in the home market. It was only during 1957 that the Indian producer has become even "vaguely aware" of the existence of the foreign market. The Indian producer has for the first time in his life thought of turning out pictures that will sell not only in India but elsewhere. The success of Hindi pictures like "Awara," "Shree 420," etc. in Russia and other foreign markets has given him the idea that if he makes an honest attempt, he may perhaps succeed in creating an international market for his product.

The country's foreign exchange situation at the close of the year has laid further accent on this aspect, and helped officially by the Central Government, Indian producers have been looking up foreign areas for further exploitation of their pictures. This is quite a new development which had noteworthy development in the year gone by.

Another precedental aspect of 1957 has been co-producing with British and other foreign interests. Two productions will get under way early in the new year, "Harry Black" and "The Wind Cannot Read." A joint production with Russian Mosfilm Studios, "Pardesi" is already released and some South Indian producers have planned joint productions with Japanese showmen.

The Bombay Government has instituted a system by which entertainment tax collected on "worthwhile" pictures would be paid back to the producers. Under this system two of the Hindi pictures, "Mother India" and "Do Ankhen," would benefit considerably.

The ban on foreign film industries sending into India more than 10% of the releases shown here in prior typical years must naturally be taken into account but there is a growing appetite for English-language dialog films. Doing well here this year were "Dial M For Murder," "The Silent World," "Ten Thousand Bedrooms," Alexander the Great," "Teahouse of the August Moon," "Trapeze," "King and I" and "Bus Stop."

POST-PERON FILM FEAST

INTERNATIONAL PRODUCT BACK AND BOXOFFICE SPURTS — BUT ARGENTINA'S OWN FEATURES SLUMP — ONLY 15 PRODUCED DURING 1957

By NID EMBER

Buenos Aires.

Film business in Argentina during 1957 can be summed up by saying it was a feast for the native fans and a famine for the native producers. The key which unlocks the paradox is simply this: after 12 years of Juan Peron's Operation Bootstrap, foreign trade was restored in films, and the inrush of international product delighted the citizenry.

Indeed the new Film Law dated Jan. 2, 1957 seemed, when promulgated, like a new charter for freedom of expression. Unfortunately it was not so simple to implement the worthy purposes. The year has been characterized by conflict, confusion and criticism and practically open warfare between the exhibition and production parts of the Argentine movie industry.

Theatres and studios quarrel in many lands—America, Britain, France, Italy, Spain, just to cite almost any issue of VARIETY, but in Argentina the political overtones of the Peron dictatorship, the largesse dispensed to the producers and usually assessed against the exhibitors has charged the fight with exceptional bitterness. Better intentions are generally respected but blundering has not been abolished.

A 10% boxoffice tax became effective April 20 and is presumed to yield $5 million annually to finance feature films, but none of this largesse has been distributed yet. Producers must hold their horses till they get "credits."

In June the Government went all out for compulsory exhibition of selected native product at absurdly low holdover figures, provoking exhibitors to defiance and refusal to comply. This brought violence and picketing by unemployed filmworkers but inspired the industry to form one overall union out of 15 guilds and associations. A Presidential demarche smoothed out the exhibitor-producer hostilities leading to a pact for 20 to 25% of foreign product holdovers. Daydates for compulsory native material were limited to once every three months. Film law administrators had no share in this pacification so tried to ignore it, and were called to order at the highest government level.

15%-For-Schools

In August the Treasury hit out with a 15% boxoffice tax (for school buildings and a 200.000 peso release tax on foreign product, effective Oct. 1. American distributors avoid this tax by invoking a U.S. Argentine Trade Treaty precluding any import curbs on either side. Any attempt to enforce the tax for American product would be judged a denunciation of the treaty. The French are bargaining for a reciprocal quota system in lieu of this tax, the Italians invoke a reciprocity pact signed in the Peron era and now repudiated by Argentina. The British ruefully believe they have no out but to pay and the Critics' Association denounced the tax as unconstitutional, undemocratic and harmful to native product, and ask for its cancellation.

This tax brought an avalanche of releases through special "film weeks," to make the product immune from payment.

Meanwhile the Actors' Association is asking for yet another 5% film boxoffice tax to help build legit theatres!

Continued low prices, despite a 1956 Government pledge of revision, are another cause of dissension and keep out important product like United Artists' "Around the World" and "War and Peace." For nine months an eight-man commission has been analysing the price problem examining the books of major circuits. Higher prices were tardily authorized for 20th's "The Egyptian" and "King and I." Government may leave this price gimmick in abeyance until Film Law implementation is completed.

Attendance was terrific in the first 10 months of 1957, averaging around $1,000,000 monthly compared to the 1956 total gross of $10,265,000. In October onwards there was a bad slump. There are still not enough houses in B. Aires for the population's size. Midnight shows over weekends helped absorb demand but a new City Mayor nixed them.

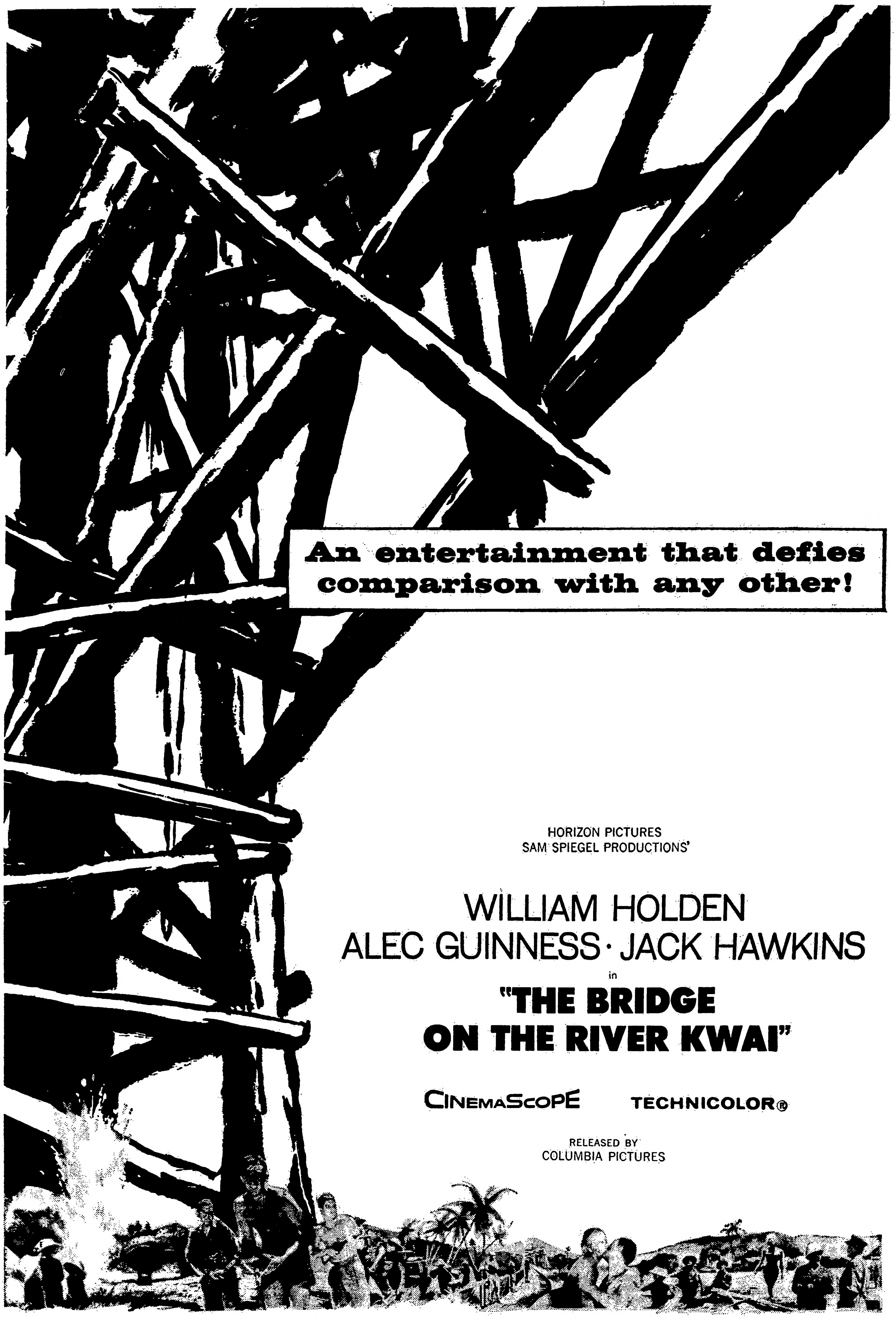
No European picture had the impact of "La Strada" i 1956. It's difficult to evaluate boxoffice winners without statistics of grosses and in view of the new saturation method of day-and-date exploitation in as many as 30 neighborhood and suburban houses, this is risky guessing. These were "Il Ferroviere" (Guar.) Italian; "Pan, Amor y Sofia Loren" (Italsud) Italian; "Rebel Without a Cause" (Warner) perpetuating the James Dean cult; "Kleines Zelt Und Grosse Liebe" (Ocean), inconsequential but charming German offering; "Notre Dame de Paris" (Guar.); "Padri e Figle" (Ocean) de Sicca and a family background similar to local mores; "Anastasia" (Fox) Bergman and Byrnner pulled strongly; "Trapeze" (UA), "Du Rififi" (Difa) which prompted a crime wave; "Richard III" (Goldberg).

New screen favorites here are Yul Brynner, Maria Schell, Brigitte Bardot, Jacqueline Sassard, Susanne Cramer, Dirk Bogarde and native players Elsa Daniel and Lautaro Murua. James Dean and Marlon Brando remain favs. Ditto Vittorio De Sica, Audrey Hepburn, Katherine Hepburn and Princess Grace.

British product took firmer hold through Rank's direct distribution and Goldberg's good work for London Films. A new "Orbe" distribution outfit was lavishly supplying important European product.

The Obligatory Vaudeville law was amended making the terms optional for spectators, which practically put it in the discard.

Native production, currently at a virtual standstill, may amount to 15 releases for the year 1957 against 39 in 1956. There was rejoicing over minor foreign awards: a mention at Karlovy Vary for "5 Gallinas y el Cielo" and a Bronze Shell at San Sebastian, Spain, while "El Hombre Sanalado" got a Berlin mention and was requested for Edinburgh.



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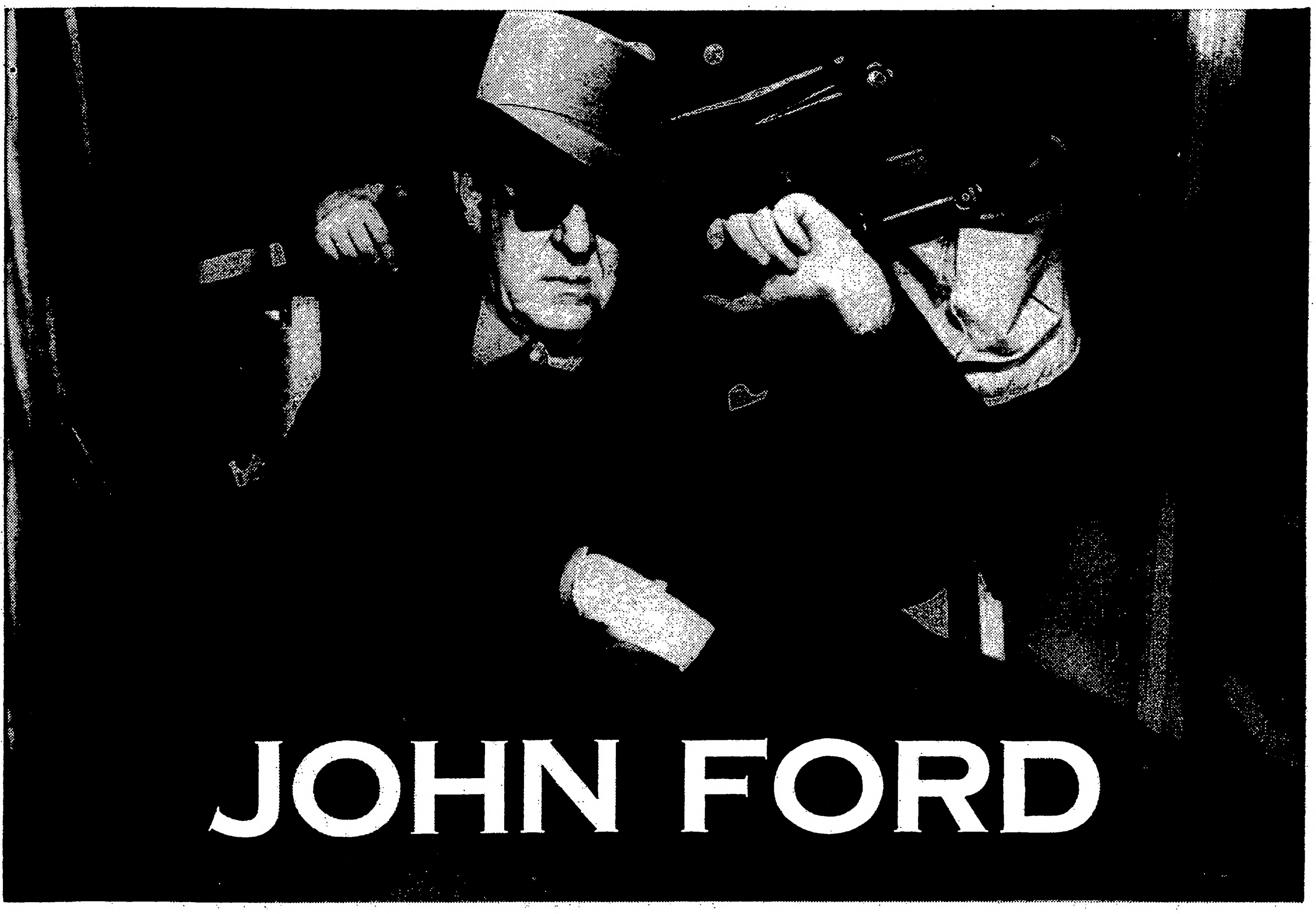

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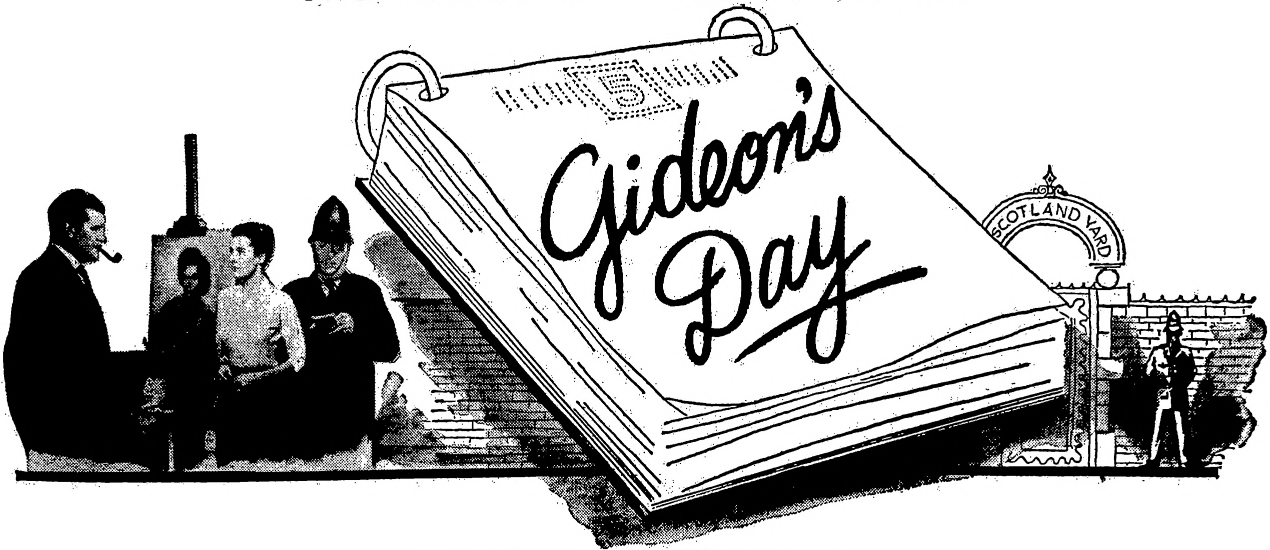

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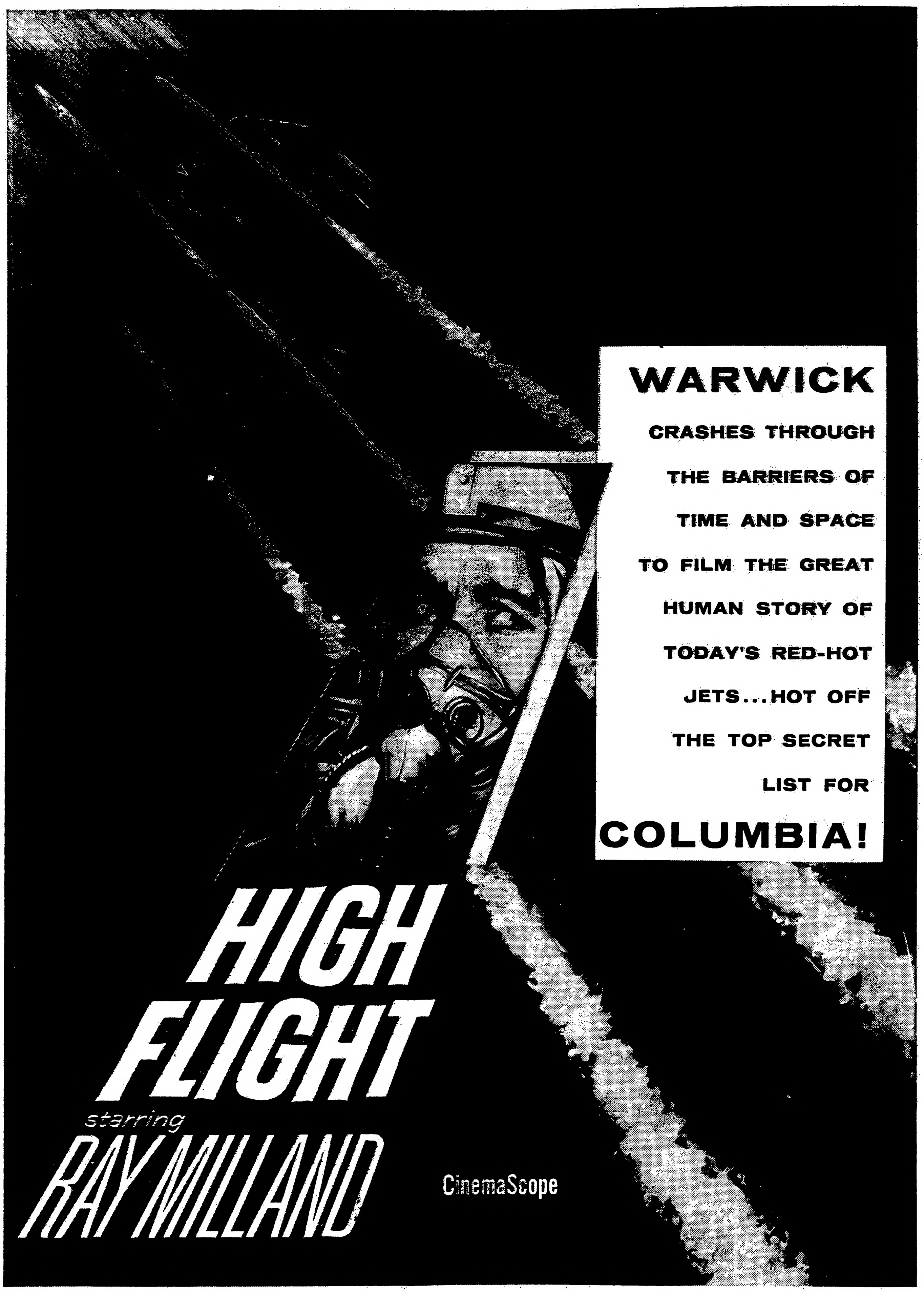

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Paris, Sept. 25.

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The smartly refurbished Olympia has a glowing neon lobby and a clean, well designed interior which has finally swept out the old pop-corn feel of this ex-film house and made it definitely the flagship vaude theatre on the Continent, both in looks and talent. White tie audience of Parisian show biz VIPs flocked to the opening to give this a solid publicity sendoff.

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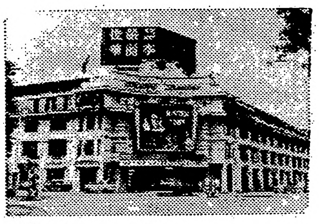

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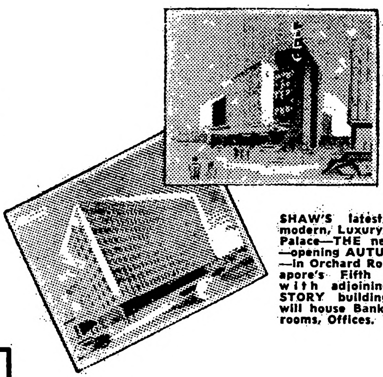

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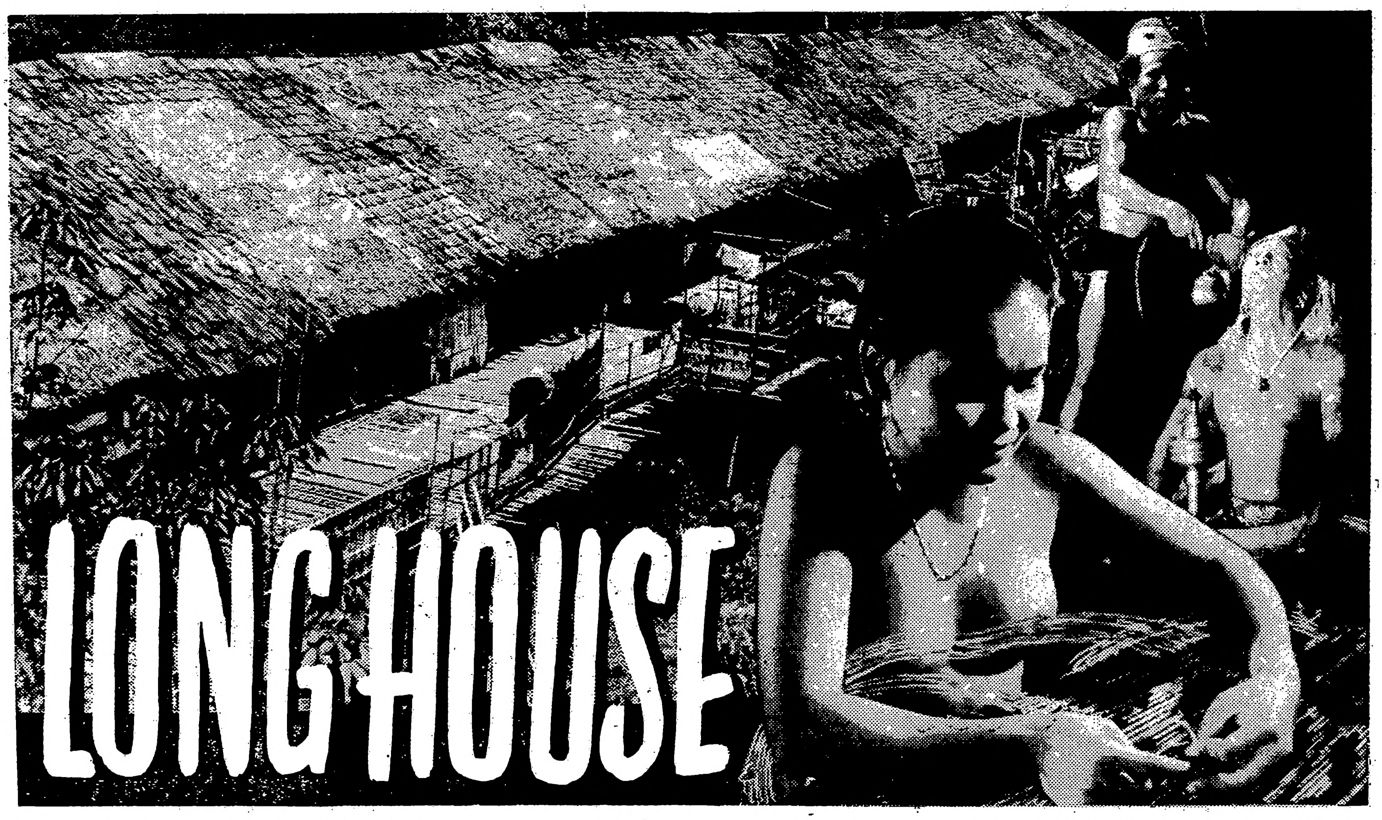

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We have wound up the year by me directing Anna's production of Frankie Vaughan's second starring film, **"WONDERFUL THINGS."**

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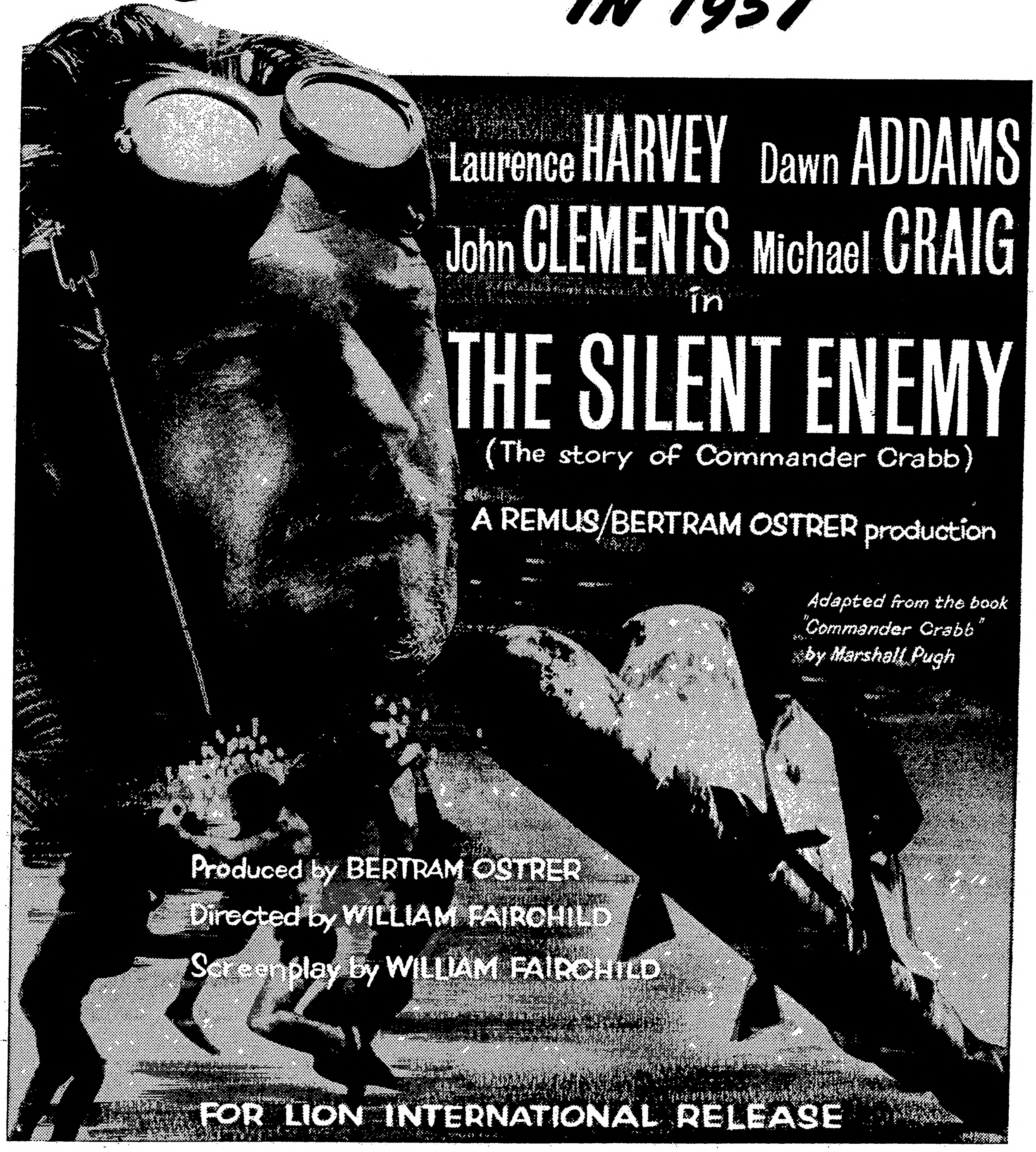

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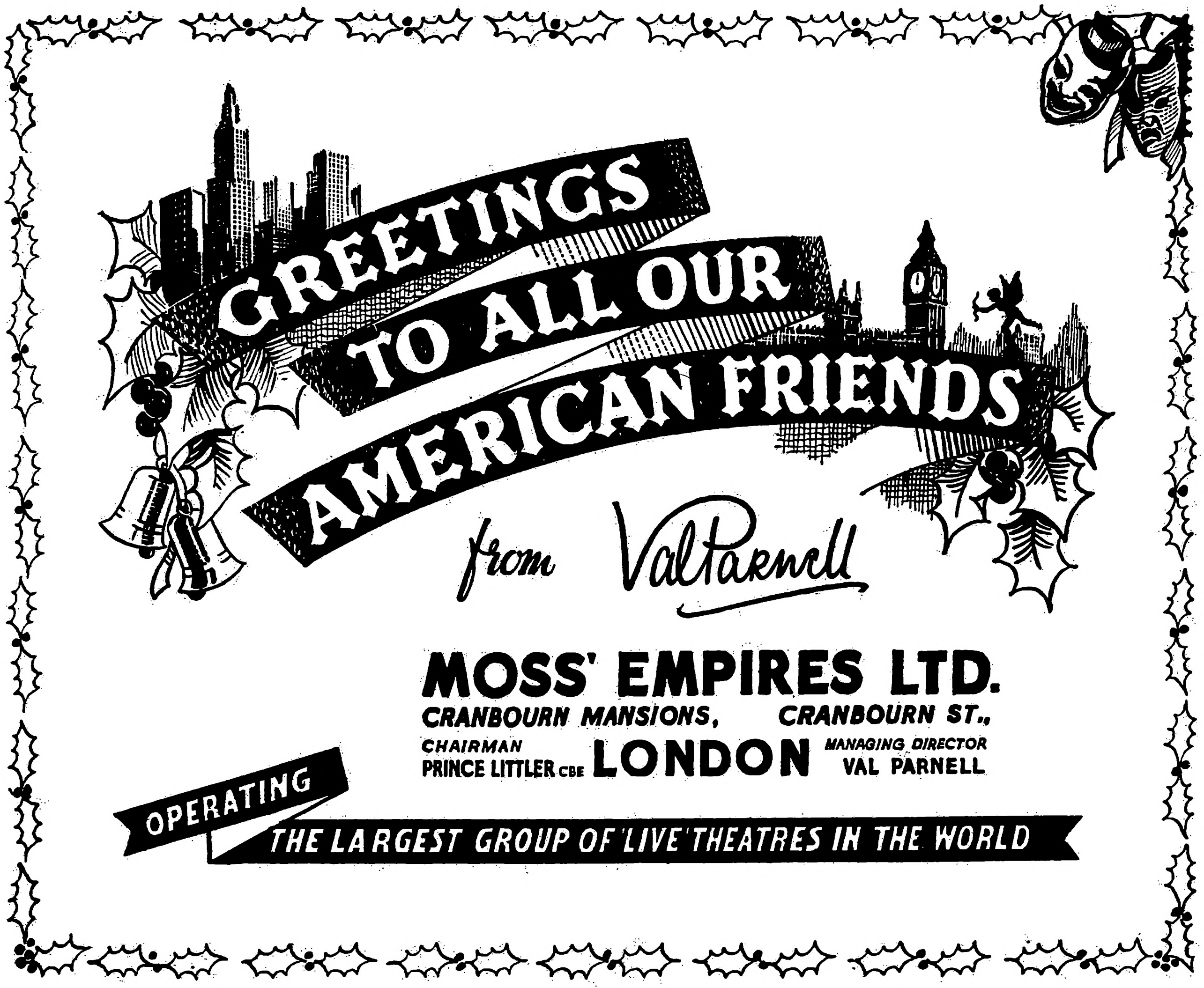

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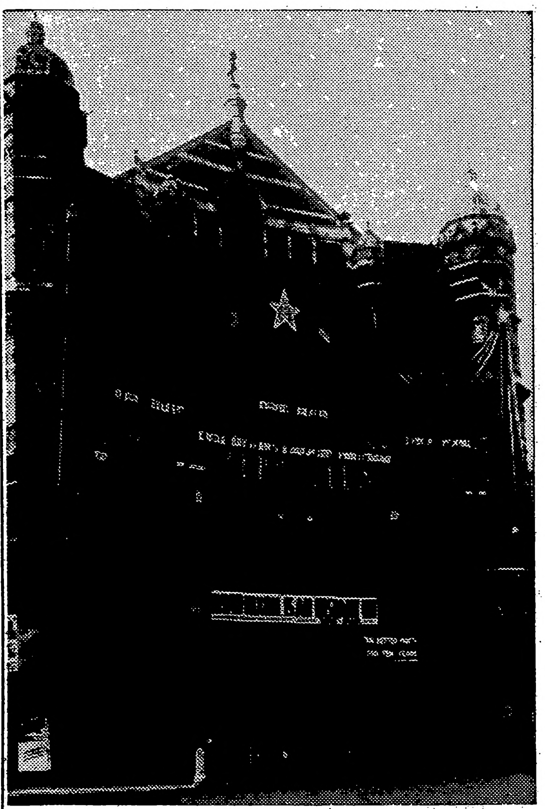

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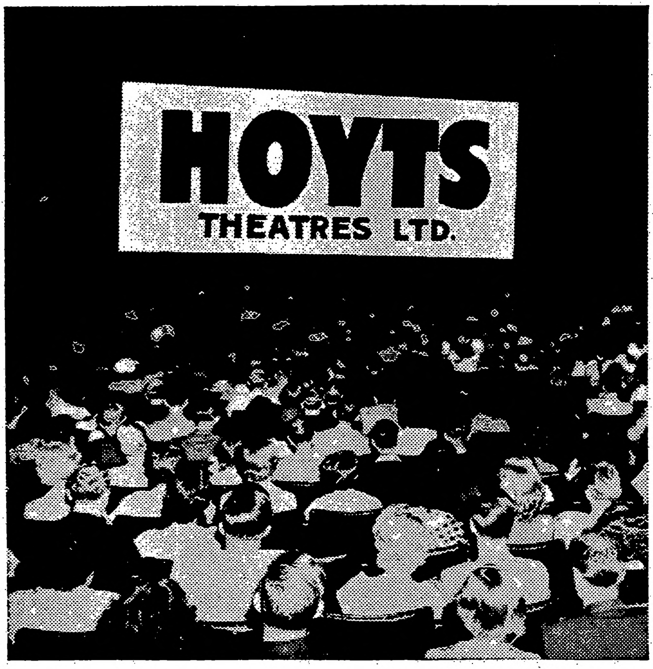

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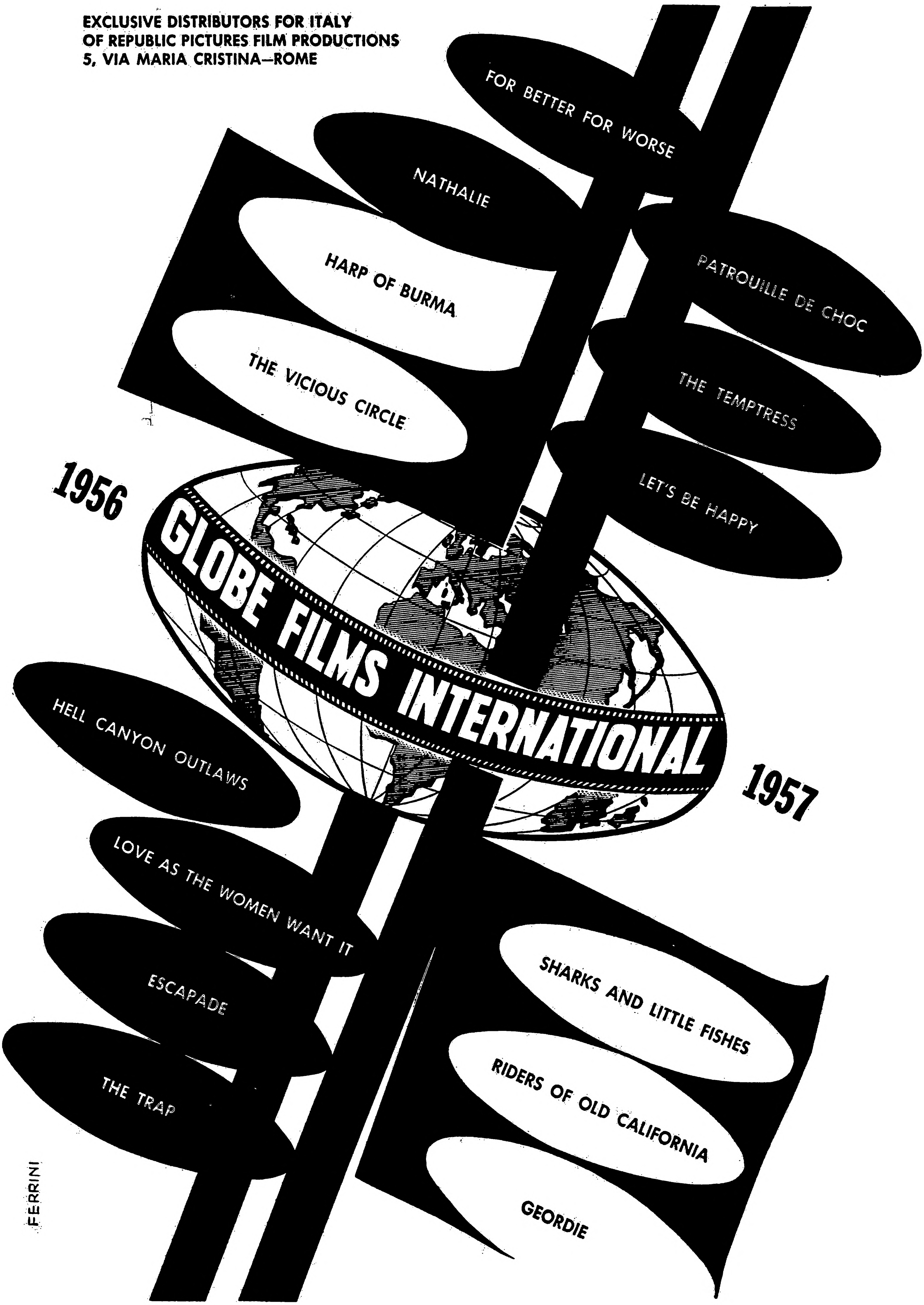
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London Legit Stage Big

Continued from page 180

lished in the London theatre. Take "The Mousetrap," for example. Now in its sixth year, it has become the all-time straight play champ and long before this year is through it will have overtaken "Chu Chin Chow" and have broken every known record. That's only a part of the current success story. There's "The Boy Friend," as another example. This month it starts its fifth year in the West End and is still in healthy shape. And among the other long runs there's "Salad Days" and "Dry Rot," both well in their fourth years, with "Sailor Beware" still very strong as it nears the end of its third year.

Musicals Flopped

One unusual aspect that comes to light in a review of the West End theatre scene has been the financial and artistic failure of a spate of new musicals, not only the local productions, but also the Broadway imports. The long running successes at Drury Lane ("Oklahoma," "Carousel," "South Pacific" and "The King and I") came to an end in the previous year when "Plain and Fancy" ended up heavily in the red. "Fanny," which followed it, was also a financial failure at the Lane, although it should return its investment by the time it's gone on the road. And before 1957 came to an end another Broadway musical—"Damn Yankees"—had folded and failed.

There were also a couple of very expensive British musical failures. "The Crystal Heart," with Gladys Cooper starred, never had a chance after its opening night reception and was withdrawn after a few days. "Zuleike" fared a little better and stayed the course for a few months, but was also heavily in the red when it was withdrawn.

The prospects for imported Broadway musicals look much rosier. "Bells Are Ringing," which has only just started at the Coliseum, may well stop the rot; and one doesn't need to be prophetic to make forecasts about "My Fair Lady," which is due at Drury Lane at the end of April. The paying public and the ticket brokers have already supplied the answer.

In the field of straight drama, the West End theatre has rapidly been losing the initiative it held for many years. Nowadays, the emphasis is on light comedy and farce, which, at almost any given time in the past year, filled about one-third of the theatres. Musicals and revue filled an equal proportion, leaving comparatively little scope for the serious play. That possibly is why a new playwright of the calibre of John Osborne has been hailed so enthusiastically by the more serious critics. "Look Back in Anger," his first West End play, has been brought back several times into the Royal Court Theatre's repertoire and continues to provoke controversy and discussion. In other words, it has a stimulating effect.

Less stimulating dramatically, but more exciting theatrically, is his second play, "The Entertainer," which is in reality little more than an exceptional starring vehicle for Sir Laurence Olivier. This time it's not the play that's talked about, but the performance—but at least it is being talked about. And that's the sort of topic the London theatre so urgently needs at the present time.

Good Drama Clicks

There have been times during the past year in which several enterprising managers have tried to beat the escapist formula with worthwhile drama and occasionally it's paid off. "Waltz of the Toreadors," which ran almost two years, was a substantial hit and "The Chalk Garden," which folded just before the turn of the year, was also a highly profitable proposition. "Summer of the Seventeenth Doll" didn't do quite as well as anticipated, but the returns, both financial and artistic, were ample justification of the enterprise in putting an Australian company in a West End theatre.

Although the interchange between Shaftesbury Avenue and Broadway is a continuing and stimulating operation, there have, strangely enough, been very few imports from America in the past year, and a couple of plays which did cross the Atlantic were among the season's failures. Both "Hatful of Rain" and "Camino Real" earned their share of critical acclaim, but neither made the boxoffice grade. On the other hand, "Tea and Sympat [illegible] al banned by the British censor, was a powerful lure at the New Watergate Theatre Club. Two other American comedies arrived on the West End scene in the latter part of the year—"The Happiest Millionaire" and "Tunnel of Love." "No Time For Sergeants," with Barry Nelson in the starring role, ended its run last November after a very profitable innings.

Trend to Club Theatres

The cultural and financial successes of the New Watergate Theatre Club, which has already staged Arthur Miller's "A View from the Bridge" and "Tea and Sympathy," and which is due to present Tennessee Williams' "Cat on a Hot Tin Roof" early in the New Year, may well have inspired the opening of a new club theatre in Liverpool, which also teed off with the banned Miller play. The latter enterprise, operated by Anna Deere Wiman and Sam Wanamaker, is one of the few serious attempts to bring the best type of theatre to the Provinces—and not just only rely on touring shows and tryouts. If the project succeeds, it may well encourage other managements to follow the lead and introduce the club theatre into other big provincial centres.

There are today 41 West End theatres, three less than when the count was made a year ago. To halt the decline must be a challenge to every branch of the theatre—a challenge to the impresarios, the authors, the actors, the stagers and the designers.'

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Berlin on Half-Shell

Continued from page 178

their situation will improve sooner or later.

NIGHT CLUBS: Now as before: Glittering but not gold. "Resi," the home of the original dancing waters, remains a goal for visitors from abroad. Over all, Berlin's nightlife cannot be compared with that of Paris or even Brussels. It's also much behind Hamburg. Berliners themselves prefer the more intimate places, some of which apparently get along nicely. A number of offbeat places, such as would-be Russian restaurants, hippodromes, queer and jive joints, also attract their customers.

LEGIT: What goes for the pop music also goes for the local legit situation. Nearly all of the big modern offerings come from abroad. The last Cultural Festival clearly revealed it again. Here is a whole nation in search of an author. Nearly all of (and very few, at that) the works of new German dramatists couldn't score. So the local theatre showmen stick to foreign authors or the classics. Latter are often presented with brilliant skill here. This city has—although many went Westward—still a considerable number of first-rate actors and also directors. Also the theatres are in okay shape. So there are frequently productions which rate. The best houses are still the Schlosspark and Schiller Theatre, both municipal stages and led by Boleslav Barlog, the Tribuene, which dedicates itself much to avantgardist offerings, the Hebbel Theatre, often the site for guest appearances of non-Berlin ensembles, as well as the two theatres on Kurfuerstendamm, the Komoedie and The Theatre on Kurfuerstendamm, of which the former pays most attention to boulevard pieces.

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R'n'R and Skiffle Saved British Tin Pan Alley

By BARRY BARNETT

London.

What a year it's been for the British music business! Along came a couple of money-spinners, namely Rock 'n' Roll and Skiffle, and almost everyone clambered aboard the bandwagon to claim their share of the almost too-easy-to-get loot.

The inception of these kinds of music brought new life to a steadily declining business. Publishers who were beginning to despair at the public who didn't appear to know what they wanted in the way of music, and weren't buying any to prove it, were hypoed to a new high when business began to improve briskly.

Nobody, except a few of the real oldtimers of Tin Pan Alley, cared much whether sheet music sales were not all they could be—the country was going through a disk sales boom. Teenagers, and there are plenty of them, were spending an average of $2.80 each, every week, on records. And with disk sales at an alltime high, publishers were getting a steady rakeoff from each one sold, which provided them with a reasonable and steady income.

There was also a boom of another kind for songwriters—cleffing jingles for commercials. Commercial tv had become firmly established and was gaining new viewers hand over fist. In this new and lucrative advertising field the demand for jingles offered itself as a bottomless pit for composers with any ability, and a large number of them turned their talent exclusively to this source of income.

What of the Future?

But the migration of composers to this type of writing is the cause of a great deal of anxiety to the few who care about the British music scene on a long term policy. What's going to happen when the current flock of tunesmiths depart? Who's going to replace them? These are just a couple of questions that leaders of the industry are asking. A short while back, the worry was that creative talent was being drowned by the demand for "formula" music. Young composers had to turn out numbers that fitted the pattern required by publishers. Anything which deviated from this pattern was either rejected or put aside for some other time. So they wrote as was required.

Today, even more than ever before, publishers look to America for their song hits. In nine out of every 10 instances this is where they originate. A few years back they could anticipate a higher proportion of potential bestsellers from within the UK.

At the root of these troubles, it's said, lies rock 'n' roll. Looking over the music scene during the past few months, it seems that this bonanza has nine lives—just like the cat. Time and again it's been knocked out of the hit parade by the ballad, only to recover within a couple of weeks to collar the top places. It looked like the real thing when the theme song from Mike Todd's "Around the World in 80 Days" hit the public fancy around June. Then it seemed as if the bottom had fallen out of the r&r market, and other ballads began seeping into the top 10 disk hits. But not for long.

Sheet music started an uptrend at the same time, and publishing houses began to gear themselves for big sales. But the respite was all too brief. Back came r&r as big as ever. It might have been a direct result of the strong impression left behind by visiting U. S. r&r outfits earlier in the year. They all had smash receptions, but never made return visits.

This brand of music has also been blamed, to a very great extent, for a 50% drop in sheet music sales over the past couple of years. It's suggested that people no longer wish to make their own amusement around the piano. Instead, they prefer to buy disks or watch tv. Apart from that, r&r music and lyrics in their simplicity do not warrant sheet sales.

Skifflers

Skiffle music has developed enormously since it hit the big time around the same period as r&r came on the scene. It can only be classified under a mixture of three headings: Folk music, jazz and rock 'n' roll. It owes something to each of them, which appears to be the reason for its success.

Skiffle outfits usually adhere to a stock lineup of two or three guitars, string bass (oten replaced by a box, a stick and string) washboard and vocals. At the outset the main source of the music stemmed from American folk songs which were "hotted up." Nowadays the skifflers have turned, to a great extent, to British rural working songs and are also composing their own. There are now several firmly established Skiffle clubs where the fans can dig that kind of music.

As with r&r, skiffle does not mean much to publishers in terms of sheet sales, but it pulls in the cash on wax. Several new big names in show business here owe their success to the music—two in point are Lonnie Donegan and Charles McDevitt, who attract big audiences in vaude houses and on tv. It seems likely that skiffle's here to stay. Its unusual instrumentation and simple chord structure make it easy for folk with that particular bent to get together and make their own music.

Whatever the case, the future of the music industry in Britain will come down to the survival of the fittest—the firmest established, the financially sound, and those with the biggest and best catalogs. There are about 60 publishers of any importance.

A high percentage of these are virtually newcomers. Bearing in mind these points, there seems to be something in the suggestion that time will see the smaller outfits absorbed by the giants of the music business. Especially so since records are now the bread and butter of the publisher, and artist & repertoire men favor companies with big exploitation resources and money to spend.

(In this respect, the British music biz differs from some of the American recording companies who have been almost arrogant in not caring from which source stems the pop hits. In fact, some a&r men have expressed themselves unconcerned with tradition, the time-honored firms, the veteran songsmiths and the like, and point to the fact many of the favorites in the recent crop of pop songs have originated in one-room music publishing outfits, and often from a source who has his office in his hat, so to speak. This has been true particularly of the r&r school, long before Nashville (Tenn.) became the Tin Pan Valley of the U. S. music biz.—Ed.).

By HERM SCHOENFELD

The music biz, circa 1957, continued the postwar pattern of operating on a wide-open, come-all basis. Coming in with the rising tide of indie disk hits, new songwriters and new publishers rocked and rolled to the fore again this year, choking off incipient calypso and Hawiian trends and again swamping the so-called "good" adult tunes.

For the oldline Tin Pan Alley publishers and songsmiths, the revolution in the music biz is now an irreversible fact. Once the dog that wagged the tail and then reduced to the dog that was wagged by the tail, the publishing phase of the music business is now primarily an appendage to the disk, the all-powerful boss of the music biz which calls the tunes and makes the hits.

With sales of sheet music dwindling to the point of no returns, survival for publishers and songsmiths alike continues to hinge almost exclusively on performance coin, whether from ASCAP or BMI, and, to a far lesser degree, on mechanical royalties garnered from the theoretical 2c statutory rate per disk set by the 1909 Copyright Act but, in practice, cut below that figure by special deals, payoffs, cut-ins and promotional expenditures.

Reflecting the steady growth of television and the surprising vitality still shown by radio, the revenue from performances is still climbing. For 1957, distributions from the American Society of Composers, Authors & Publishers will be around $22,000,000 figure, including foreign payments, while Broadcast Music Inc. will divvy out around $8,000,000.

The possibility of a $50,000,000 performance payoff, considered a dream figure only 10 years ago, is now on the music biz horizon.

New TV and Radio Deals

At the tail end of the year the licensing agreement between ASCAP and the video industry was reveiwed. New deal will give ASCAP an annual revenue of some $10,000,000 from the tv industry and, beyond that, it will have impact on the negotiations with the radio industry whose pact runs out next January.

In negotiations with the video networks and indie stations, ASCAP was caught up temporarily in the undercurrent of the $150,000,000 antitrust suit filed more than four years ago by 33 ASCAP tunesmiths against BMI, the major broadcasting webs and their disk affiliates. The plaintiffs in the suit charge that the broadcasters and BMI have entered into a conspiracy against ASCAP songsmiths in order to drive down the price of ASCAP's licensing agreement.

Meantime intermittent talks towards a settlement between the ASCAP cleffers and the broadcast-

(Continued on page 218)

Lines In Frustration

By TOM WEATHERLY

I'm sick of those teen-age idols,
Those talentless, tasteless clucks
Whose illiterate, off-key mouthings
Earn fabulous stacks of bucks.

Some actually think they're artists
'Cause their idiot fans go nuts
When they gargle a couple of clinkers
And wiggle their silly butts.

As I said, I'm sick of those fakers,
And my heart with rancor lurks—
'Cause I too would love a gimmick
For gyping teen-age jerks!

Music Knows No Frontiers

Vet Viennese Composer Traces Its Universality, From Anthems to Idiomatic Folk Airs

By ROBERT STOLZ

Vienna.

Mankind invented frontiers, passports and visas. That is absolutely nothing to be proud of and has done more harm than A-bombs, B-Bombs, clean H-bombs and my favorite, Sex bombs. But music that touches the hearts of the people will always cross these artificial barriers, regardless of any political tension and even during the most violent hostilities among nations.

So this time I will say less about operettas, musical comedies, motion pictures, song hits and five- or six-figure royalties, but more about music as means of mutual understanding between the numerous nations of our atomic world.

Thus let me begin with America's unofficial national anthem, "My Country, 'Tis of Thee." The pioneers brought this stirring melody to the United States. The words were changed but every Briton sings it because it is the National Anthem, "God Save the Queen." However we easily forget that it originated in Denmark, composed by H. Harries for the King of Denmark. Later a Herr G. B. Schuhmacher wrote the German words and it became "Heil Dir im Siegeskranz," the official former Prussian National Anthem.

Another excellent example is the former Austro-Hungarian National Anthem "Gott erhalte Franz, den Kaiser" composed in 1797 by Joseph Haydn. It also jumped the barriers. The German poet Hoffmann von Fallersleben wrote the words "Deutschland, Deutschland uber Alles." Here rather a curious musical development took place. While we ordinarily notice that the farther south music is played, the quicker the beat, the Austrians played this melody largo, while the Germans made more of a march tempo out of it.

That a "Song of Liberty" became an official National Anthem was the outcome of the French engineer-officer's poetry and composition, "Allons enfants de la patrie, les jours de la gloire sont arrives." Cl. J. Rouget de Lisle wrote it in 1792 in Strassbourg. This song captured the fancy of the French nation, when revolutionary troops marched from Marseilles to Paris. It was called "La Marseillaise" and ranks as a No. 1 paean whenever liberty is at stake.

From Austria came a song, or better said a choral, which crossed all frontiers on the wings of religious feelings. This is "Silent Night, Holy Night." Little did composer Franz Gruber or lyricwriter Josef Mohr, in a tiny church in Upper Austria, think that the whole world will sing it. Here I must comment as a conductor. It can be played differently. Some stick to the largo 6/8 time, others direct it in straight 3/4 time, going as far as to come close to an English waltz. Still the effect is always the same. People feel the unique mood of this song, most of them remember their childhood days, and many sense the nearness and omnipotence of God.

Two compositions which on religious wings went around the world deserve special mention. Both are entitled "Ave Maria." One is by Gounod, the other by Franz Schubert. This is a rivalry to be accepted thankfully.

Whenever a couple marries, it is Germany that provides the musical accompaniment. Little did Richard Wagner think that his wedding march from "Lohengrin" will be put to such use. His competitior, Felix Mendelssohn-Bartholdy, surely though otherwise. Anyway both won their place in the sun. I would suggest to divorcees, when changing partners, to change the wedding march every time too. As another classical popular evergreen with international flavor, having been accepted for special usage is Julius Fucik's "March of the Gladiators." It is pure coincidence that this follows my treatise on the wedding march. Wrestling matches are always all over the world being opened by this "March of the Gladiators." It is not advisable for it to be played at weddings too.

Johann Strauss' "The Blue Danube" has served millions of times as "Waltz Identification." This melody represents 3/4 time the world over, having crossed into the farmost corner of the universe.

There are surely many more examples to be mentioned. For instance Ivanovici's immortal slow walt "Ueber den Wellen." When you see in the circus a trapeze act, or a juggler, or whatever, the band will probably play this melody for the most difficult act. When the artist needs special concentration, it is his melody. In the U.S.A. it is known as the "Anniversary Waltz."

Music is more than Esperanto or Volaupek or other cleverly constructed languages invented to bring people together. As a matter of fact music is the only international language understandable everywhere.

In my "Night in Vienna" concerts, I always conduct a program of wellknown pieces, which have become world hits. Of course, the word "hit" is used in a very broad sense of the meaning. My music-ambassadorial activities as conductor of these concerts were accepted by audiences all over as a chain of dreams about the spirit and beauty of Vienna.

"Is music actually able to make people of one nation understand the mentality, tradition and circumstances of another nation?" I do not hesitate to reply with full conviction: "Yes."

Doesn't the music by Franz Liszt immediately suggest Hungary? A few bars of Puccini's or Verdi's immortal compositions bring to us the magic of sunny Italy. And a plaintive melody by Tschaikowsky paints before us the endless "steppes" of Russia and gives us a glimpse into the soul of this nation. I have another wonderful example on hand. Just let me raise my faithful, much-travelled baton and conduct "The Blue Danube Waltz" —don't the first hesitating bars with their light accent in typical Austrian style indicate restraint turning into rejoicing?

The axiomatic statement that music knows no frontiers has a logical consequence.

Music as means of better understanding between nations, music as a peace-bringer has become a slogan but of course cannot be taken literally. We know that it is

(Continued on page 218)

France's $27,000,000 Platter Biz Opening Door for Vaude Rebirth

Paris.

The disk has spun into one of the top show biz facets here the last 10 years. Annual sales are now up to $27,000,000. It is thanks to the platter, moreover, that vaude could reemerge a solid show biz staple again, plus lending new names to the boite, film and legit setups. It is also the mark that decides the chances of Yank singers and musicians on the public scene here.

The rise of the record has been phenomenal. Up to about six years ago there were only two important labels, Pathe-Marconi and Polydor, who shared pops and classics, while now there are 10 in the black. The fact that two companies could not give proper attention to all their clients led to some stars breaking away and going to smaller ones.

Another push was the perfection of new cheap pickups and the advent of 45 rpm and 33 rpm disks. The 78 rpm is practically extinct within France but makes up a sizable export value for North Africa where the lack of electricity in many regions still has the old hand wound set in operation. About 600,000 78s are sold in Africa per year.

The important diskeries are Pathe-Marconi, which has about 55% of the overall biz; Philips with 30%; Decca and RCA are next with classical repertoires; followed by Barclay, Vogue, Ducretet-Thomson, Polydor and Vega. However, in an actual breakdown the pop toppers are Pathe, Philips, Barclay, Vogue, Ducretet-Thomson, Odeon, Decca and RCA, and in classics it is Pathe, Philips, Decca, RCA, Ducretet-Thomson, Polydor, Barclay and Odeon.

The pop field is the most important with the classics a fine bolster. A popular hit sells about 65,000 45 EP's, 50,000 in LP 10-inch size, 30,000 in LP 12-inchers and 15,000 in the regular 45 size. Disk prices are still exorbitant here with about $12 for a longplay and $2 for a 45. One reason is that royalties here are twice as high in the U.S., due primarily to the difference in sales. In the U.S., on a longplay, royalties come to 24c for 12 songs, but here it is 50c for the same disk.

Biggest '57 Hits

The biggest hits in '57 were "Bambino" by Marino Marini (Vogue), Gloria Lasso (Pathe), Dalida (Barclay); "Que Sera Sera" by Doris Day and Jacqueline Francois (Philips); "Viens Valser Avec Papa" by Andre Claveau (Pathe); "Le Torrent" by Miss Lasso (Pathe); "Alors Raconte" of Gilbert Becaud (Pathe); "Vivre Avec Moi" and "Sur Me Vie" of Charles Aznavour (Ducretet); "L'Auvergnat" of Georges Brassens (Philips); and Edith Piaf's "The Man on the Motorcycle" (Philips).

Among the Yank names that sell are The Platters (Barclay), Nat (King) Cole (Pathe-Capitol), Bill Haley's Comets (Decca) and Harry Belafonte going along with an interest in calypso (RCA). Jazz has a specialized public with albums hitting about 3,000 sales. Dance music goes via Ray Anthony and Billy May both on Capitol for Pathe. For Yank disks sold here, 70% are instrumentals, 15% vocals and 15% jazz.

It has been found that the new in-person trend for Yank singers and instrumentalists at the music-halls here, and especially the flagship Olympia, depend on the platter exposure that precedes them. Specialists may be hep but the regular public needed to fill houses, come for familiar names. Bruno Coquatrix, prexy of Olympia, wants to make his house an extension of the U.S. circuits, both to cash in on top Yank showmanship and give the few top Gallic names a rest to prevent overexposure. The Platters hit big but Frankie Laine not as well.

It is felt here that Yank stars should check their disk setup via sales, jukeboxes and radio time and use known tunes as part of their routine. Another thing is that Yank visitors should only do well-worked stands to enhance future returns. For example the Platters were able to play a solid three weeks, but Laine should have done one, which would have meant SRO, instead of two which spread it out thin. Same goes for jazz concerts.

Top Disk Names

A looksee at actual platter sales leaders shows the following big 10: Georges Brassens (Philips), the anarchic troubador, Gloria Lasso (Pathe), a Hispano songstress who lends her big pipes to Gallic ditties too, Gilbert Becaud (Pathe), a smart, dynamic song purveyor, Tino Rossi (Pathe) an oldtime romantic tenor helped by his big catalog; Luis Mariano (Pathe), also for romantic stuff; Marino Marini (Vogue), a racy Italo artist; Charles Aznavour (Ducretet-Thomson), a raucous-voiced but intense belter of fine ballads; Marie-Josee Neuville (Pathe), a pigtailed singer about adolescent woes; with Eddie Constantine (Barclay), the Yank singer who has become a top singer-actor here; and Dario Moreno (Philips), a big-voiced belter, tied for 10th spot.

Of the 30 top song successes this year 11 were Yank ditties, nine Italo, five French and five miscellaneous. American leaders were "Que Sera Sera," "Marianne," "Only You," "16 Tons," "The Great Pretender," "Cigarettes and Whisky and Wild, Wild Women," "Arman's Theme," "The High and the Mighty," "Stranger in Paradise," and "Love Is a Many Splendored Thing."

Rivalry between the commercial station Radio Europe No. 1 and the Nationalized Radiodiffusion-Francaise, led to some trouble recently with one network blackballing chanters who had given too much time to the other. But that has been worked out and the songs, editions and disks, plus radio, tv and films, seem to be working smoothly hand-in-hand with a good assist from boites and legit.

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Anglo-U.S. Band Exchange OK For Fans & Musicians

By HAROLD DAVISON
(British Jazz Concert Impresario)

London.

Looking back over the past 20 months or so since the first Anglo-U.S. band exchange was negotiated, I feel justified in saying that it was probably one of the best things that could happen for British bands and musicians, and also British audiences.

During this time, 11 of America's top bands have played in Britain and nine British outfits have performed in America—a couple of them more than once, to make 12 exchanges in all. Many of the bands from the States were almost legends to the younger generation here. Names like Armstrong, Basie and Bechet have long had big reputations, but to the teenagers, who'd only heard them on records, the opportunity to see and hear them in the flesh was something completely new and exciting.

But after the initial gloss had worn off, the jazz fans showed that they were choosey, and that nothing but the best would do. I've had quite a lot to do with the band exchanges, and I feel that I have my finger on the pulse of the British jazz public's taste.

Look at the list of bands that have taken part in the swap. First came Stan Kenton in exchange for Ted Heath, followed by Louis Armstrong for Freddie Randall; Sidney Bechet for Tommy Whittle; Lionel Hampton for Vic Lewis; Eddie Condon for Ronnie Scott; Bill Haley for Lonnie Donegan; Count Basie for Ted Heath; Freddie Bell for the Denny Boyce Rock 'n' Rollers; Gerry Mulligan for Tommy Whittle; the Jack Teagarden-Earl Hi outfit for Johnny Gray; again Count Basie for Ted Heath; and most recently, the Modern Jazz Quartet for Vic Ash. All these in the space of 20 months.

The rate of exchange has been almost breakneck and it has to slow down some time. So far, only the cream of American bands have played here, and that is what British audiences have become accustomed to and now demand. Nothing less than the best will do anymore. And this is where the problem begins. To bring over the same bands at the same rate as in the past would prove disastrous, and the risk of presenting lesser known American outfits would almost certainly be too considerable.

Slow It Down

The answer to the problem as I see it would be, firstly, to slow down the rush of bands shuttling across the Atlantic to, say four at the most in one year. The main attraction of the visiting bands is their novelty to British audiences. This novelty could be maintained by the same outfits with careful presentation at selected venues. The period between a band's appearances here should be long enough for the fans to savor their memories of it and to whet their appetites for more.

Although the visiting bands from America have been generally very good, an important factor has emerged from the exchanges which has proved to be a shot in the arm for British musicians. Jazzmen here have long suffered from what can only be called an inferiority complex, which, to a large extent, has been fostered by their audiences, who've long held the opinion that only jazz from America is good. To a great extent, this has been disproved in recent months by hearing the American bands in the flesh instead of only on wax. Apart from a few really outstanding musicians who have come here, it is now realized that top British instrumentalists have as much to offer as their U.S. counterparts. Another way in which British bands have benefited from the exchanges is that they have learned how to swing, which has been a sorely lacking factor in many but a handful of top bands.

Headaches which have resulted from the setup in the past have been worthwhile in view of its achievements, namely, the raising of the standard of musical appreciation, the first appearances of American bands in over a quarter of a century, and finally, the part it has played and will play in Anglo-U.S. relations.

N.Y. Times Nixes Copies Of Its Reviews for Ads

The N. Y. Times has decided to keep its legit and film reviews to itself.

The daily has issued a new edict prohibiting the use of exact copies of its reviews for advertising in any publication—newspaper or magazine. The use of excerpts from reviews is still permitted and the restriction does not apply to blowups used for theatre lobby displays.

The ban on reproducing reviews in full is believed to stem from an error that occurred earlier this season, in the publication of a direct facsimile of a Time notice by drama critic Brooks Atkinson as an ad in the N. Y. Herald Tribune. It was run, however, without the required "advertisement" slug and the makeup of the page was such that it could have been interpreted as editorial ma

HOW NOT TO HAVE A HIT

(In 10 Easy Methods)

By AL STILLMAN

1.—Follow the current trend.

Best results are obtained by strategic timing,
that is to say, coming out at the tail-end of the trend.

2.—Write "another" "September Song" "White Christmas."

Failure is insured by advertising the original product
while suffering by com

3.—Be "commercial."

Never use a word that hasn't been stripped of all meaning
by over-use. At the same time, avoid a fresh word, line,
harmonic sound, or rhyme, for fear it may call favorable
attention to the ng.

4.—Accept criticism.

Always agree to changes in lines, rhym , and/or notes,
suggested by the singer's manager, especially if he's
her husband, as is generally the case. In this w , you
assure the deletion of the best lines, rhymes, nd/or notes.

5.—Arrange to get on wax as the flip side of a movie song.

By this method, you never have to worry if your son
has hit possibilities, because the money expended by
the movie company's publicity department will give
your song the complete anonymity it needs

6.—If you're a composer (not Berlin or Porter), write your own lyrics.

7.—If you're a lyricist (not Porter or Berlin), write your own tunes.

8.—Go into the publishing business yourself.

All the angles formerly open to you as an unaffiliated
writer, will then be closed, making it harder to win
friends, but easier to lose m

9.—Come out with a new song Dec.

You will be so snowbound by "Winter Wonderland," et al,
and so tangled up in Santa's whiskers, as he is coming
to town, that your song is sure to suffer until at least
Jan. 1, when the new crop of pops will mercifully
put it out of its misery.

10.—Cover Elvis.

One Thing's For Sure, R'n'R Is Boffo B.O.

By ALAN FREED

No matter how you look at it or feel towards it, rock 'n' roll has been a part of show business for a long time. Rock 'n' roll is just a variation of the 4-by-4 tempo that was used by singers of the Al Jolson-Harry Richman-Eddie Cantor era. If you listen closely to Jolson's "Mammy" or Richman's "Vagabond Song," it's the same as rock 'n' roll. As a matter of technical musical fact, all rock 'n' roll numbers are based on the four chords originated by "Banjo-Eyes" in his famous theme, "We Want Cantor."

What we are hearing and playing and writing today is a reprise of the music that stirred the country three and four decades ago. Actually, rock 'n' roll is a form of music that dates back to the workers on the southern fields, before it moved into the Jolson era. But not until the teenagers of the middle 1950s adopted it as their own did it result in such a boon to the music business.

This past year, especially so. In the period from 1946 to 1950 a big sale on a record was 500,000 with a few exceptions. Then in the middle '50s along came Elvis Presley and "Don't Be Cruel." The trade was more flabbergasted than the public when it was revealed that this rock 'n' roll record sold around 5,000,000 copies. Elvis followed it with a few more in the same neighborhood. It didn't take the record business long to realize what was happening. Other platters on the rock 'n' roll style were pressed pronto and single disk sales began to broaden in scope. What had been figments of many recording companies and press agents' imaginations became an actuality—the fabulous unknowns with the million-selling records. Today, as a direct result of the rock 'n' roll trend the disk that sold 200,000 in '46 to '50, now sells about a million. The record that would stop at a 500,000 mark in another era now sells about 2,000,000.

The popularity of rock 'n' roll music has had a heavy influence on tv. Ed Sullivan and Steve Allen have used as many as three to five r & r artists on some of their shows, as does "The Big Record" and other national tv programs. Local video shows are likewise saturated with rock 'n' roll talent, amateur as well as established names.

In the past year almost all the major motion picture studios turned out top films featuring rock 'n' roll artists like Elvis Presley, Tommy Sands, Pat Boone, et al. It is granted that musicals featuring popular recording names of the day have been made for years by major and independent studios yet the amount of monies being grossed by musicals featuring rock 'n' roll have been nothing short of fantastic. Not only here but abroad. None of the rock 'n' roll musicals has been known to garner 4-stars critiques, it's true, but that too may come in time. One thing is sure—they do business at the boxoffice.

Tours of rock ' roll artists go out on 12 to 15 weeks of one-nighter trips to many towns in the U.S. that seldom see live musical talent. As much as a quarter of a million profit is realized from one of these tours. The demand for rock ' roll talent has some of the country's best promoters scheduling big r & r jaunts for 1958.

The biggest boon, however, has been to music publishers who, not many years ago, numbered a little over 100. Today there are thousands. Through the power of rock 'n' roll popularity publishers earn money from record sales, performance fees of records on tv & radio, picture rights and, yes, even from whatever sheet music sales that result.

This much-maligned music has also been a plum to promoters of live stage shows. Musical vaudeville shows were considered kaput until in-person shows in major theatres away back in the early '50s, featuring the "big beat" of the first rock 'n' roll stars of this era. As a result, disk jockeys in every big city in the country are staging similar shows.

It is my opinion that rock 'n' roll, which has always been with us as a native American art form, is at last being accepted as part and parcel of the nation's musical form.

Which reminds of the time recently when Mike Wallace invited me on his interview show. I had to turn him down. "Why argue about rock 'n' roll?" I said, "It's Bigger than Both of Us."

Indies' Inroads on Major Diskeries' Pop Singles; $400,000,000 Record Mark

By MIKE GROSS

The continuing impact of new labels and new artists on the pop market has raised anew the question of just how far out is left field. There's no telling where the hits are coming from or by whom and the doors are still wide open to all comers.

Small disk companies and performers who, heretofore, had been confined to their own bailiwicks spread into national prominence, giving the vets and the majors a hard run for their money. A push by a local deejay in Boston, Philadelphia, Detroit, Cleveland, Chicago or San Francisco was enough to start a disk winging around the country. And the spread of the indies on the national scene has further helped eliminate musical categorizations such country music, rhythm & blues, rock 'n' roll and pops. The breakthrough and countrywide acceptance of all the styles has made it hard to tell just which is which and, for the most part, they are all now being referred to as straight pop records.

This integration of regional musical forms may well be part of the building of an authentic musical Americana.

The style-blending also has given the pop music business a diversity that it's not had before. The pop single record buyers seem more willing to accept a greater variety of musical forms and they're not being bound to any particular artist, either. Along with the rock 'n' roll clicks like "You Send Me," "Jailhouse Rock," "Wake Up Little Susie" and "Silhouettes," substantial ballad entries like "Tammy," "Chances Are," "It's Not For Me To Say," "All The Way," "April Love" and "Old Cape Cod" have been able to share the public's interest. Even reworks of such standards as "I'm Gonna Sit Right Down and Write Myself A Letter" and "So Rare" came to share the spins with the r'n'r beat.

It's Still That 'Beat'

It's still primarily and r'n'r disk world, though. The teenagers, who comprise the bulk of the pop singles buying market, are continuing to call the beat. Major recording execs, who've watched the indies take the lead in the r'n'r sphere, however, are taking a longrange optimistic view of the trend. According to them, the r'n'r platters are serving as an incubation for future packaged goods customers. The passion for r'n'r, they say, will diminish as the teeners grow older but it will have conditioned them to music and record-buying which will rub off on their pop albums, jazz and classical produot. So it's the left field labels, they contend, with their quick-buck clicks that are building an audience for the major's long-buck album catalog.

The majors, though, are not exactly being completely shut out of the indie boom. They've been picking up plenty of cash by taking on the production chores for the small outfits through their custom record division. The custom record divisions have been making it comparatively easy for anyone to take a crack at the disk business. All a disk impresario has to do is get a master, line up some distributors and potent deejay contacts and the majors will do all the mechanics of pressing and shipping.

Custom Dept. Windfall

Occasionally the custom record operation has caused some unusual occurences. One of the most popular is the instance of RCA Victor's manufacturing plant being so tied up pressing for Dot Records that Victor's platter product had to be farmed out to MGM Record's Bloomfield (N.J.) plant.

Another aspect of the indie breakthrough is its freewheeling operation. Working without the problems of a fixed overhead and a "loose" bookkeeping system, the indies have been able to knock the majors out of the box in key areas. Working with hustling freelance distributor setups, the indies have been able to kick off their product in the areas that serve as a springboard for nationwide prominence. It's on the local level, particularly, that the indies have been outscoring the majors with giveaway deals and "special" considerations for deejays but this is all the start they ask. And, as has been evidenced by the mopup during the past year, it's all they need.

Since it's open season in the disk business all year round, more small labels than ever before have been ab! to climb on the national hit lists. Some of the labels, in fact, weren't even around the year before. The market became wide open for such left field diskery entries as Keen, Phillips International, Cameo, Imperial, Chess, Aladdin, Roulette, Sun, Specialty, Gone, Ember, Checker, Ebb, Lance, Paris, Class, Vee-Jay and Argo.

Big indie companies such as Kapp, Dot, Jubilee and Liberty have long been giving the majors hard competition.

And just as there are labels that weren't around last year so are there artists who quickly climbed to the top on their first time out. Sam Cooke, Bill Justis, Everly Bros., The Rays, Johnny Mathis, Thurston Harris, Jimmie Rodgers, Buddy Knox, Danny & The Juniors, Margie Rayburn, Crickets, Shepherd Sissters, Bobby Helms, Bobettes and Paul Anka are just a few who've been riding the disk wave.

However, the newcomers have been giving the industry a new headache. In many instances they're in-and-out performers, unable to follow up with a clicko side. The one-shot nature of the business has caused plenty of anguish with the record companies, distributors and publishers. Each in his own way goes all out on the followup platter only to find that the teenage fans have switched to a new flash-in-the-platter.

Despite the left field inroads made by the indies, there's no crepe hanging over the majors. RCA Victor, Columbia, Decca and Capitol are running way ahead in their sales take. They've gotten their share of the pop pull and have been cleaning up with the packaged product. It's the mushrooming package field, in fact, that tradesters figure may be the undoing of a lot of indie operations.

After having picked up some coin with the pop clicks, quite a few of the indies have been going after larger game in album field. It's this splurge into the packaged foods market that's been making the indies nervous. At the $3.95 tag for a pop LP, the profit margin is pretty slim considering the rising costs in recording, art work, promotion, etc. The majors get by on volume sales while indies, with a small LP catalog to work with, have found it tough sledding to pull their line into the profit column.

They're not running scared yet, though, and are holding the fort despite some nifty buyout offers. They figure the market's big and getting bigger and that they'll eventually get their share.

And with the growing interest of motion picture companies in the disk biz, the indies can afford to sit it out until some irresistable offer comes up. Something like the Paramount buy of Dot Records, for example. Reportedly 20th-Fox and Warner Bros. also have been eyeing a disk operation of their own. Loew's has reshuffled its MGM Records division and United Artists kicked off its own UA diskery label towards the end of the year.

The film companies want in to the record business for more than just pic tie-in reasons. They realize its a booming business and they want a share.

Contributing factor to the disk sales boom is the emergence of platters as a hot supermarket item. In 1956 a total of 4,000 supers handled records. For 1957, 11,500 supers were in the disk business accounting for 16-18% of all records sold. In '56 the supers accounted for $14,000,000 in disk sales. The figure for '57 jumped to $40,000,000. With the supers concentrating mainly lowprice product, label's concentrating on $1.49 to $1.98 LP product have come to the fore and such majors as RCA Victor and Columbia have been driving on their lowprice Camden and Harmony lines, respectively.

In the race for profits and clicks the companies have been developing new plans and sales structures. Following Columbia's lead, RCA Victor and Capitol are now in the club business which figures to further broaden the record audience. And starting in February, RCA Victor is raising its classical LP price to $4.98 following moves already made by Capitol and Mercury. Columbia, for the time being, is staying with the $3.98 tab. And in the singles field, RCA Victor has upped the price of it 45 rpm disks to 98c from 89c with a 100% guarantee.

And also in an effort to win disk prominence the companies have been reshuffling their artists & repertoire setup. Steve Sholes took over at RCA Victor replacing Joe Carlton who formed his own company. Loew's brought in Arnold Maxin to head up MGM Records with Morty Craft as his a&r chief, with Frank B. Walker and Harry Meyerson exiting. Former went over to the parent Loew's company as consultant while latter joined the a&r department at Decca Records.

In a move to get a part of the rock'n'roll business, Victor tapped cleffers Jerry Lieber and Mike Stoller as freelance a&r men and songwriter-arranger Joe Sherman took over the a&r helm at Epic from the exiting Arnold Maxi

On the longhair level, Capitol begins the new year with the Angel line in its pocket. Both Capitol and Angel are owned by EMI (Electric & Musical Industries) and the switch was made to give the Angel line a stronger distribution setup.

The record industry's shifts and switches are all being made with one goal in view. Everyone, majors and left field indies alike, is looking for a heftier cut of that predicted $400,000,000 take for '58.

International Copyright

By HERMAN FINKELSTEIN
(General Attorney for ASCAP)

Five years have passed since the inter-governmental meeting Geneva, Switzerland, in 1952 where the Universal Copyright Convention was drafted. The chief of the American delegation to that conference, Luther Evans, has become the Director General of UNESCO; two members of the delegation, Arthur Farmer and Joseph Bryson, have since passed on; Shepard Crumpacker gave up his Congressional seat to return to his private law practice in Indiana; two remain with the Federal Government—Arthur Fisher, Register of Copyrights, and Roger C. Dixon, Chief of Business Practices and Technology Staff, Office of Economic Defense and Trade Policy, Department of State; the remaining three are in private practice in New York—John Schulman, Sydney Kaye and the writer.

The United States adhered to the Convention in 1954; Great Britain during the past year. All told, 26 countries have adhered to the Convention to date: Andorra, Austria, Cambodia, Chile, Costa Rica, Cuba, Ecuador, France, German Fed. Repub., Great Britain, Haiti, Holy See, Iceland, Israel, Italy, Japan, Laos, Liberia, Luxembourg, Mexico, Monaco, Pakistan, Portugal, Spain, Switzerland, U.S.A.

The Convention provides that there shall be no formalities as a condition for enjoyment of rights other than a copyright notice consisting of the symbol ©, accompanied by the name of the copyright owner and the year of copyright. This provision made it necessary for the United States to abandon—as to foreign works protected under the Universal Copyright Convention—the requirement that works in the English language must be manufactured in the United States from type set in the United States. That clause had been the main stumbling block to our adherence to the older Berne Convention, which provides for automatic copyright without any formalities whatsoever. In other words, countries subscribing to the Berne Union may not decree a forfeiture of rights—as is permitted by the Universal Copyright Convention—if a defective copyright notice (or no notice) appears on the work, or if the work is not registered.

2 International Treaties

The question to which we must now address ourselves is: Is there any need of two international copyright conventions? Is there any possible basis for merging the Berne and Universal Conventions? What are the stumbling blocks to such a merger?

The Berne Convention was first formulated in 1886. It now is effective among 44 countries: Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Czechoslovakia, Denmark, Eire, Finland, France, Germany, Great Britain, Greece, Hungary, Iceland, India, Indonesia, Israel, Italy, Japan, Lebanon, Liechtenstein, Luxembourg, Monaco, Morocco (Fr.), Netherlands, New Zealand, Norway, Pakistan, Philippi , Poland, Portugal, Rumania, Spain, Sweden, Switzerland, Syria, Thailand, Tunis, Turkey, Berne and Universal Conventions? What are the stum- Union of South Africa, Vatican City, Yugoslavia.

As between two countries which are members of both the Berne and Universal Conventions, in case of conflict between the provisions of the two conventions, the former governs. What is the possible area of those conflicts? Briefly there is the notice provision discussed above: Berne bars all formalities; Universal permits member states to require a specified form of notice. The term of protection differs: Berne requires a term equal to the life of the author plus 50 years after his death; Universal permits a 25-year term measured from the date of publication or the death of the author as may be provided in each case by existing legislation. Berne provides for the protection of the so-called "moral rights" of the author (the right not to have his work distorted; to receive appropriate screen credit, etc.) in spite of any contractual provision to the contrary—a subject which is not covered by the Universal Convention. Further, the provisions of the Berne Convention have retroactive effect as compard with the wholly prospective operation of the Universal Convntion.

If these provisions can be reconciled, it would appear possible to effect a merger between the two conventions. First, let us consider the requirement of a copyright notice. Such a notice is not necessary under our law in the case of unpublished works; it need not appear on phonograph records or tapes; it is rarely seen on the television screen. The result is that in those fields in which the greatest commercial use of literary and musical materials is made, the notice means nothing. On the other hand, if the wrong form of notice appears on a printed work, the author's property may be forfeited even though no user has been actually misled. This fate was suffered by Oliver Wendell Holmes, "Autocrat of the Breakfast Table" and "Professor At the Breakfast Table." The law reports are full of more recent examples. But most of these cases never go to court because the author or publisher does not want to advertise the fact that his work has accidentally fallen into the public domai

If, as in Berne countries, copyright protection commenced on creation of the work and continued until 50 years after the author's death, no form of statutory notice would be necesary. It would also avoid much litigation arising out of the diffcult question of deciding whether or not a work has been "published." The courts are divided as to whether the release of a phonograph record before statutory copyright is obtained, amounts to a "publication" which destroys all common law rights and forfeits the right to secure statutory copyright.

In addition a term of life plus 50 years would have the

(Continued on page 217)

Disques D'Oro & Other Data On The Gallic Music Biz

Paris.

French version of "Gold Disk" toppers: No. 1 here is still the romantico, sugarbeet warbler, Tino Rossi, who has sold 10,000,000 records in his career, about 450,000 annually. Other bigtime sellers are Charles Trenet, Edith Piaf, Luis Mariano, Georges Guetary, Yves Montand, Jacqueline Francois, Lucienne Delyle and the Italo Marino Marini. Slated for this category soon are Georges Brassens, Gloria Lasso, Philippe Clay, Dario Moreno, Charles Aznavour, Gilbert Becaud. Already in it, of course, Eddie Constantine.

Though SACEM (the French counterpart of ASCAP) refuses to give out figures, the song setup seems to be in good shape too. Over 30,000 new ditties are still registered every year, and the licensing society shells out over $9,000,000 to its members every year. SDRM has been in existence since 1901. It handles the mechanicals, of which the disk is now the main outlet.

Songwriters and music publishers now get 4% of the disk sales with 50% to the publisher, 25% to cleffer and 25% to lyricist. Top vocalists get about $500 to do a song usually, but many do not go in for the payola activities. With disks and radio time the main plugs, it usually costs a publisher about $2,500 per song to get it off the ground. The one hit is counted on to cover the costs that the more than 20 pubs shell out for their myriad of entries.

With music hall and disks big, the song is again big show biz property here, and, along with the other facets of show biz, reflects and sums up the times and tastes.

German Disk Links with Yank Labels Spark Biz to New Peaks; U.S. Names Hot

By HANS HOEHN

Berlin,

Within the various branches of the West German show biz that of the recording industry is best off. The domestic diskeries keep registering one advance after the other.

That also is to the advantage of the U.S. diskeries. Latter have long realized that the German market is their most lucrative foreign-language outlet. As in more or less all Western countries, American pop music has become a commonplace also here. One may even say, it's a prime factor here. In nearly all cases, the big American top tunes, with German lyrics, automatically become hits in Teutonic territories.

There are four big diskeries in West Germany. Deutsche Grammophon Gesellschaft, (DGG) headquartered in Hamburg, kept its dominating position in the country, during the past 12 months. DGG claims that their company's percentage is still around 50% of the local market. In the opinion of DGG's competing firms, "this percentage might have been, but it's not that big any longer."

Besides pressing records for its own labels, DGG also does the pressing job for its American affiliates, Decca, Brunswick and Coral. Company's top seller of 1957 was without doubt "Heimweh" (the German version of "Memories Are Made Of This"), sung by Freddie (Quinn). It registered a sale of 2,000,000 records, simply sensational number in this country. Runners-up were mostly Caterina Valente items. Surprising is the fact that her German musical pix are a far cry from being commercially successful.

Polydor has also two of this country's finest bands under contract: Kurt Edelhagen (the "German Stan Kenton") and Werner Mueller (in America: Ricardo Santos). The Mueller band, incidentally, is due to go on a trip through Japan.

DGG Big O'seas

Company's attempts to exploit foreign markets are seen via the fact that there's hardly a European country in which it is not operating. DGG manager Constantin Metaxas said that DGG is particularly successful in Austria via Polydor Wien (Vienna) and also Switzerland. In both areas, DGG has allegedly 50% of the market. In Scandinavian areas, DGG rides under the Siemens banner. In France, company has Polydor S.A., Paris, while the British outlet calls itself Heliodor Limited.

Telefunken, Second

Second biggest diskery in the country is Telefunken, respectively Teldec, a liaison of Telefunken and British Decca, which is also headquartered in Hamburg. Teldec has been on a steady upbeat here since its tieup with RCA last year. Capitol records, operated through Teldec, switched to Electrola which started distributing them beginning last Jan. 2. The distribution of RCA records may be regarded as one of the most important milestones in the history of Telefunken which once dominated the German market. It has given this company a vast, top-ranking catalog which resulted primarily in this company's considerable upbeat within the past 12 months. Besides RCA, Teldec has also London and the very substantial British Decca repertory. Its liaison with London means here that it also has Dot, Imperial, Savoy, Cadence in addition to some other minor firms. Company's best pop music names are the American ones.

Harry Belafonte, Elvis Presley, Pat Boone, Little Richard and Fats Domino are the company's top names. In the orch department, Hugo Winterhalter leads Perez Prado and Mantovani. Percentage of dance music among the record sales amounted to 87% last year. Classical music garnered about 10% and jazz not more than 3%.

Teldec's percentages on the domestic market is around 25% now, compared to 15% two years ago. RCA's percentage of Teldec's complete distribution amounted to about 37% last year. This, however, applies only to the Berlin area. Latter is known to be particularly lucrative for RCA. Teldec has been here the most successful (with regard to upbeats) diskery within the past 12 months.

Electrola Third

Electrola ranks next in size among this country's recording companies. Electrola, however, is Germany's most multi-sided diskery. It handles His Master's Voice, British Columbia, Clef, Odeon, Parlophone, Imperial, MGM, Capitol in addition to its own Electrola records. This company's forte is classical music. According to Werner Wewiasinski, head of Electrola's Berlin branch, about 50% of company's sales are classical items. In this respect, no other outfit can compete with Electrola. Latter, incidentally, is headquartered in Cologne (British Zone of Germany.) It was founded in the 1920s and joined forces in the '30s with Odeon. Latter, set up by Swedish Lindstrom in 1904, is possibly the oldest diskery in this country.

Electrola has in Capitol records its best pop selling items. Tennessee Ernie Ford's "In the Middle of an Island" was its biggest hit of 1957. Also "Buena Sera" (Louis Prima) went big, while a surprise hit—though more in Western Germany—was "Diana" (Paul Anka). Other good names are Gene Vincent, Frank Sinatra, Nat ("King") Cole, Frenchman Eddie Constantine (on Electrola here) as well as the Germans Fred Bertelmann, Ralph Bendix in addition to some top-ranking domestic opera singers.

Philips Fourth

Philips, which also sells the American Columbia records here, is found on spot No. 4 among this country's leading diskeries. The German headquarters of this Dutch company is located in Hamburg.

Philips has some of the hot American names (Johnnie Ray, Frankie Laine, Doris Day, Guy Mitchell, lately also Johnny Mathis) at its disposal. Some feel that this company's potential is not exploited to best advantage. Philips, it's reported, has been going through various internal changes through the past months. Particularly, the constant changes in the German management of Philips have led to a number of handicaps. This, however, isn't the case any longer, and it seems as though the sale of Philips items is now also on an upbeat.

Heinz Dembeck, Philips' chief sales manager in Berlin, said that company's biggest bestseller of 1957 was "Whatever Will Be" (Doris Day). Other bestselling songs of the year were "Walkin' in the Rain" (Ray), "Rock-a-Billy" (Mitchell), "Yes, Tonight Josephine" (Ray), "Singin' the Blues" (Mitchell).

OBLIGATORY TO SONG STYLIST: A 'WHINNY'

By OTTO HARBACH

First let's examine the whinny, the sound a horse makes when he's hungry.

It has become the manner of singing that most of the popular recording and television vocalists have adopted today. They call it "vibrato," but it is not the vibrato that results when the sound waves of a full round tone beat against the teeth and hard palate. Here there is no change of pitch as there is in the "tremolo" which sometimes becomes so violent that the whole note is offkey. This often is the result of vibrations in the diaphragm due to nervousness. Or it may be vocal chords relaxed through abuse or old age.

Why this condition, which used to be called "tremolo" and was considered a grievous fault in singing, is now considered something to be desired, is a mystery to me. Where did it come from and why did we allow it to develop?

Perhaps this is the answer. Excepting in the cultivated voice of a Marian Anderson, you scarcely ever hear a Negro singing without a decided tremolo, especially at the end of a phrase. It is as natural for him to do this as for a canary to warble, and adds to the interest in his song. Consequently, Negro singing became very popular in America with recordings soaring to the million mark.

So the ofays said, "Tremolo is what they want," and began to imitate. It worked all right as long as it was used in connection with Negro songs. But soon the tremolo was used in all types of singing. The result is that today it is not often that we hear a ballad rendered simply and sincerely, without the artificial wobble or whinny.

The other day I asked a producer of a tv show why he never used Mr. X on a program. Said he, "He sings too well, too straight, too square. We must give our audience what they expect, singers who have become stylized."

I am told that for a young singer to hope for a career as a recording artist he *must* develop an individual style. Any style, just so it's different.

Then Come The Copycats

Once in a while a great genius like Wagner or Picasso, having an urge to say something that cannot be expressed in the usual way, adopts a style of his own. They do this not just to be different, but to satisfy a creative urge.

Then come imitators like the disappearing school of actors whose readings, postures, gestures are the result of *imitating* those of a director, rather than as responses of inner thoughts and feelings.

Under the stress of strong emotions, like anger, a man cannot prevent his voice from shaking. But the effect is not phony.

But when a singer, rendering a sincere ballad, resorts to tremolo or whinny just to be different, the effect is sometimes ridiculous.

Let's now take a look at what I call the Melody Mangler. He is a first cousin to the Whinnier as the result of trying to be different without rhyme or reason and without any regard to rhythm or melody.

I spoke above of the dangers of imitation. For instance, there is a style of singing where, let's say, a singer like Bing Crosby, in order to bring out the inner meaning of words, changes the rhythm and quality of a note into what for the moment, resembles ordinary speech.

He and others like him are what I call a gift from the gods to lyric writers.

I believe there are some nuances in simple dialog that can never be captured by music, a hestitation or an indescribable heartbreaking quality in the human voice so often found in inspired acting. This effect is approached by singers whose hearts are set on delivering the message of a lyric rather than simply vocalizing.

Now come imitators who think that by just taking liberties with rhythm and a pitch they can develop a Crosby style. As a result, we have a whole new school of singing where, often for no reason, an important word is stretched out forever and important words are lost in a jumble, trying to make the words and melody end together. This results in music that bears little resemblance to what the composer wrote.

This type of singing is aided and abetted by a new school of popular composers. For instance, in jazz and bebop the instrumentalists are each given a chance to kick a tune around, and very often they deliberately play offkey.

Expert musicologists tell us that this is all a healthy sign of a new and better kind of music coming.

All I can say is, in our desire to be sophisticated and different, don't let's lose our way and become abnormal.

There's one thing worse than being "corny." That's being *phony.*

Collections: Key to Prosperity

By EMIL W. MAASS

Vienna.

Whenever national cultural interests are raised, Vienna's Society of Authors, Composers and Publishers stresses its international character. This posture of being merely a collecting agency is based on a gentleman's agreement. It is a positive fact, that every public performance receives its proper audited share, regardless of national origin. Nothing else could be expected.

Attempts to sway "more consideration of national music" by the Society are more or less frowned upon.

The second collection system originated when the disk business began to develop into what it is today, a giant, followed by radio, and television. Bureau International des Editions Mechaniques (BIEM) of Paris became the second collecting agency, restricting its activities, as the name implies, to mechanized music only. Its membership consists pretty much of the same people as in the Society. Composers and lyricists and music publishers have three organizations, some of them even four, via the dramatists and stage composers body. Latter reap "grand rights" on top of performance fees.

For some years now Austrian theatres pay their authors and composers regularly. Not one lawsuit of this nature recently. Revenues of the various collecting agencies are indeed the thermometer of the country's theatrical and perhaps general economi situation.

Israel Young in Music Matters, Too; Gotta Learn About Copyrights, Etc.

Tel. Aviv.

Israel has a lot to learn about its music business. Show business, and the music industry particularly, is in constant transgression here in the fields of copyright, foreign assignments and royal: The offenses aren't so much from neglect as professional ignorance. Theatre producers, film distributors, recording companies, radio personnel and artists are still rather naive on all counts of international usage and copyright laws.

For example, a film distributor will call a recording company and offer a song from his forthcoming picture. The diskery will take it under the impression that the film company owns translating, publishing and recording rights, which it doesn't. Or the State Broadcasting Service, whose feature programs are run by young and inexperienced men, will present a modern Broadway musical comedy by playing original cast recordings in English (which they are allowed to do) and then intersperse complete dialogs in Hebrew, which is prohibited without a license. Printing houses, too, publish text folios of modern hits brought to them by some obscure musician and publish copyright material most of which was assigned by foreign publishers or local writers to the few professional publishing houses in the country. And artists prepare their own local versions of foreign songs which an Israeli publisher prints as an authorized version.

The Israeli publisher also suffers from lack of control in the public performance and royalty fields. The local AKUM Society, members of the International Confederation of Performing Right Societies and represented in the U. S. by ASCAP, has made strides in the past few years but has not been able to get everything under control as yet. Performing credits from individual performers and bands are hard to get as the artists, many of them coming from primitive countries, do not grasp the necessity of listing their performances. The recording companies are rather lax in their preparation of mechanical royalty lists and the representatives of foreign films are always at odds with the licensing society.

Of the foreign diskeries, Decca-Brunswick, Barclay, Dot, Cetra, Vogue, Mercury and Pacific are represented in Israel so far. Symphonia, Hed Arzi, Makolit and Israphone are the Israeli firms recording locally and pressing foreign labels. The publishing end is represented in the longhair field by Israeli Music Publications, Negen Publications and the Publishing House of the Labor Federation. The Negen outfit also publishes pops. Largest publisher for international and local repertoire is Illan Melody Press, and newly operating is Aberbach (Israel), owned jointly by the Aberbachs (Jean and Julian) of New York and Illan.

GEORGE SHEARING and the Quintet

wish to thank their many friends, including Disc Jockies, columnists, and the general public, their help in making the year 1957 such a successful one.

They also look forward to an interesting and successful 1958, with plans to do an Asian tour for the State Dept., a tour of the major colleges in the U.S.A., over and above playing such top night spots as The Embers, New York City, London House, Chicago, Interlude Room, San Francisco, Baker's Keyboard Lounge, Detroit, and the usual guest shots on CBS-TV and NBC-TV.

The Group has been organized since 1948 and is now booked by Associated Booking Corp., 745 Fifth Ave., N.Y.C., managed by John Levy, 1650 Broadway, N.Y.C. and publicity handled by Bill Hegner, 1660 Broadway, N.Y.

Hi-Fi (And Also Fe-Fo-Fum)

By L. WOLFE GILBERT

Hollywood.

"Fe-Fo-Fum," says the Giant in "Jack and the Beanstalk," when he's chasing Jack. Before the artists & repertoire men discovered weird vocal and/or instrumental sound effects, poets and songwriters were conscious of sound, but more euphonious, and less disturbing. Either in the title, or during the intervals or interludes in a melody, they would dig for a freak sounding phrase effect, to insert. Repetition insured success.

Irving Berlin in "Everybody's Doin' It," during the melody waits, had us yell:

"Doin' What? Doin' what?"—and the public did it for him.

In the beginning of the chorus of "Waitin' for the Robert E. Lee," after the first line "watch them shufflin' along," there's a wait. Before the next line singers would inject "It's a bear—It's a cow" (whatever that meant) and the late Al Wohlman substituted a weird sound "Hitchy Koo—Hitchy Koo" and the Coney Island bistro habituals joined in with him. Murray Abrahams and I decided the phrase deserved a song by itself, and so "Hitchy Koo" came to be. This was long before Raymond Hitchcock used it as a title for his show, suggesting his name.

You surely recall when the whole nation was "Buzzi '," with the song "Be My Little Baby Bumble Bee," and we were answering, "Buzz around—buzz around—keep a buzzin' 'round."

Joe McCarthy and Jimmy Monaco, gave us "You Made Me Love You" and we all responded, "I didn't want to do it—I didn't want to do it."

Gosh, Gum, Gee

And Lew Brown's ingenious "Oh By Jingo"—when we all united in "Oh by gosh, by gum, by gee" etc. Jack Norworth and Al Von Tilzer had a natural, of course, in "Take Me Out to the Ball Game," but the insurance, was the last line, with all of us yelling, "One-two-three strikes and you're out at the old ball game." Norworth persisted in audience-participation sound effects, when again in "Shine on Harvest Moon," he had us recite—in unison, "January-February-June or July."

Cab Calloway, with "Minnie the Moocher," had us "Hi-de-Ho"-ing all over the place. That was a real sound effect.

"Ja-Da, Ja-Da," "Aba Daba Honeymoon," "A-Tisket, A-Tasket," Blanche Ring singing "Rings on Her Fingers, Bells on Her Toes" and we helped her finish with "Be My Mistress Mumbo Jumbo, Ji-Ji-Boo J. O'Shea." All these and more, reached the raucous sound peak with "The Music Goes Round and Round" by Mike Reilly and Mike Farley and they said it well.

This all leads me to the observation that my quarrel with manufactured recorded sound effects and distortion, as a rule, are obviously contrived and I think to the detriment of standard songs, which have been blessed with longevity.

Does 'The Beat' Help?

They may intrigue, for the moment, but you can't tell me that "the beat" enhances establishes waltzes, and lagato melodies, by changing the tempo, and putting excitement in an otherwise beautiful lanquid melodic line.

The big selling hot record by Les Paul and Mary Ford of Eugene Lockhart's "The World is Waiting for the Sunrise" got the author a fast buck, and extra current vogue, but in the longrun, I contend, it detracted from, and did not add one iota to its permanence in the realm of beautiful ballads.

Nacio Herb Brown's fine tune "Temptation," got that satirical hillbilly treatment by Jo Stafford and Brown was not averse to taking the royalties, but I know he won't mind me, revealing, that he was disturbed, and a bit unhappy.

The defenders of rock 'n' roll say, "What about the 1920s with the 'Charleston' 'Black Bottom' and Lindyhop; and before that 'bunny hug,' 'Turkey Trot,' era." What about it? These songs were written by craftsmen, primarily for musical shows, to give choreographers material to work with, and nine out of 10 tunes had words in them, of topical, humorous content, and were poking fun at themselves, and the era.

Off-the-Cuff Cleffing

"Rock 'n' roll," to the contrary, is all written off-the-elbow, crude in title, rhyme and melody, which I defy you to remember, and be able to play or sing for your own amusement.

This rigamarole is fortified with a monotonous drum, to beat your brains out. I suppose because I'm an oldtimer, I'll be accused of sour grapes. It ain't so. I don't think an experienced, able, established writer could begin to sit down and write one of these.

One song don't make a swallow, nor a songwriter.

Those of us, who have the joy of hearing our ditties, old and new, constantly performed, have the great privilege of saying over and over again, "They're playing our song." This, of course, is especially true, of the vintage songs. I maintain that the creators of rock 'n' roll tunes will get momentary kicks and earnings, but I doubt very much if later on they will enjoy the great thrill of saying to each other, "Listen, they're playing our song."

Efficiency Plus

Two layoffs were passing the sumptuous offices of a theatrical agency. One made a bet that he could go into the agency's offices and get himself a job right away. His friend waited on the pavement, while the actor approached the reception desk. He was given a slip which admitted him to the presence of the assistant chief. Summing him up, they stamped his slip and sent him to the secretary of the casting department. Here again his slip was stamped, and he was passed through various divisions until he found himself once more on the pavement. "Well?", said his pal, "Did you get a job?" With a grin, the actor shook his head. "No job? Did you see the boss?" Again he shook his head. "Well, what are you looking so happy about" asked his pal. "I didn't get a job . . . but, boy, what an organization!" *Joseph Marais.*

'Brother Dragon', U.S. Deejay In The Far East, Ribs 'n' Rocks Reds

Taipei, Taiwan (Formosa).

"Brother Dragon" is a 35-year-old American from Los Angeles who is the most popular disk jockey in the Far East. Broadcasting under the auspices of the Free Chinese government to countries of Southeast Asia, he keeps his identity a secret at the request of the American Embassy here, for between spins of the platters he tells anti-Communist jokes.

The "Little Dragon" show broadcasts a one-hour program of American popular music, particularly rock 'n' roll, seven days a week. Little Dragon himself has left the program for another assignment, so Brother Dragon carries on. In Chinese legend the dragon is a symbol of ferocity, courage and longevity, an object of affection—unlike his villainous counterpart in the tales of European knighthood.

Broadcasts are in English, the international language of the Far East, but there are occasional visitors to the program who crack jokes and make comments in the Far Eastern languages themselves: Malay, Japanese, Tagalog and Indonesian. The Dragon Lady, a young Chinese woman of wholesome charm quite unlike Milton Caniff's femme fatale, is occasionally on hand to lend dialogue to the give-and-take of spoofing the Communists.

The show is not beamed to mainland China, because its flippant tone is considered inappropriate to the suffering of the people. Moreover, it can cost a mainland Chinese his life to be caught listening to Radio Free China, for which reason the Free Chinese programs to Communist-dominated China are in deadly earnest and almost unbroken sobriety.

Except for the absence of commercials, the program is much like most American disk jockey programs, even unto requests from listeners. Brother Dragon solicits them, requests a picture and some personal data, and in so doing has established an astonishing rapport with his audience—many of whom write detailed letters on their daily lives and thoughts.

Requests From Borneo

A school teacher in Borneo wanted "How Lonely Can I Get," a youth in Sumatra asked for "Remember When"; a girl from the Philippines had a dual selection, "Love Letters" and "All the Things You Are"; a Vietnam listener requested "Only You"; from Burma came a request for "I'm Sorry." But in many cases they want anything by Elvis Presley, Pat Boone, Rusty Draper, and other artists of aching hearts and shaking parts.

For most of the listeners, English is their second or even third language. Because of this, their letters lack grammar in many cases but make up for it in enthusiasm.

An Indonesian boy writes: "Please accept my thanks to the Voice of Free China for a most enjoyable and wonderful American popular songs from your station."

Another message from Indonesia bemoans the fact that a request was not heard broadcast "because we have no electric for two weeks because generator is damaged."

A Malayan writes: "I do say that I enjoy your daily broadcast but not to a certain extent. For the few months that I have been tuning to your station I do not seem to hear a single enchanting music of the fabulous Glenn Miller."

From a 36-year-old Chinese in Singapore: "It would be nice of you if arrange to play any Les Paul recording for my loving wife. She likes to hear the song you have just played, Doris Day—'Secret Love.' You see, the moment you put this song on the air—my wife just feels that she is in love again, therefore, she likes to hear once more when you received this letter, which I hope soon."

A Filipino comments: "Your program every night is so entertaining, especially your comments on Communism, that I wish you will carry on the good work until peace be bestowed on the whole world."

A note from Sumatra reads in part: "Talking about song-programme, I want you to play a record from me for Miss ——— of Singapore, who I do not know, but hope you'll soon give me her address for I want to correspond with her. The record has to be "All Shook Up" by Elvis P., or a recording by Fats Domino such as 'I'm Walking,' 'My Blue Heaven,' etc."

For Brother Dragon the show is a labor of love; he has another job and accepts no pay for this one. He averages 25 letters a day, all of them containing requests, many of them photos and biographies of the writers. Some of them come from youngsters who are lonely and delighted to have a correspondent. They often ask for stamps and post cards from Free China, names of prospective pen pals (preferably of the opposite sex) anywhere in the world.

Brother Dragon broadcasts all the requests he can handle, refers the more complex ones on the life and philosophy of Free China to experts, and answers letters personally. The program is heard occasionally in far-away places like Australia, the U.S., and Sweden; in the last-named country, he says, there is even a burgeoning fan club.

As for the jokes between songs, here are a few samples:

> A Chinese Communist functionary who couldn't swim fell into a lake. A man hearing his shouts looks down and asks him, "Can you speak Russian, Comrade?"
>
> "Yes, yes, of course, I have studied it," the frightened functionary shouts.
>
> The man shrugs his shoulders. "Serves you right. Why didn't you take swimming lessons instead?"
>
> Three new cellmates in a Canton People's Prison were explaining the respective reasons for their incarceration. "I was accused of 'absenteeism'," said the first. "I came to work five minutes early one day," said the second, "and I was accused of spying." "I came to work on time," said the third, "and they accused me of having a capitalist watch."
>
> Two Kwangtung farmers met in the street of their village just after being visited by the rice collection agents. "How is everything?" one said. "Oh, in between," answered the other. "What do you mean, in between?" "Worse than last year and better than next."

As Brother Dragon concludes his program with the theme song, "A Lovely Way to Spend an Evening," he comments on the solid hour of almost undiluted rock 'n' roll he has broadcast by listener demand: "I'm a real square, I guess. I just don't dig this stuff, can't get with it. I hate Elvis. Give me the old Tommy Dorsey-Benny Goodman stuff any time."

Nitery Atmosphere on Wax

Although recording in days before the microphone was confined almost entirely to studio jobs, efforts were occasionally made to bring into the home the atmosphere of night clubs—or "cabarets," as they were called then.

Columbia obliged in 1914 with platter called "A Night at Maxim's," made by "the Maxim Cabaret Singers." It consisted of otherwise unidentified guys and gals singing choruses of a few pop songs, with a background of synthetic noises supposed to represent gay night life atmosphere. A few songs of period also described cabaret existence, among them "Take Me to the Cabaret," "Cabaret Rag," "Gee, But I Like Music With My Meals," "If a Table at Rector's Could Talk" and—earlier vintage—"Maxim's."

In 1916, Columbia came through with "A New York Hippodrome Rehearsal," waxed by the veteran, now venerable, R. H. Burnside, with the help of several dolls. Colloquy between Burnside and his supposed "stars" sounds—to use a favorite present-day word—painfully "contrived."

First successful effort to put atmosphere of spots onto wax probably was "A Night at Coffee Dan's," made by Brunswick about 25 years ago with Frank Shaw as emcee. Platter is rough, rowdy and noisy, but does give something of atmosphere of San Francisco hot joint.

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10 Commandments Of Show Biz

By EDDIE CANTOR

I. Remember there is no such thing as a bad audience. Once the people have paid to get in, they have played their part. The rest is up to you.

II. Play every performance as though it may be your last—the one you want to be remembered by.

III. Never complain or walk out because of billing. The public puts up the marquee signs, not your agent or the producer.

IV. Don't lay off. Take a smaller part, take less money, but work. Will Rogers once said, "Every week you are not appearing before the public you're out of show business."

V. Don't sit around half the night with your fellow actors telling them what you intend to do. Do it, and let them sit around talking about it.

VI. Always bear in mind there's no such place as a small town. Television made all America Broadway. Don't ever play down to an audience if you would have them look up to you.

VII. No matter what kind of performer you are, be prepared with at least 20 minutes of good material, so you can jump in at any time, at any place, and make good. In other words, get yourself a "bread and butter" act.

VIII. Be on time. Know your words. Don't keep a director or an orchestra or fellow performers waiting. Remember if people like you personally, they're ready to help you. If they don't, you're in trouble.

IX. Don't read what the critics write about you and say, "What does he know?" Ninety per cent of all professional critics are honest, sincere, and would rather say good things about plays and players than bad. They hope you will take their criticism to heart and improve what you are doing.

X. Don't be fooled by a cheap laugh—one in bad taste The Ed Wynns, the Danny Kayes, the Jack Bennys, the Burns & Allens, and all the truly big people in show business have never used a dirty line or gesture. Your first requisite for success is to learn that things obscene should not be heard.

International Copyright

Continued from page 215

following advantages:

It protects the living author and his dependents against a form of unfair competition to which they are now exposed in cases where some of an author's works have fallen into the public domain but others are still protected. In such cases, users are inclined to resort to the author's royalty-free works, thus discriminating against and discouraging the use of those that are still entitled to copyright protection.

It would eliminate one of the greatest fields of controversy, the question of who is entitled to the renewal term of copyright for the second 28-year period.

It would promote international understanding by bringing our views in line with the leading democracies—in fact the vast majority of the nations having copyright laws.

The two remaining hurdles to a reconciliation of the Berne and Universal Conventions are the "moral rights" and retroactivity clauses mentioned above. Is it too much to hope that if we abandon our present insistence upon a forfeiture in the absence of a copyright notice, and if we adopt a copyright term of life plus 50 years, the countries adhering to Berne will not insist on the "moral rights" and "retroactivity" clauses?

The effort to find some means of reconciliation should be made. We have overcome the greatest hurdle to automatic world copyright protection by doing away with our domestic manufacture clause for works protected by the Universal Convention.

The remaining steps should be much easier; it is certainly desirable to start working in that direction. If this objective is a worthy one, it should form the core of any proposed general revision of our domestic law.

Serious Modern Music Not 'Dissonant'

New Stuff Is Boxoffice in D.C.—But Composers Are Smart to Take Off 'Contemporary' Label

By HOWARD MITCHELL
(Conductor, National Symphony)

Washington.

"When I hear the word 'culture' I reach for my gun," one of the upper echelon Nazis is reputed to have said at some point prior to World War II. When it comes to contemporary music, somewhat the same attitude is discernable in a good portion of the American music audience.

And yet the fact is that in Washington, where I have conducted The National Symphony Orchestra since 1949, contemporary music on our programs has proved not only good boxoffice, but in my opinion has been one of the chief reasons why the season and number of performances, length of tours and size of subscription lists have all grown significantly in that period.

Popular wariness of contemporary music can be accounted for only by the fact that those who are wary cannot have heard enough of it to able to discard preconceived prejudices. For the fact is that the music being written by American composers today is not all a-tonal, not all dissonant, not all rhythmically eccentric, but is often as romantic as Liszt, as dramatically stirring as Beethoven, as syncopated as present-day jazz. Modern composers write for the voice, the small chamber group, the large symphony, the solo instrument, the chorus. Where then, comes the idea that contemporary music is something all of a piece, a package, with instantly identifiable characteristics, or that it is less varied than the whole literature of music that has preceded it, and which in its own initial stages, was also contemporary?

Stravinsky and Wagner were considered radical in their day, but even so, former generations of music-lovers and concert-goers took it for granted their contemporaries would create music and listened to it, if only to hiss! Puccini didn't have a label "contemporary" to overcome when his "Girl of the Golden West" had its world premiere in this country.

In today's world, merchandising is all. The package is a potent percentage of the product's acceptability. I don't say that good merchandising can "sell" a bad product, either in business or the arts, but the unquestionable truth is that bad merchandising can handicap it.

A Bad Word

If contemporary composers want a hint they will get rid of the label "contemporary" as applied to their creative output, for in the minds of many that word implies strange, unharmonious, a-tonal oddities of sound, uncoordinated by melodic line or coherent rhythms. Some of it may be, but even in that "school" that portion of the literature which has lasting merit will I am sure, sound less alien to future audiences with the march of time and repeated performances.

The conductor of a symphony orchestra has an obligation to perform contemporary music. For the orchestra which programs only the already-accepted music of the past, will not only fail to be a voice for its own age, but in this day of competitive entertainment attractions, parking problems, social inertia and the widespread availability of fine recordings by many splendid orchestras (which can be listened to in the comfort of home) will eventually lose its audience.

Just as music as an art heeds a growing audience, as an art it also needs a growing literature, and without performances there will be no incentive to composers to compose. I don't say this distrust of new music by the public, of which we have been speaking, is a positive thing. It would perhaps be better if it were, if opinion were vital enough for listeners to turn out if only for the pleasure of expressing hostility. Of such attitudes controversy is born, and controversy is good boxoffice. The distrust of new music where it exists though, is negative and passive and that segment of the public which feels ", merely stays away. But since, as I have tried to indicate, they will eventually stay away also if only the already-accepted music of the past is programmed, the conductor of today must be both sly and bold in coping with this dilemma.

There are two obvious approaches. First, he may combine the programming of new music with the old, in which case those lured in to the concert hall by the anticipation of a nostalgic pleasure, often remain to cheer a new experience. Second, he must seek new audiences which can listen to new music unhandicapped by the sentimental prejudices of past preferences. In Washington our young people's concerts have provided just such audiences. To children to whom Beethoven, Mendelssohn or Bach are as new listening experiences as Paul Creston, Wallingford Reigger or Samul Barber, the new music has no preconceived attitudes overcome.

Young Adults

The National Symphony's adult audiences today are younger on the average than they were a decade ago and this is because many of those who were our Youth Series audiences then, are now subscribers to our regular Constitution Hall series. The interest in and acceptance of new music in our regular series is notable, and its audience-building effect so notable that their number has increased.

I hope I've made clear both the conductor's obligation to perform new music, as I see it, and also the fact this obligation carries with it its own rewards. Both conductor and orchestra have the satisfaction of knowing they are a spokesman for their own time, and the practical pleasure of finding it no "ivory-tower" satisfaction but a missionary-minded attitude which builds concert-audiences and a music-public.

In short, nothing so violent as "forced feeding" of new music is called for. It need simply be included in the table d'hote menu of an orchestra's programs. The vitamin-minded mother of today uses the same system in planning her family's meals—and new music is the vitamin element in music as a whole today, essential if the music world is to grow.

No Frontier On Music

Continued from page 213

necessary to have international treaties and not scraps of paper in the files of our foreign ministries. There simply must be politics.

So perhaps it would be better to put it like this: "The better the music is that a nation produces, the easier it is for her political representatives to find understanding."

We have examples on hand in the past. We know that France and Germany never got along peacefully. When the French operetta king of those days, Jacques Offenbach, toured Germany, it meant that many Germans lost their feelings and prejudices against France. Later Richard Wagner conducted in Paris and the result was similar.

Let me finish my modestly framed philosophical remarks by comparing the situation regarding musical compositions when I was a boy to now. How difficult it was years ago. An orchestra played the piece and then the success depended on the word-of-mouth propaganda. When the gramophone came, it helped speed things up. Today one radio or tv performance reaches more people than 10,000 concerts.

It is easier for composers and writers today to achieve a success. However in order to have a lasting success in our fast living era it is imperative that a composer write music which appeals to the hearts of people, as their beat is the same all over the world. In this respect the situation has remained the same, because music rules the sentiments of the people.

LESTER LANIN

A Carr in Hand Is Worth Two In The Busch

By MIKE GROSS

Lou Busch would like to keep Joe (Fingers) Carr under wraps. "Carr is okay in a recording studio," said Busch, "but once he gets out I despise him."

These would be fighting words if Busch and Carr weren't the same man. Carr was invented by Busch (his square handle) in 1950 as a nom-de-disque for a honkytonk piano player. Before then, when he had assumed the honkytonk guise, he had been known as Professor Lou Busch, but after the success of Pee Wee Hunt's "12th Street Rag" at Capitol Records, the diskery went on a ragtime kick and wanted a regular honkytonk pianist on its roster. So Busch created Carr. He now has two separate contracts at Capitol. One as straight instrumentalist Busch and the other as ragtimer Carr.

The dual personality problem developed in 1953 when the diskery wanted him to make personal appearances Carr. "The character I had created," Busch said, "wore a derby, a sleeve garter, a loud vest and always had a brass cuspidor nearby. I couldn't do it because Carr wasn't me. I can only like him if I can stand back and lock at him and not be him."

Aside from this in-person personality difficulty, the Busch & Carr are solid items when they're in the groove. Busch already has put out nine Carr albums for Capitol for a total sales rackup of more than 500,000 copies.

Busch attributes the new popularity of honkytonk piano albums and ragtime piano packages to the fact that for a long time American music has been lacking in humor. "people are demanding humor in their music now," he added, "and the ragtime and honkytonk piano is filling the bill with its happy emotional appeal." He also pointed out that the barroom music style of the 1920s isn't selling today primarily because of its nostalgic values. "The market for these albums," he said, "isn't confined to any age group or class. It has an easy beat that's appealing to everyone."

Off-B'way Gate Theatre Capitalized at $14,300

The Gate Theatre, which opened recently as an off-Broadway house with a new English adaptation of "The Brothers Karamazov," is capitalized at $14,300. The Boris Tumarin-Jack Sydow dramatization of the Dostoyevsky classic is being presented by Lilly Turner, who also operates the theatre, located on the main floor of a former Baptist Tabernacle on the lower eastside.

Miss Turner, who has a sublease on the three-story building, has leased the basement to Rhett Cone and Joe O'Brien for use as the Cricket Theatre, where they're currently presenting "Palm Tree in a Rose Garden." O'Brien, incidentally, has a $5,000 stake in the capitalization of the Gate.

The production of "Karamazov" is separately financed at $5,500.

Disks Still Wag Music Biz

Continued from page 213

ers have been going on, but with no specific results. It's known that the networks are ready to divest themselves of their ownership interest in BMI, but they are not ready to make a multi-million dollar settlement on the $150,000,000 claim of the songwriters. They are not, moreover, willing to discuss seriously the demand by the songwriters that RCA, which owns NBC, get rid of the RCA Victor record company, or that CBS, which owns the network, divorce itself from Columbia Records.

Stemming from the songwriters' battle against BMI have been a long series of testimonials from both sides by leading performers. While Frank Sinatra and Bing Crosby have been blasting away at the sorry state of American pop music, due allegedly to BMI's influence, BMI wheeled up a couple of dozen names, including Dinah Shore, Patti Page, Benny Goodman, Nat Cole and others, to state that they never discriminated for or against ASCAP or BMI songs. The entry of the top name singers into the fray led to the widespread coverage of the whole to-do in numerous mags and dailies.

The 1957 climax of the ASCAP-BMI fight came with the publication of the report of the House antitrust committee which investigated the broadcast and its influence on music. It was, in fact, an anti-climax since the committee was split on the BMI issue and did not make any specific recommendations, although the overall report of the committee added up to a sharp rap against BMI's operation. The committee minority, however, urged that nothing be done to prejudice the court case one way or another. At the year's end, there was no evidence that the Dept. of Justice, as urged by Congressman Celler, was probing into any alleged antitrust angles of the music biz.

'Clearing House' Proposal

The ASCAP songwriters, while waging a widely publicized campaign against BMI music in the national mags and in the halls of Congress, also made a significant move last year towards greater control over their copyrights, a move directed against publishers. This maneuver was evident in a blueprint for a so-called "clearing house" for motion picture music circulated among the top publishers in the fall. Plan, drawn up by John Schulman, SPA counsel, and Sidney Wm. Wattenberg, attorney for the Music Publishers Protective Assn.

The "clearing house," as conceived in the original formula, would clear both performance and synchronization rights on the sale of music to films. It would also be a jointly administered body between publishers and writers.

At the present time, since ASCAP has been unable to make a deal with the film industry on performance rights since the Judge Vincent Leibell decision outlawed the theatre seat tax, the publishers have been selling the performance and sync rights directly to the pic producers. Many ASCAP writers are unhappy over this arrangement, pointing out that the performance right has traditionally been co-administered and hence they want to see some kind of "clearing house" set up. Several top ASCAP publishers likewise want to establish a modus operandi in selling music to pix in order to remove ASCAP completely from this picture. It has been a source of embarassment to ASCAP when the tv industry asks: "And how much has the Society been collecting from the film makers recently?"

While the Schulman-Wattenberg plan is not expected to be adopted in its original form, the songwriters, via SPA, will be pressing for some kind of co-administrative setup once negotiations for a new basic pact with the publishers begin. The pact expired at the end of 1957, but SPA has obtained agreement from the publishers to extend it to May 1.

The major battle of the publishers, however, still revolves around the amendment of the 1909 Copyright Act in two basic respects. Firstly, all segments of the music industry, except for the disk manufacturers and the jukebox operators, are pressing for the elimination of the coin-machine exemption. It's figured that if the jukeboxes were to be licensed by ASCAP, even at the most nominal rate, the revenue would run into the millions.

Secondly publishers and songwriters would also like to kayo the compulsory licensing provision of the Copyright Act, with its statutory 2c royalty rate. That 2c figure was set almost 50 years ago, it's argued, and has remained there despite a manifold increases in the price level since then. As for compulsory licensing, publishers feel that the music industry has been singled out as the one industry where the seller must deal with all comers at a price set by the Government. Hearings before Congressional committees on various amendments to the Copyright Act opened last month and the publishers believe that, if not this year, then it'll be next year, or the year after before changes are made. It's gotta come sooner or later, they say.

One Break At Least

The publishers received some Congressional relief during 1957 on a threatened disastrous tax rap due to the changing character of the music biz under which most pub revenue now comes from royalties, either mechanicals or performances. Under the Federal tax laws, any company earnings more than 50% of its take from royalties, is subject to a personal holding company tax ranging up to 90%. Under a bill passed by Congress, active music publishers were removed from the meaning of the term, personal holding company.

Last year, the ASCAP-BMI axis of the biz instituted several significant changes. ASCAP, for instance, conceded that some of its members were attempting to gimmick up the performance logs via the listing of songs by stations that were never actually played. Under a new bylaw, a committee, headed by Oscar Hammerstein 2d was organized to police such conniving practices with expulsion from the Society as the penalty for any publisher found guilty.

ASCAP, at the end of the year, also elected Mrs. Bonnie Bourne, widow of the Saul H. Bourne who died in October, as a member of the board to fill out her husband's term. She becomes the first woman to serve on the ASCAP board. At BMI, meantime, Robert J. Burton was promoted into a key administrative spot as v.p. in charge of publisher relations, key spot for BMI's determination of its payoffs to its affiliates.

Copyright Renewals

A continuing problem before the industry remains the question of copyright renewals. The Aberbachs, who won a precedental action before the U.S. Supreme Court in the case involving the late Buddy DeSylva's estate, in which the court ruled that the child, even if illegitimate, has equal voice with the widow, in the disposal of the renewal right filed a similar suit against Witmark Music over songs written by the late Ernest R. Ball. The Aberbachs, in behalf of their Ross Jungnickel firm, claimed to have the renewal rights of four of Ball's children and hence claimed four-fifths of the copyright ownership.

Another suit coming up to bat early in the new year, the Billy Rose vs. Bourne action involves the validity of the renewal assignment clauses in the old publisher-writer contracts, before the days of SPA. Rose, suing for return of "That Old Gang of Mine," which he wrote with Mort Dixon and Ray Henderson, claims that the assignment clause was not binding. Since a vast number of important standards were obtained under similar contract, the Rose suit is of key importance. There is, however, a chance of settlement out of court, which would preclude a judicial ruling on the issues in the case.

As on the economic and creative fronts where the songwriters and publishers are still trying to establish a firm footing in this era of disk dominance, the various legal hassles continue to reflect the rapidly changing format of the music biz.

— Top Pop Hits From 1951-1957 —

The VARIETY *Music Calvacade (Prentice-Hall; $10), by Dr. Julius Mattfeld, musicologist of the Columbia Broadcasting System, has been such an invaluable assist to talent, programmers, packagers and producers in all show biz media that frequent requests and inquiries to* VARIETY *suggest that it be updated. Dr. Mattfeld is working on a Supplement or a Completely New Revised Edition of his book for 1961 publication so that the 1951-1960 Music Copyrights will be as authoritatively detailed, along with the Historical Events, as he has covered the American scene from the music of the Pilgrims up to mid-20th century. Meantime, to comply with requests for an Interim Updating, the Top Pops, from 1951 to date, are published here and will be extended with each Anniversary Number.*

Lacking here is the historical cavalcade. Added here is the connotation (*) for ASCAP licensing and connotation (†) for BMI.

1951

And So to Sleep Again. w., m., Joe Marsala & Sunny Skylar. Paxton; cop. 1951.*

Any Time. w., m., Herbert Happy Lawson. Hill & Range Songs Inc., cop. 1921 by Herbert Happy Lawson Music Pub. Co.; assigned 1948 to Hill & Range; renewed 1949 by Lawson; assigned to Hill & Range (Popularized in 1951).†

Be My Love (film: The Toast of New Orleans). w., Sammy Cahn. m., Nicholas Brodszky. Miller Music, cop. 1949, 1950, 1951, by Loew's Inc.*

Because of Rain. w., m., Ruth Poll, Nat Cole & Bill Harrington. Maypole Music, cop. 1951*

Because of You. w., m., Arthur Hammerstein & Dudley Wilkinson. Broadcast Music, cop. 1940. (popularized in 1951; introduced in film: I Was An American Spy).†

Bonne Nuit—Goodnight (film: Here Comes The Groom). w., m., Jay Livingston & Ray Evans. Burke-Van Heusen Music, cop. 1951.*

Cold, Cold Heart. w., m., Hank Williams. Nashville; Acuff-Rose, cop. 1951.†

Come On-a My House. w., m., Ross Bagdasarian & William Saroyan. Duchess Music, cop. 1950; cop. 1951.†

Cry. w., m., Churchill Kohlman. Mellow Music, cop. 1951.†

Dance Me Loose. w., Mel Howard. m., Lee Erwin. Erwin-Howard Music, cop. 1951*

Dark Is The Night—C'est Fini! (film: Rich, Young and Pretty). w., Sammy Cahn. m., Nicholas Brodszky. Feist, cop. 1950 Loew's Inc.; cop. 1951 Loew's Inc.*

Domino. French words, Jacques Plante; English words, Don Raye. m., Louis Ferrari. Pickwick Music, cop. 1950 & '51 by Arpege Editions Musicales, Paris.*

Getting To Know You (The King and I). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Hammerstein.*

Go, Go, Go, Go. w., Mack David. m., Jerry Livingston. Famous Music, cop. 1951.*

Half As Much. w., m., Hank Williams. Nashville. Acuff-Rose, cop. 1951.†

Hello, Young Lovers (The King and I). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Oscar Hammerstein.*

I'm In Love Again. w., m., Cole Porter. Crawford Music, cop. 1925; cop. 1951 Harms.*

I Get Ideas. w., Dorcas Cochran. m., Sanders. Hill & Range, cop. 1951.†

I Still See Elisa (Paint Your Wagon). w., Alan Jay Lerner. m., Frederick Loewe. Chappell, cop. 1951 by Lerner & Loewe.*

I Talk To The Trees (Paint Your Wagon). w., Alan Jay Lerner. m., Frederick Loewe. Chappell, cop. 1951 by Lerner & Loewe.*

I Whistle A Happy Tune (The King and I). Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Hammerstein.*

If. w., Robert Hargreaves & Stanley Damerell. m., Tolchard Evans, Shapiro-Bernstein, cop. 1934 and 1950 by Cecil Lennox Ltd., London.†

In The Cool, Cool, Cool Of The Evening film: Here Comes The Groom). w., Johnny Mercer m., Hoagy Carmichael. Burke-Van Heusen Music, cop. 1951.*

It's No Sin. See: Sin.

It Is No Secret, w., m., Stuart Hamblen. Duchess Music, cop. 1950, popularized 1951.†

Jezebel. w., m., Wayne Chanklin. Broadcast Music, cop. 1950 by Folk Songs; assigned 1951 to Broadcast Music Inc.†

Kisses Sweeter Than Wine. w., Paul Campbell. m., Joel Newman. Folkways Music, cop. 1951.†

The Little White Cloud That Cried. w., m., Johnnie Ray. Larry Spier Inc., cop. 1951 by Carlyle Music.*

Longing For You. w., Bernard Jansen. m. Walter Dana. Ludlow Music, cop. 1951.†

The Loveliest Night Of The Year (film: The Great Caruso). w., Paul Francis Webster. m., adapted by Irving Aaronson [from Juventino Rosas' waltz "Sobre las Olas"]. Robbins, cop. 1950 by Loew's Inc.; cop. 1951 by Loew's.*

Make The Man Love Me (A Tree Grows In Brooklyn). w., Dorothy Fields. m., Arthur Schwartz. Putnam, (E. H. Morris), cop. 1951.*

Marshmallow Moon (film; Aaron Slick From Punkin Creek). w., m., Jay Livingston & Ray Evans. Famous, cop. 1951.*

Mister and Mississippi. w., m., Irving Gordon. Shapiro-Bernstein, cop. 1951.*

Mixed Emotions. w., m., Stuart F. Loucheim. Roger Music, cop. 1951.*

Mockin' Bird Hill. w., m., Vaughn Horton. Southern Music, cop. 1949. (popularized in 1951).*

My Truly, Truly Fair. w., m., Bob Merrill. Santly-Joy (now Joy Music), cop. 1951.*

On Top Of Old Smokey. w., anon, m., arr. by Fred Barovick. Lewis Music, cop. 1951.*

Please, Mr. Sun. w., Sid Frank. m., Ray Getzov. Weiss & Barry, cop. 1951.†

Rose, Rose, I Love You. w., Wilfred Thomas. m., arr. by Chris Langdon. Chappell, cop. 1951 by Chappell Ltd., London.*

Shanghai. w., m., Bob Hilliard & Milton DeLugg. Advanced, cop. 1951.*

Shrimp Boats. w., m., Paul Mason Howard & Paul Weston. Walt Disney Music, cop. 1951.*

Sin. w., Chester R. Shull. m., George Hoven. Algonquin Music, cop. 1951.†

Slowpoke. w., m., Pee Wee King, Redd Stewart & Chilton Price. Hollywood: Ridgeway Music, cop. 1951.†

Sound Off, w. m., Willie Lee Duckworth. Shapiro, Bernstein. cop., 1950, by Bernard Lentz, assigned to and copyrighted in 1951 by Shapiro, Bernstein. (Originally published in "Cadence System of Teaching Close Order Drill" by Col. Bernard Lentz, U. S. Army, retired, Military Service Publishing Co., Harrisburg, Pa., cop. 1951 by Bernard Lentz.*

Sparrow In The Tree Top. w., m., Bob Merrill. Santly-Joy (now Joy Music), cop. 1951.*

Sweet Violets. w.. m., Cy Coben & Charles Grean. Edwin H. Morris, cop. 1951.*

Tell Me Why. w., Al Alberts. m., Marty Gold. Signet Music, cop. 1951.†

Tennessee Waltz. w., m., Redd Stewart & Pee Wee King. Nashville: Acuff-Rose, cop. 1948. (Popularized in 1951).†

These Things I Offer You. w., m., Morty Nevins, Bennie Benjamin & George Weiss. Valando Music, cop. 1951.*

Too Young. w., Sylvia Dee. m., Sid Lippman. Jefferson Music, cop. 1951.*

Undecided. w., Sid Robin. m., Charles Shavers. Leeds, cop. 1939; cop. 1951.*

Unforgettable. w., m., Irving Gordon. Bourne, cop. 1951.*

We Kiss In A Shadow (The King And I). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Hammerstein.*

(When We Are Dancing) I Get Ideas. See: I Get Ideas.

Wonder Why (film: Rich, Young and Pretty). w., Sammy Cahn. m., Nicholas Brodszky. Robbins, cop. 1950, 1951, by Loew's Inc.*

1952

Am I In Love (film: Son of Paleface). w., m., Jack Brooks. Famous, cop. 1952.*

Anywhere I Wander (film; Hans Christian Andersen). w., m., Frank Loesser. Frank Music, cop. 1952.*

A-round The Corner. w., m., Josef Marais. Frank Music, cop. 1950, (Popularized in 1952).*

Auf Wiederseh'n, Sweetheart. w., John Sexton & John Turner. m., Eberhard Storch. Beverly Hills; Hill & Range, cop. 1949 by Editions Corso, G. m. b. H., Berlin; cop. 1951 by Hill & Range, cop. 1952 by Peter Maurice Music Ltd., London.†

Be Anything—But Be Mine. w., m., Irving Gordon. Shapiro-Bernstein. cop. 1952.*

Because You're Mine (film: Because You're Mine). w., Sammy Cahn. m., Nicholas Brodszky. Feist, cop. 1951-52 Loew's Inc.*

The Blacksmith Blues. w., m., Jack Holmes. Beverly Hills; Hill & Range, cop. 1950 by Tune Towne Tunes; assigned 1952 to Hill & Range, cop. 1952 by Hill & Range.†

Blue Tango. Instrumental. m., Leroy Anderson. Mills Music, cop. 1951-52.*

Botch-a-Me. Italian words and music, R. Morbelli and L. Astore. English words and musical adaptation, Eddie Y. Stanley. Hollis Music, cop. 1941 by Fono Enic S. A., Milan; assigned 1952 to Hollis Music, new English words, cop. 1952 by Hollis Music.†

Count Your Blessings Instead Of Sheep. w. m., Irving Berlin. Berlin, cop. 1952.*

Delicado. w., Jack Lawrence. m., Waldyr Azevedo. Remick, cop. 1951-52.*

Don't Let The Stars Get In Your Eyes. w., m., Slim Willet. Four Star Sales Co. (selling agent, Meridian Music), cop. 1952.†

Forgive Me. w., Jack Yellen. m., Milton Ager. Advanced Music, cop. 1927; cop. 1952.*

The Gandy Dancers' Ball. w., m., Paul Weston & Paul Mason Howard. Walt Disney Music, cop. 1952.*

Glow-Worm. w., Johnny Mercer. m., Paul Lincke. Marks Music, cop. 1902 by Apollo Verlag, Berlin; renewed 1930; Marks Music; cop. 1952 Marks Music (See 1907).†

A Guy Is A Guy. w. m., Oscar Brand, Ludlow Music, cop. 1952.†

Here In My Heart. w., m., Pat Genaro, Lou Levinson & Bill Borrelli. Mellin Music, cop. 1952.†

High Noon—Do Not Forsake Me (film: High Noon). w., Ned Washington. m., Dimitri Tiomkin. Feist, cop. 1952.*

How Do You Speak To An Angel? (Hazel Flagg). w., Bob Hilliard. m., Jule Styne. Chappell, cop. 1952 by Styne & Bob Hilliard.*

I Believe. w., m., Ervin Drake, Jimmy Shirl, Al Stillman & Irving Gordon. Cromwell, cop. 1952.*

I'm Yours. w., m., Robert Mellin. Algonquin Music, cop. 1952.†

I Saw Mommy Kissing Santa Claus. w., m., Tommie Connor. Harman Music, cop. 1952.*

I Went To Your Wedding. w., m., Jessie Mae Robinson. St. Louis Music, cop. 1952.†

Jambalaya—On The Bayou. w., m., Hank Williams. Nashville; Acuff-Rose, cop. 1952.†

Keep It A Secret. w., m., Jessie Mae Robinson. Shapiro-Bernstein, cop. 1952.*

Kiss Of Fire. w., m., Lester Allen & Robert Hill. [Music adapted from A. G. Villoldo's "El Choclo."] Duchess Music, cop. 1952.†

Pittsburgh, Pennsylvania. w., m., Bob Merrill. Oxford Music, cop. 1952.*

Pretend. w., m., Lew Douglas, Cliff Parman & Frank Lavere. Chicago: Brandom Music, cop. 1952.*

Somewhere Along The Way. w., Sammy Gallop. m., Kurt Adams. United Music, cop. 1952.*

Takes Two To Tango. w., m., Al Hoffman & Dick Manning. Harman Music, cop. 1952.*

Tell Me You're Mine. w., m., R. Fredianelli & D. Ravasino. Capri Music, cop. 1939; cop. 1952 by Edizioni Suvini-Zerboni, Milan.

Thumbelina (film; Hans Christian Andersen). w., m., Frank Loesser. Frank, cop. 1952.*

Till I Waltz Again With You. w., m., Sidney Prosen. Village Music, cop. 1952.†

Trying. w., m., Billy Vaughn. Gallatin, Tenn.: Randy-Smith Music, cop. 1952.*

Wheel Of Fortune. w., m., Bennie Benjamin & George Weiss. Laurel Music, cop. 1952.*

Why Don't You Believe Me. w., m., Lew Douglas, King Laney & Roy Rodde. Chicago: Brandom Music, cop. 1952.*

Wish You Were Here (Wish You Were Here). w., m., Harold Rome. Chappell, Inc., cop. 1952. by Rome.*

You Belong To Me. w., m., Pee Wee King, Redd Stewart and Chilton Price. Hollywood: Ridgeway Music, cop. 1952.†

Zing A Little Song (film: Just For You). w., Leo Robin. m., Harry Warren. Famous, cop. 1952 Burvan Music.*

1953

Allez-Vous-En, Go Away (Can-Can). w., m., Cole Porter. Buxton Hill Music (Chappell), cop. 1953 by Cole Porter.*

And This Is My Beloved (Kismet). w., m., Robert Wright & George Forrest (music based a theme by A. Borodin). Frank Music, cop. 1953.*

Answer Me, My Love. w., m., Gerhard Winkler & Fred Rauch. English words, Carl Sigman. Bourne, cop. 1952 by Papageno Verlag Hans Sikorski, Hamburg; cop. 1953 by Bourne. (Orignal German title: "Mutterlein"; earlier English version, "Answer Me", by Carl Sigman, cop. 1953 by Bourne).*

April In Portugal. Original words, Jose Galhardo. English words, Jimmy Kennedy. m., Raul Ferrao. Chappell, cop. 1947 & 1949; cop. 1953. Chappell.*

Baubles, Bangles and Beads (Kismet). w., m., Robert Wright & George Forrest (music based on theme by A. Borodin). Frank Music, cop. 1953.*

C'est Magnifique (Can-Can). w., m., Cole Porter. Buxton Hill Music, (Chappell), cop. 1953 by Cole Porter.*

Changing Partners. w., Joe Darion. m., Larry Coleman. Porgie Music, cop. 1953.†

Crying In The Chapel. w., m., Artie Glenn. Knoxville, Tenn.: Valley Publishers, cop. 1953.†

Dear John Letter. w., m., Billy Barton, Lewis Talley & Fuzzy Owen. Hollywood: American Music, cop. 1953.†

Doggie In The Window. w., m., Bob Merrill. Santly-Joy (now Joy), cop. 1952-53.*

Dragnet. Instrumental. m., Walter Schumann. Alamo Music, cop. 1953 by Schumann Music.*

Ebb Tide. w., Carl Sigman. m., Robert Maxwell. Robbins, cop. 1953.*

Eh, Cumpari! w., m., traditional (Italian), transcribed by Julius La Rosa and Archie Bleyer. Rosarch Pub. Corp., cop. 1953.†

Eternally (film: Limelight). w., Geoffrey Parsons. m., Charles Chaplin. Bourne, cop. 1953. (Vocal version of Terry's Theme).*

Gambler's Guitar. w., m., Jim Lowe. Chicago: Frederick Music, cop. 1953.†

I Am In Love (Can-Can). w., m., Cole Porter. Buxton Hill Music (Chappell), cop. 1953 by Cole Porter.*

I Love Paris (Can-Can). w., m., Cole Porter. Buxton Hill (Chappell), cop. 1953 by Cole Porter.*

It's All Right With Me (Can-Can). w., m., Cole Porter. Buxton Hill (Chappell), cop. 1953 by Cole Porter.*

Istanbul. w., Jimmy Kennedy. m., Nat Simon. Alamo Music, cop. 1953.*

Make Love To Me! (Instrumental: Tin Roof Blues). w., Bill Norvas & Allan Copeland. m., Leon Roppolo, Paul Mares, Benny Pollack, George Brunes, Mel Stitzel & Walter Melrose. Melrose Music, cop. 1953.*

Many Times. w., Jessie Barnes. m., Felix Stahl. Broadcast Music, cop. 1953.†

My Love, My Love. w., Bob Haymes. m., Nick Acquaviva. Meridian Music, cop. 1952-53.†

No Other Love (Me and Juliet). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1953 by Rodgers & Hammerstein.*

"O." w., Byron Gay. m., Byron Gay & Arnold Johnson. Feist, cop. 1919; renewed 1947; cop. 1953.*

Oh Happy Day. w., m., Nancy Binns Reed & Don Howard Koplow. Bregmann, Vocco & Conn, cop. 1953.*

Oh! My Pa-Pa (Swiss film: work). German words & music, Paul Burkhard. English words, John Turner & Geoffrey Parsons. Shapiro-Bernstein, cop. 1948 & 1950 by Musikverlag und Buhnenvertrieb Zurich A. G., Zurich; cop. 1953 by Shapiro-Bernstein.*

Rags To Riches. w., m., Richard Adler & Jerry Ross. Saunders, cop. 1953.*

Ricochet. w., m., Larry Coleman, Joe Darion & Norman Gimbel. Sheldon Music, cop. 1953.†

Rock Around The Clock. w., m., Max C. Freedman & Jimmy De Knight. Meyers Music, cop. 1953.*

Ruby (film: Ruby). w., Mitchell Parish. m., Heinz Roemheld. Miller Music, cop. 1953.*

Say You're Mine Again. w., m., Charles Nathan & Dave Heisler. Blue-River Music. (Meridian Music. selling agent), cop. 1952-1953.†

Secret Love (film: Calamity Jane). w., Paul Francis Webster. m., Sammy Fain. Remick, cop. 1953.*

The Song From Moulin Rouge—Where Is Your Heart (film: Moulin Rouge). w., William Engvick. m., George Auric. Broadcast Music, cop. 1953.†

Strange Things Are Happening. w., m., Red Buttons, Allan Walker & Elliot Lawrence. Helayne Music, cop. 1953.*

Stranger In Paradise (Kismet). w., m., Robert Wright & George Forrest [music based on a theme from the Polovetzian Dances of Alexander Borodin's opera "Prince Igor"]. Frank Music, cop. 1953.*

That's Amore—That's Love (film: The Caddy). w., Jack Brooks. m., Harry Warren. Paramount, cop. 1953.*

Terry's Theme (film: Limelight). m., Charles Chaplin. Bourne, cop. 1953.*

Vaya Con Dios. w., m., Larry Russell, Inez James & Buddy Pepper. Ardmore Music, cop. 1953.*

With These Hands. w., Benny Davis. m., Abner Silver. Ben Bloom Music, cop. 1950. (popularized in 1953.*

You Alone—Solo Tu. w., Al Stillman. m., Robert Allen. Roncom Music, cop. 1953.*

You, You, You. w., Robert Mellin. m., Lotar Olias. Mellin Inc., cop. 1952; cop. 1953 by Edition Accord; assigned to Zodiac Music, assigned 1953 to Mellin Inc.†

1954

All of You (Silk stockings). w., m., Cole Porter. Buxton Hill (Chappell, cop. 1954 by Cole Porter.*

Anema e Core—With All My Heart and Soul. Italian words, Tito Manlio; English words, Mann Curtis & Harry Akst. m., Salve d'Esposito. Leeds, cop. 1950 & 1954 by Edizioni Musical Film, Milan. (Originally from an Italian film of the same name).*

Cara Mia. w., m., Tulio Tranpani & Lee Lange. Feist, cop. 1954.*

Count Your Blessings. w., m., Irving Berlin. Irving Berlin Music, cop. 1954.*

Cross Over The Bridge. w., m., Bennie Benjamin & George Weiss. Laurel Music, cop. 1954.*

Fanny (Fanny). w., m., Harold Rome. Chappell, cop. 1954.*

The Happy Wanderer. w., Antonia Ridge. m., Friedrich W. Moeller. Sam Fox, cop. 1954 by Bosworth Ltd., London*

Here. w., m., Dorcas Cochran & Harold Grant. Hill & Range, cop. 1954. (Based on the soprano aria "Caro Nome" in Verdi's opera "Rigoletto").†

Hernando's Hideaway (Pajama Game). w., m., Richard Adler & Jerry Ross. Frank Music, cop. 1954.*

Hey There (Pajama Game). w. m., Richard Adler & Jerry Ross. Frank Music, cop. 1954.*

(Continued on page 220)

Top Pop Hits From 1951-1957

Continued from page 219

The High And The Mighty (film: The High And The Mighty). w., Ned Washington. m., Dimitri Tiomkin. Witmark, cop. 1954.*

Home For The Holidays. w., Al Stillman. m., Robert Allen. Roncom Music, cop. 1954.*

I'm Walking Behind You. w., m., Billy Reid. London: Peter Maurice Ltd., cop. 1953. (popularized in U. S. in 1954; selling agent, Leeds Music, New York).*

A Girl! A Girl! w., m., Bennie Benjamin, George Weiss & Al Bandini. Valando Music, 1954.*

I Get So Lonely. See: Oh, Baby Mine.

If I Give My Heart To You. w., m., Jimmie Crane, Al Jacobs & Jimmy Brewster. Miller Music, cop. 1954.*

Let Me Go, Lover! w., m., Jenny Lou Carson. Special lyrics, Al Hill. Hill & Range, cop. 1953 as "Let Me Go, Devil!"; new version, cop. 1954.†

Little Things Mean A Lot. w. m., Edith Lindeman & Carl Stutz. Feist, cop. 1954.*

Lost in Loveliness (Girl In Pink Tights). w., Leo Robin. m., Sigmund Romberg (posthumously). Chappell, cop. 1954.*

Make Yourself Comfortable. w., m., Bob Merrill. Rylan Music, cop. 1954.*

Mambo Italiano. w., m., Bob Merrill. Rylan Music, cop. 1954.*

Mister Sandman. w., m., Pat Ballard. Edwin H. Morris, cop. 1954.*

The Man That Got Away (film: A Star Is Born). w., Ira Gershwin, m., Harold Arlen. Harwin (E. H. Morris), cop. 1954*

The Naughty Lady of Shady Lane. w., m., Sid Tepper & Roy C. Bennett. Paxton, cop. 1954.*

Oh, Baby Mine—I Get So Lonely. w., m., Pat Ballard. Melrose Music, cop. 1953; cop. 1954.*

Papa Loves Mambo. w., m., Al Hoffman, Dick Manning & Bix Reichner. Shapiro-Bernstein, cop. 1954.*

Shake, Rattle And Roll. w., m., Charles Calhoun. Criterion Music, cop. 1954 by Progressive Music.†

Sh-Boom. w., m., James Keyes, Claude Feaster, Carl Feaster, Floyd F. MacRae & James Edwards. Hill & Range, cop. 1954.†

Steam Heat (Pajama Game). w., m., Richard Adler & Jerry Ross. Frank Music, cop. 1954.*

Teach Me Tonight. w., Sammy Cahn. m., Gene DePaul. Leeds, cop. 1953; cop. 1954 by Hub Music.*

That's All I Want From You. w., m., M. Rotha. Weiss & Barry, cop. 1954.†

This Ole House. w., m., Stuart Hamblen. Arcadia, Cal.: Hamblen Music, cop. 1954.†

Three Coins In The Fountain (film: Three Coins In The Fountain). w., Sammy Cahn. m., Jule Styne. Robbins, cop. 1954.*

Wanted. ., m., Jack Fulton & Lois Steele. Witmark, cop. 1954.*

Young At Heart. w., Carolyn Leigh. m., Johnny Richards. Sunbeam Music, cop. 1954.†

Young and Foolish (Plain and Fancy). w., Arnold B. Horwitt. m., Albert Hague. Chappell, cop. 1954.*

1955

Ain't That A Shame. w., David Bartholomew. m., Antoine Domino. Commodore Music, cop. 1955.†

All At Once You Love Her (Pipe Dream). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1955.*

At My Front Door. w., Ewart G. Abner Jr., m., John C. Moore. Tollie Music, cop. 1955.†

Autumn Leaves. w., Jacques Prevert (French), Johnny Mercer (English), Enoch et Cie, Ardmore Music, cop. 1955.*

Ballad of Davy Crockett (film: Davy Crockett). w., Tom Blackburn. m., George Burns. Wonderland Music, cop. 1955.†

Bible Tells Me So. w., m., Dale Evans. Paramount-Roy Rogers Music. cop. 1955.*

Blossom Fell. w., m., Howard Barnes, Harold Cornelius & Dominic John. Shapiro, Bernstein, cop. 1955.*

Breeze and I. w., Al Stillman. m., Ernesto Lecuona. E. B. Marks, cop. 1940.†

Cherry Pink and Apple Blossom White. v., Mack David. m., Louiguy. Chappell, cop. 1955.*

Cry Me A River. w., m., Arthur Hamilton. Mark VII Music, cop. 1955.*

Dance With Me Henry. w., m., Etta James. Modern Music, cop. 1955.†

Domani. w., Anthony Velona. m., Ulpio Minucci. Montauk Music, cop. 1955.†

Don't Be Angry. w., m., Napoleon Brown, Rose Marie McCoy & Fred Mendelssohn. Savoy Music-Republic Music, cop. 1955.

Don't Stay Away Too Long. w., m., Al Hoffman & Dick Manning. Bourne, cop. 1955.*

Earth Angel. w., m., Curtis Williams. Dootsie Williams Publications, cop. 1955.†

Fooled. w., Mann Curtis. m., Doris Tauber (adapted from a theme by Franz Lehar). Harms, cop. 1955.*

Forgive My Heart, w., Sammy Gallop. m., Chester Conn. Bregman, Vocco & Conn, cop. 1955.*

Hard To Get. w., m., Jack Segal. Witmark, 1955.*

He. w., Jack Richards. m., Richard Mullin. Avas Music, cop. 1955.†

Heart (Damn Yankees). ., m., Richard Adler & Jerry Ross. Frank Music, cop. 1955.*

Hearts of Stone. w., m., Rudy Jackson & Edward Wiley Ray. Granite Music-Regent Music, cop. 1955.†

Hey, Mr. Banjo. w., m., Freddy Morgan & Norman Malkin. Mills, cop. 1955.*

How Important Can It Be. w., m., Bennie Benjamin & George Weiss. Aspen Music, cop. 1955.*

Humming Bird. w., m., Don Robertson. Ross Jungnickel, cop. 1955.*

I Hear You Knocking. w., David Bartholomew. m., Pearl King. Commodore Music, cop. 1955.

If I May. w., m., Rose Marie McCoy & Charlie Singleton. Roosevelt Music, cop. 1955.

I'll Never Stop Loving You (film: Love Me Or Leave Me). w., Sammy Cahn. m., Nicholas Brodszky. Feist, cop. 1955.*

Impatient Years. w., Sammy Cahn. m., James Van Heusen. Barton Music, cop. 1955.*

Ko Ko Mo. w., m., Vernon H. Porter, Eunice Levy & Forrest Wilson. Meridian Music. †

Learnin' The Blues. Dolores Vicki Silvers. Barton Music, cop. 1955. *

Longest Walk. ., Eddie Pola. m., Fred Spielman. Advanced Music, cop. 1955. *

Love and Marriage. w., Sammy Cahn. m., James Van Heusen. Barton Music, cop. 1955. *

Love Is A Many Splendored Thing (film: Love Is a Many Splendored Thing). w., Paul Francis Webster. m., Sammy Fain. Miller Music, cop. 1955. *

Maybellene. w., m., Alan Freed. Charles Edward Berry & Russell D. Fratto. Arc Music, cop. 1955. †

Moments To Remember. w., Al Stillman. m., Robert Allen. Beaver Music, cop. 1955. *

Open Up Your Heart. w., m., Stuart Hamblen. Hamblen Music, cop. 1955. †

Pete Kelly's Blues (film: Pete Kelly's Blues). w., Sammy Cahn. m., Ray Heindorf. Mark VII Music, cop. 1955. *

Pledging My Love. w., m. Don Robey & Ferdinand Washington. Lion Music-Wemar Music, cop. 1955. †

Seventeen. w., m., Boyd Bennett, John Young Jr. & Chuck Gorman. Lois Music, cop. 1955. †

Shifting Whispering Sands. w., m., Mary H. Hadler & V. C. (Jack) Gilbert. Gallati Music, cop. 1955. †

Sincerely. w., m., Harvey Fuqua & Alan Freed. Arc Music, cop. 1955. †

Sixteen Tons. w., m., Merle Travis. American Music, cop., 1955. †

Something's Gotta Give (film: Daddy Long Legs). w., m., Johnny Mercer. Robbi Music, cop. 1955. *

Suddenly There's A Valley. w., m., Charles Meyer & Biff Jones. Hill & Range-Warman Music, cop. 1955. †

Sweet and Gentle. w., m., Otillio & George Thorn. Peer International, cop. 1955. †

Tender Trap (film: Tender Trap). w., Sammy Cahn. m., James Van Heusen. Barton Music, cop. 1955. *

That's All I Want From You. w. m., M. Rotha. Weiss & Barry, cop. 1955. †

Tweedle Dee. w., m., Winfield Scott. Progressive Music, cop. 1955. †

Two Lost Souls (Damn Yankees). w., m., Richard Adler & Jerry Ross. Frank Music, cop. 1955. *

Unchained Melody (film: Unchained). w., Hy Zaret. m., Alex North. Frank Music, cop. 1955. *

Unsuspecting Heart. w., Freddy James. m., Joe Beal, Bob Singer & Joe Shank. Tee Pee Music, cop. 1955. *

Wake The Town And Tell The People. w., Sammy Gallop. m., Jerry Livingston. Joe Music, cop. 1955. *

Whatever Lola Wants (Damn Yankees). w., m., Richard Adler & Jerry Ross. Frank Music, cop. 1955. *

Yellow Rose of Texas. w., Don George. m., adapted by Don George. Planetary Music, cop. 1955. *

1956

Allegheny Moon. w., m., Al Hoffman & Dick Manning. Oxford Music, cop. 1956.*

Band of Gold. w., Bob Musel. m., Jack Taylor. Ludlow Music, cop. 1956.†

Be-Bop-A-Lula. w., Tex Davis. m., Gene Vincent. Lowery Music, cop. 1956.†

Blue Suede Shoes. w., m., Carl Lee Perkins. Hi-Lo Music, Hill & Range, cop. 1956.†

Blueberry Hill. w., m., Al Lewis, Larry Stock & Vincent Rose. Chappell, cop. 1940.*

Canadian Sunset. w., Norman Gimbel. m., Eddie Heywood. Meridian Music, cop. 1956.†

Cindy, Oh Cindy. w., m., Bob Barron & Burt Long. Bryden Music, E. B. Marks, cop. 1956.†

Dungaree Doll. w., m., Ben Raleigh. E. B. Marks, cop. 1956.†

Don't Be Cruel. w., m., Otis Blackwell & Elvis Presley. Shalimar Music, Elvis Presley Music, cop. 1956.†

Eddie, My Love. w., Sam Ling. m., Aaron Collins Jr. & Maxwell Davis. Modern Music, Roosevelt Music, cop. 1956.†

Eleventh Hour Melody. w., Carl Sigman. m., C. King Fisher. Geo. Paxton, cop. 1956.*

Friendly Persuasion (film: Friendly Persuasion). w., Paul Francis Webster. m., Dimitri Tiomkin. Feist, cop. 1956*

Glendora. w., m., Ray Stanley. American Music, cop. 1956.†

Great Pretender. w., m., Buck Ram. Panther Music, cop. 1956.*

Green Door. w., Marvin J. Moore. m., Robert B. Davie. Trinity Music, cop. 1956.†

Heartbreak Hotel. w., m., Mae Boren Axton, Tommy Durden & Elvis Presley. Tree Publishing, cop. 1956.†

Hey, Jealous Lover. w., m., Sammy Cahn, Kay Twoomey & Bee Walker. Barton Music, cop. 1956.*

Hot Diggity. w., m., Al Hoffman & Dick Manning. Roncom Music, cop. 1956.*

Honky Tonk. w., m., Billy Butler, Bill Doggett, Henry Glover, Shep Shephard & Clifford Scott. Billace Music, cop. 1956.†

Hound Dog. w., m., Jerry Lieber & Mike Stoller. Lion Publishing, Elvis Presley Music, cop. 1956.†

I Almost Lost My Mind. w., m., Ivory Joe Hunter. Hill & Range, cop. 1956.†

I Could Have Danced All Night (My Fair Lady). w., Alan Jay Lerner. m., Frederick Loewe. Chappell. cop. 1956.*

I'll Be Home. w., m., Stan Lewis & Ferdinand Washington. Arc Music, cop. 1956.†

It's Almost Tomorrow. w., Wade Buff. m., Gene Adkinson. Northern Music, cop. 1956.*

Ivory Tower. w., m., Jack Fulton & Lois Steele. Melrose Music, cop. 1956.*

Juke Box Baby. ., Noel Sherman. m., Joe Sherman. Winneton Music, cop. 1956.†

Just Walkin' In The Rain. w., m., Johnny Bragg & Robert S. Riley. Golden West Melodies, cop. 1956.†

Lisbon Antigua. w., Jose Galhardo & Amadeu do Vale (original: Lisboa Antigua), English w., Harry Dupree. m., Raul Portela. Southern Music, cop. 1956.*

Long Tall Sally. w., m., Robert A. Blackwell, Enotris Johnson & Richard Penniman. Venice Music, cop. 1956. †

Love Me Tender (film: Love Me Tender). w., m., Vera Matson & Elvis Presley. Elvis Presley Music, cop. 1956. †

Mama From The Train. w., m., Irving Gordon. Remick, cop. 1956.*

Memories Are Made of This. w., m., Richard Dehr, Terry Gilkyson & Frank Miller. Montclare Music, cop. 1956. †

Mr. Wonderful (Mr. Wonderful). w., m., Jerry Bock, George Weiss & Larry Holofcener. Laurel Music, cop., 1956. *

Moonglow (film: Picnic). w., m., Will Hudson, Eddie DeLange & Irving Mills. Mills Music, cop. 1934. *

More. w., Tom Glazer. m., Alex Alstone. Shapiro, Bernstein, cop. 1956. *

Moritat (Threepenny Opera). w., (German) Bert Brecht, (English) Marc Blizstein. m., Kurt Weill. Harms, cop. 1928.

My Prayer. w. Jimmy Kennedy. m., George Boulanger. Shapiro, Bernstein, cop. Ed. Bote & G. Bock, 1926 (Avant de Mourir).

No Not Much. w., Al Stillman. m., Robert Allen. Beaver Music, cop. 1956. *

On The Street Where You Live (My Fair Lady). w., Alan Jay Lerner. m., Frederick Loewe. Chappell, cop. 1956. *

Picnic (film: Picnic). w., Steve Allen. m., George Duning. Columbia Pictures Musc (Shapiro, Bernstein), cop. 1956. *

Poor People of Paris. w., Jack Lawrence. m., Marguerite Monot. Reg. Connelly, cop. 1956. *

Rock and Roll Waltz. w., Dick Ware. m., Shorty Allen. Sheldon Music, cop. 1956. †

See You Later, Alligator. w., m., Robert C. Guidry. Arc Music, cop. 1956. †

Singing The Blues. w., m., Melvin Endsley. Acuff-Rose, cop. 1956. †

Soft Summer Breeze. w., Judy Spencer. m., Eddie Heywood. Regent Music, cop. 1956. †

Song For A Summer Night. w., m., Robert Allen. April Music, cop. 1956. *

Standing On The Corner (Most Happy Fella). w., m., Frank Loesser. Frank Music, cop. 1956. *

Sweet Old-Fashioned Girl. w., m., Bob Merrill. Valyr Music, cop. 1956. *

Too Close For Comfort (Mr. Wonderful). w., m., Jerry Bock, George Weiss & Larry Holofcener. Laurel Music, cop. 1956. *

Tonight You Belong To Me. w., Billy Rose. m., Lee David. Double-A Music (Bregman, Vocco & Conn), cop. 1926. *

True Love (film: High Society). w., m., Cole Porter. Buxton Hill, cop. 1956. *

Two Different Worlds. w., Sid Wayne. m., Al Frisch. Princess Music (Larry Spier), cop. 1956. *

Wayward Wind. w., Herb Newman. m., Stan Lebowsky. Warman Music, cop. 1956. †

Whatever Will Be, Will Be (film: The Man Who Knew Too Much). w., m., Jay Livingston & Ray Evans. Artists Music, cop. 1956. *

Why Do Fools Fall In Love. w., m., George Goldner & Frankie Lymon. Patricia Music, cop. 1956. *

1957

A White Sport Coat (And A Pink Carnation). w., m., Marty Robbins. Acuff-Rose, cop. 1957.†

All Shook Up. w., m., Otis Blackwell & Elvis Presley. Shalimar Music-Elvis Presley Music. cop. 1957.†

All The Way (film: The Joker Is Wild). w., Sammy Cahn. m., James Van Heusen. Maravaille Music. cop. 1957.*

Almost Paradise. m., Norman Petty. Peer International. cop. 1957.†

And That Reminds Me. w., Al Stillman. m., C. Bargoni. Symphony, cop. 1957.*

April Love (film: April Love). w., Paul Francis Webster. m., Sammy Fain. Feist, cop. 1957*

Around The World (film: Around the World in 80 Days). w., Ned Washington. m., Victor Young. Victor Young Publications, cop. 1956.*

Banana Boat Song. w., m., Alan Arkin, Bob Carey, Erik Darling. Bryden Music-E, B. Marks, cop. 1957.†

Be-Bop Baby. w., m., P. Lenghurst. Travis Music, cop. 1957.†

Butterfly. w., m., Anthony September. Maryland Music-Presley Music, cop. 1957.†

Bye Bye Love. w., m., B. & F. Bryant. Acuff-Rose, cop. 1957.†

Chances Are. w., Al Stillman. m., Robert Allen. Korwin Music, cop. 1957.*

Cocoanut Sweet (Jamaica). w., E. Y. Harburg. m., Harold Arlen. E. H. Morris, cop. 1957.*

Come Go With Me. w., m., C. E. Quick. Gil Music-Fee Bee Music, cop. 1957.†

Dark Moon. w., m., N. Miller. Dandelion Music, cop. 1957.†

Diana. w., m., Paul Anka. Pamco Music, cop. 1957.†

Did You Close Your Eyes When We Kissed (New Girl In Town). w., m., Bob Merrill. Chappell, cop. 1957.*

Don't Forbid Me. w., m., Charlie Singleton. Roosevelt Music, cop. 1957.†

Fascination (film: Love In The Afternoon). w., Dick Manning. m., F. D. Marchetti. Southern Music, cop. assigned 1945; F. D. Marchetti, 1932.*

Four Walls. w., Marvin Moore. m., George Cambell. Sheldon Music, cop. 1957.†

Gone. w., m., Smokey Rogers. Hill & Range, cop. 1957.†

Happy, Happy Birthday, Baby. w., m., Margo J. Sylvia & Gilbert J. Lopez. Donna Music-Arc Music, cop. 1957.†

Honeycomb. w., m., Bob Merrill. Hawthorne Music (Joy Music), cop. 1957.*

I Feel Pretty (West Side Story). w., Stephen Sondheim. m., Leonard Bernstein. G. Schirmer, cop. 1957.*

I'm Gonna Sit Right Down And Write Myself A Letter. w., Joe Young. m., Fred E. Ahlert. Chappell, cop. 1935.*

I'm Walkin'. w., David Bartholomew. m., Alphonse Domino. Reeve Music, cop. 1957.†

In The Middle Of An Island. w., Ted Varnick. m., Nick Acquaviva. Mayfair Music, cop. 1957.*

It's Not For Me To Say (film: Lizzie). w., Al Stillman. m., Robert Allen. Korwin Music, cop. 1957.*

Ivy Rose. w., m., Al Hoffman & Dick Manning. Roncom Music, cop. 1957.*

Jailhouse Rock (film: Jailhouse Rock). w., m., Jerry Lieber & Mike Stoller. Elvis Presley Music, cop. 1957.†

Just Born. w., m., Luther Dixon & Billy Dawn Smith. Winneton Music, cop. 1957.†

Lichtensteiner Polka. w., m., Edmund Kotscher & R. Lindt. Burlington Music, cop. 1957.*

Little Darlin'. w., m., Maurice Williams. Excelloric Music, cop. 1957.†

Love Is Strange. w., m., Ethel Smith & Mickey Baker. Ben-Ghazi Music, cop. 1957.†

Mama Looka Booboo. w., m., L. Melody. Duchess Music, cop. 1957.†

Marianne. w., m., Terry Gilkyson, Richard Dehr & Frank Miller. Montclaire Music, cop. 1957.†

Melodie D'Amour. w., Leo Johns. m., Henri Salvador. Rayven Music, cop. 1957.†

My Special Angel. w., m., Jimmy Duncan. Blue Grass Music, cop. 1957.†

Old Cape Cod. w., m., Claire Rothrock, Milt Yakers & Allan Jeffrey. Geo. Pincus & Sons, cop. 1957.*

Party Doll. w., m., Jimmy Bowen & Buddy Knox. Patricia Music, cop. 1957.†

Rainbow. w., m., Ron Hulme. Robbins Music, cop. 1957.*

Rose And A Baby Ruth. w., m. Johnny Dee (pseud. for John Laudermilk). Bentley Music, cop. 1957.†

Round and Round. w., m., Joe Shapiro & Lou Stallman. Rush Music, cop. 1957.†

School Days. w., m., Chuck Berry. Arc Music, cop. 1957.†

Send For Me. w., m., H. Ollie Jones. Winneton Music, cop. 1957.†

Silhouettes. w., m., F. Slaye & B. Crewe. Regent Music, cop. 1957.†

Tammy (film: Tammy). w., m., Jay Livingston & Ray Evans. Northern Music, cop. 1957.*

Teen Age Crush. w., m., Audrey & Joe Allison. Central Songs, cop. 1957.†

That'll Be The Day. w., m., Jerry Allison, Buddy Holly & Norman Petty. Nor Va Jek Music, cop. 1957.†

Till. w., Carl Sigman. m., Charles Damvers. Chappell, cop. 1957.*

Tonight (West Side Story). w., Stephen Sondheim. m., Leonard Bernstein. G. Schirmer, cop. 1957.*

Too Much. w., m., Lee Rosenberg & Bernard Weinman. Southern Belle-Elvis Presley, cop. 1957.†

Wake Up Little Susie. w., m., F. & B. Bryant. Acuff-Rose, cop. 1957.†

Whispering Bells. w., m., F. Lowry & C. Quick. Gil Music, cop. 1957.†

White Silver Sands. w., m., C. Matthews. Fellows Music, cop. 1957.†

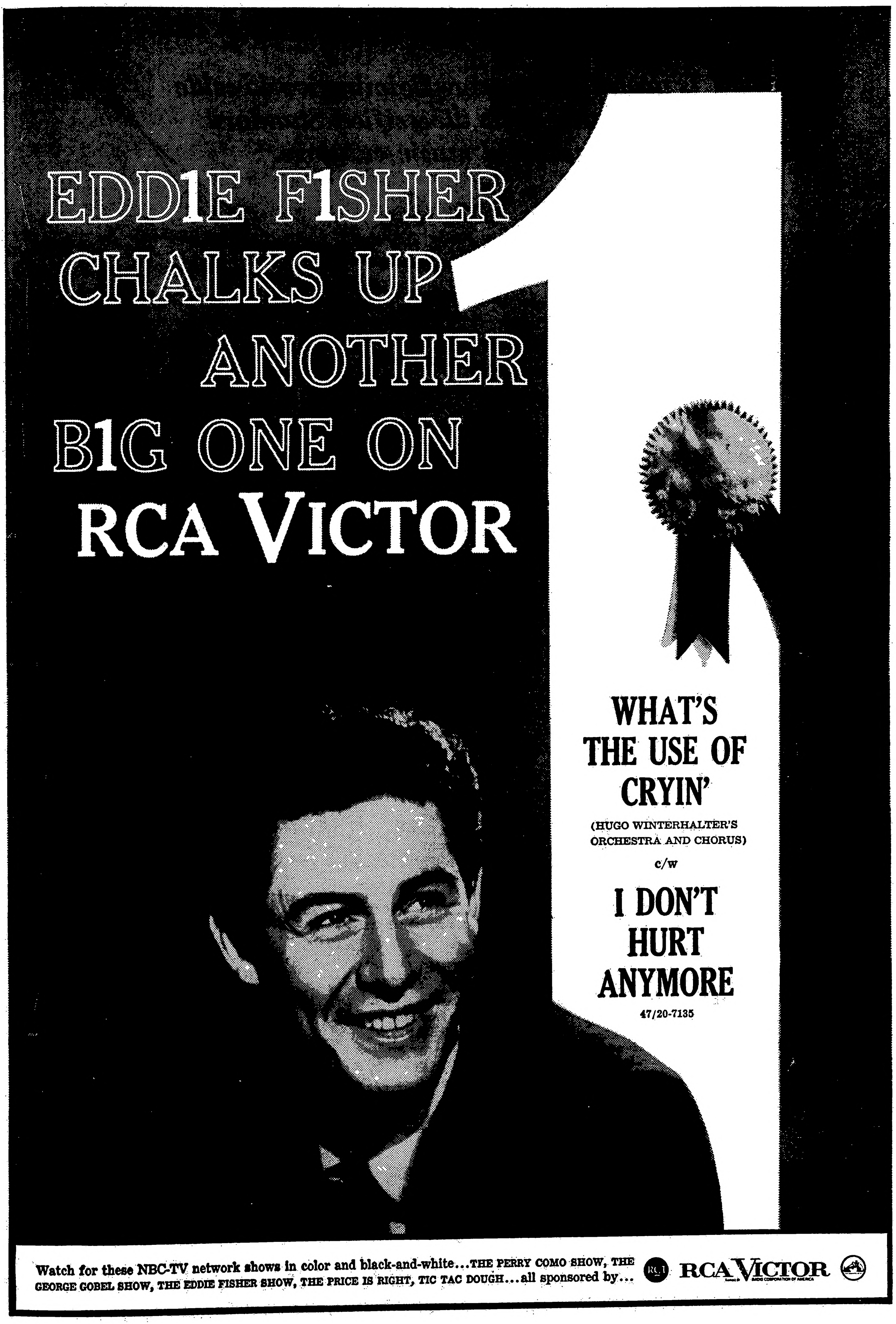
Whole Lotta Shakin' Goin' On. w., m., D. Williams & S. David. Marlyn Music-Copar Music, cop. 1957.†

Why, Baby, Why. w., Larry Harrison. m., Luther Dixon. Winneton Music, cop. 1957.†

Wonderful, Wonderful. w., Ben Raleigh. m., Sherman Edwards. E. B. Marks, cop. 1957.†

You Send Me. w., m., L. C. Cook. Higuera Music, cop. 1957.†

Young Love. w., m., Carole Joyner & Ric Cartey. Stars Inc., cop. 1957.†



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May we take this opportunity to extend sincere holiday greetings and best wishes to all our friends in entertainment.

With the approach of the new year we are projecting the most ambitious plans in our history. Our enjoyable association with the outstanding creative talent of the world enables us to bring greater enrichment to the musical culture of our people.

To our friends in show business, in musical education, to those who serve the public with our materials and to those publishing firms throughout the world who, through Mills Music, are making available the compositions of the world's musical geniuses, we wish a happy and prosperous New Year.

Jack Mills
Irving Mills

Outstanding standards that have contributed to a great era in SHOW BIZ . . .

A BLUES SERENADE
A CHRISTMAS FESTIVAL
A SLIGHT CASE OF IVORY
A TRUMPETER'S LULLABY
'INT MISBEHAVIN'
ALL IN DOWN AND OUT
ALL MY LOVE
AMERICA, I LOVE YOU
AND HE'D SAY OO-LA LA WEE-WEE
AT A GEORGI MEETING
AZURE
BALTIMORE
BELLE OF THE BALL
BELLS ACROSS THE MEADOW
BELLS OF AVALON, THE
BETWEEN THE DEVIL AND THE DEEP BLUE SEA
BILLY (I Always Dream of Bill)
BLACK AND BLUE
BLACK AND TAN FANTASY
BLAME IT ON MY LAST AFFAIR
BLUE (And Broken Hearted)
BLUE LOU
BLUE MIRAGE
BLUE MOMENTS (You Dear)
BLUE SKIRT WALTZ
BLUE TANGO
BOY MEETS HORN
BRIGHT EYES
BRING ME A ROSE
BROWN EYES, WHY ARE YOU BLUE?
BUBBLE, BUBBLE, BUBBLE (Pink Champagne)
BUGLE CALL RAG
BUGLER'S HOLIDAY
BY THE WATERMELON VINE; LINDY LOU
BYE-LO
CABIN IN THE COTTON
CALL ME BACK PAL O' MI
CARAVAN
CARRY ME BACK TO THE LONE PRAIRIE
CEMENT MIXER
CHEW CHEW CHEW (Chew Your Bubble Gum)
CHINA DOLL
CORRINE, CORRINA
CREOLE LOVE CALL
DADDY'S WONDERFUL PAL
DANCING WITH A DEB
DANNY BOY
DAWN OF TOMORROW
DEAR OLD SOUTHLAND
DIGA DIGA DOO
DINAH
DIZZY FINGERS
DOES YOUR HEART BEAT FOR ME?
DOIN' THE NEW LOW DOWN
DOIN' THE SUSI-Q
DON'T WORRY 'BOUT ME
DOWN AMONG THE SUGAR CANE
DOWN BY THE STATI
DREAM OF A DOLL
DREAM OF OLWEN, THE
EMALINE
EVERYTHING IS HOTSY TOTSY NOW
FANDANGO
FAREWELL BLUES
FIDDLE-FADDLE
FLAPPERETTE
FOR ME AND MY GAL
FORGOTTEN DREAMS
GATHER THE ROSE
GIRL IN SATIN, THE
IRL OF MY DREAMS
GIVE ME ONE HOUR
GOLDEN TANGO, THE
GOODBYE, MY LADY LOVE
GREATEST MISTAKE OF MY LIFE, THE
GREEN MOON (Verde Luna)
HANNAH LEE
HANDS ACROSS THE TABLE
HAPPY AND GO LUCKY IN MY OLD KENTUCKY HOME
HAUNTING ME
HEART OF PARIS
HELLO, HAWAII, HOW ARE YOU
HE'S LIVING THE LIFE OF REILLY
HEY MR. BANJO
(What Has Become of) HI DINKY PARLAY VOO
HOLD ME, THRILL ME, KISS ME
HOLD TIGHT, HOLD TIGHT
HOME (When Shadows Fall)
HORSE AND BUGGY
HOW COME YOU DO ME LIKE YOU DO
HOW'M I DOIN'?
HOW'YA GONNA KEEP 'EM DOWN ON THE FARM?
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
I CAN'T GIVE YOU ANYTHI BUT LOVE
I CAN'T TELL WHY I LOVE YOU, BUT I DO
I DON'T CARE WHAT YOU USED TO BE
I DON'T MIND BEING ALL ALONE
I DON'T STAND A GHOST OF A CHANCE
I DON'T WANT A DOCTOR
I JUST CAN'T MAKE MY EYES BEHAVE
I LEFT MY SUGAR STANDI IN THE RAIN
I LET A SONG GO OUT OF MY HEART
I LOST MY SUGAR I LAKE CITY
I LOVE YOU FAIR DINKUM
I MUST HAVE THAT MAN
I SURRENDER, DEAR
I WONDER IF YOU MISS ME
IDAHO
IF DREAMS COME TRUE
IF I KNOCK THE "L" OUT OF KELLY
IF IT'S TRUE
IF YOU'RE EVER IN MY ARMS AGAIN
I'LL HAVE THE LAST WALTZ WITH MOTHER
ILL WIND
I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE
I'M GETTING SENTIMENTAL OVER YOU
I'M JUST WILD ABOUT ANIMAL CRACKERS
I'M LOST
IN A SENTIMENTAL MOOD
IN SHADOWLAND
IS IT A SIN? (My Loving You)
IT AIN'T NOBODY'S BIZ'NESS WHAT I DO
IT DON'T MEAN A THING
IT MUST BE TRUE
IT WAS ONLY A SUN SHOWER
IT'S A MAN EVERYTIME, IT'S A MAN
IT'S RAINING
I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
I'VE GOT THE WORLD ON A STRING
JALOPY
JAPANESE FAREWELL SONG, THE
JAZZ LEGATO
JAZZ PIZZICAT
JEALOUS
JUST A BABY'S PRAYER AT TWILIGHT
JUST A GIRL THAT MEN FORGET
JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
KENTUCKY TROTTER
KISSES (The Sweetest of All)
KITTEN ON THE KEYS
LAMBETH WALK
LAUGHING SAMBA, THE
LEMON DROP
LET A SMILE BE YOUR UMBRELLA ON A RAINY DAY
LET'S ALL SING LIKE THE BIRDIES SING
LONESOME AND SORRY
LOVE IS THE THING
LOVESICK BLUES
LYING IN THE HAY
MADEMOISELLE DE PAREE
MA! HE'S MAKIN' EYES AT ME
MARGIE
MARY LOU
MAZIE
MICKEY DONOHUE
INNIE THE MOOCHER
ISS JOHNSON PHONED AGAIN TODAY
MISTAKES
MOM-E-LE
MOOCH, THE
MOOD INDIGO
MOONGLOW
MOONLIGHT
MORNING DEW
MOTHER IN IRELAND
MR. GHOST GOES TO TOWN
MUSIC FOR MY LADY
MY DADDY ROCKS ME (One Steady Roll)
MY DREAM OF THE BIG PARADE
MY HONEY'S LOVIN' ARMS
MY KID
MY MOTHER'S ROSARY
MY NAME IS KELLY (But I'm Living the Life of Reilly)
MY SUNNY TENNESSEE
NOBODY'S SWEETHEART
OH! GEE, OH! GOSH, OH! GOLLY I'M IN LOVE
OH HOW I LAUGH WHEN I THINK HOW I CRIED ABOUT YOU
OH HOW I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME
OH HOW SHE LIED TO ME
OH! WHAT A PAL WAS MARY
OLD MAN OF THE MOUNTAIN, THE
LD PAL, WHY DON'T YOU ANSWER ME
ONE MORNING IN MAY
OOGIE, OGGIE, WA, WA
ORGAN GRINDER'S SWING
OUT WHERE THE BLUES BEGIN
PAVANNE
PENNY-WHISTLE SONG, THE
PHANTOM REGIMENT, THE
PLINK, PLANK, PLUNK!
POPCORN MAN
PRELUDE TO A KISS
PROMENADE
PYRAMID
RAILROAD MAN
REACH FOR THE SKY
RED ROSES FOR A BLUE LADY
REGIMENTAL SONG
REPASZ BAND
RIVERBOAT SHUFFLE
ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
ROCKIN' IN RHYTHM
ROSA, ROSA, NINA
ROSE OF THE RIO GRANDE
RUMBALERO
RUN, RABBIT, RUN
SADIE THOMPSON SONG, THE
SARABAND
SAY SOMETHING SWEET TO YOUR SWEETHEART
SCAT SONG, THE
SCARLET RIBBONS
SCHOOL DAYS
SENTIMENTAL BABY
SENTIMENTAL GENTLEMAN FROM GEORGIA
SERENADE IN THE NI
SERENATA
SHIEK OF ARABY, THE
SHE'S MINE, ALL MINE
SHOE SHINE BOY
SIDEWALKS OF CUBA
SINGIN' THE BLUES
SI PETITE
SKYSCRAPER FANTASY
SLEIGH RIDE
SLOW FREIGHT
SMOKE RINGS
SOLILIQUY
SOLITUDE
SOMETHING TO LIVE FOR
SONG OF THE BELLS
SOPHISTICATED LADY
SOPHISTICATED SWING
SPRING FEVER
SORGHUM SWITCH
SOUND OF LOVE, THE
ST. JAMES INFIRMARY
STAR DUST
STARS FELL ON ALABAMA
STAY ON THE SUNNY SIDE
STEALING APPLES
STORMY WEATHER
STRAIGHTEN UP AND FLY RIGHT
SUMMER SKIES
SUNBONNET SUE
SWEDISH POLKA
SWEET LORAINE
SWEET ROSIE O'GRADY
SYNCOPATED CLOCK, THE
TAKE ME IN YOUR ARMS
TAKE MY WORD
TANGO IN THE RAI
TELL ME WHY
THAT'S MY DESIRE
THAT TUMBLE-DOWN SHACK IN ATHLONE
THERE'LL BE A GREAT DAY IN THE MORNING
THERE'S SOMETHING ABOUT A SOLDIER
THERE'S SOMETHING ABOUT AN OLD LOVE
THERE'S SOMETHING NICE ABOUT EVERYONE, BUT THERE'S EVERYTHING NICE ABOUT YOU
TING-A-LING (The Waltz of the Bells)
TORMENTED
TRUCKIN'
TRUE LOVE GONE
TWENTY-ONE YEARS
TWO DIRTY LITTLE HANDS
TYPEWRITER THE
TZENA, TZENA, TZENA, TZENA
UNTIL YOU CAME TO ME
WAITIN' FOR THE EVENIN' MAIL
WALTZING CAT, THE
WANITA, WANNA EAT? WANNA EAT?
WASHBOARD BLUES
WHAT'S THE USE OF DREAMI
WHEN IT'S SLEEPY TIME DOWN SOUTH
WHEN MY SUGAR WALKS DOWN THE STREET
WHEN YOU AND I WERE YOUNG MAGGIE BLUES
WHEN YOUR OLD WEDDING RING WAS NEW
WHEN YOU'RE SMILING
WHERE DID YOU GET THAT GIRL?
WHO WOULDN'T BE BLUE
WHO'S SORRY NOW?
WONDER IF SHE'S LONELY TOO
YAAKA HULA HICKEY DULA
YOU NEVER HAVE TO STAND ALONE
YOU RASCAL, YOU
YOU'RE A MILLION MILES FROM NOWHERE WHEN YOU'RE I LITTLE MILE FROM HOME
YOU'RE NOT THE KIND

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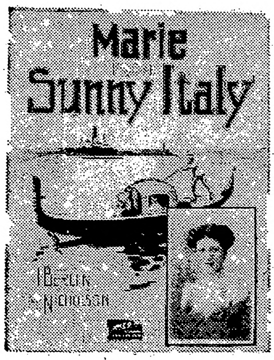
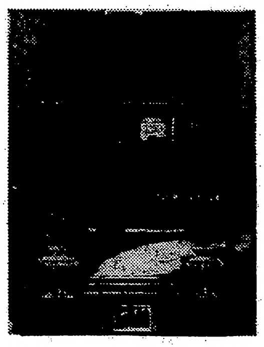
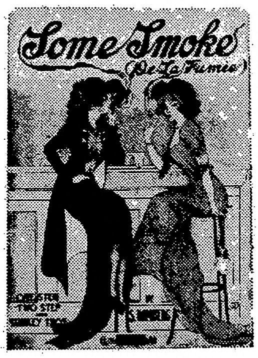

Marie
Sunny Italy

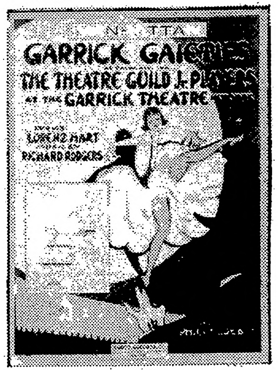
with
IRVING BERLIN'S 1st



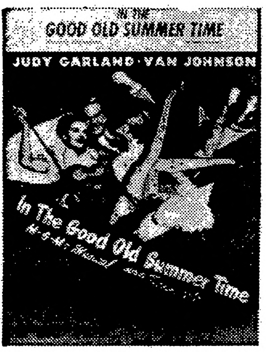
with
JEROME KERN'S 1st


Some Smoke
(De La Fumée)

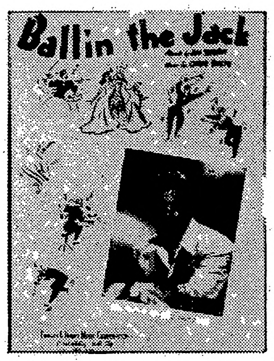
with
SIGMUND ROMBERG'S 1st


GARRICK GAIETIES
THE THEATRE GUILD JR. PLAYERS
AT THE GARRICK THEATRE
LORENZ HART
RICHARD RODGERS

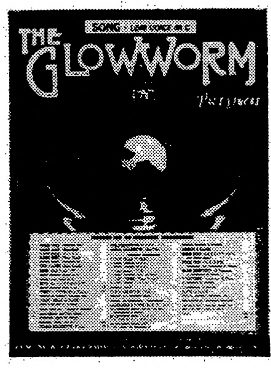
with
RODGERS & HART'S 1st Hit


IN THE GOOD OLD SUMMER TIME
JUDY GARLAND · VAN JOHNSON
In The Good Old Summer Time

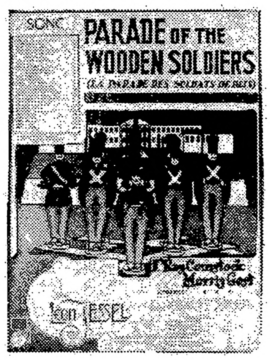
with
HEART-WARMING WALTZES


Ballin' the Jack

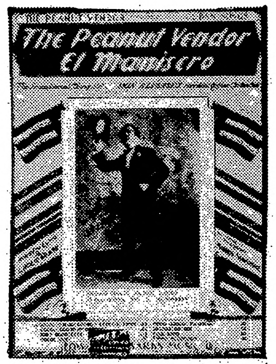
with
JAZZ HITS


THE GLOWWORM

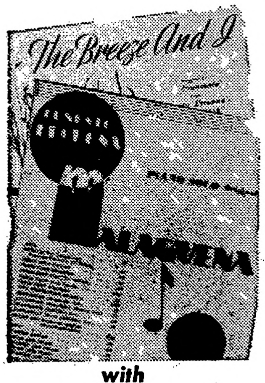
with
EVERGREEN NOVELTIES


SONG
PARADE OF THE WOODEN SOLDIERS
(LA PARADE DES SOLDATS DE BOIS)
Leon Jessel

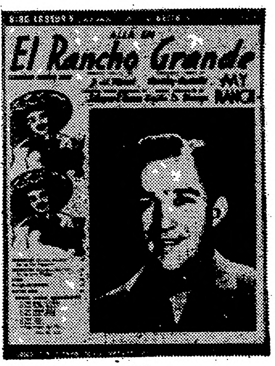
with
NOVELTY MARCHES


The Peanut Vendor
El Manisero

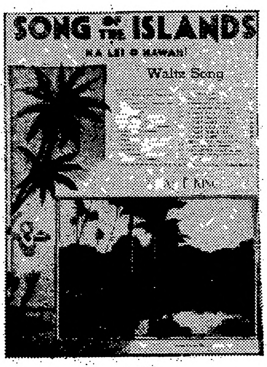
with
LATIN-AMERICAN


The Breeze And I
MALAGUEÑA

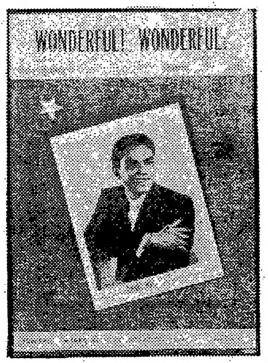
with
ERNESTO LECUONA


El Rancho Grande
MY RANCH

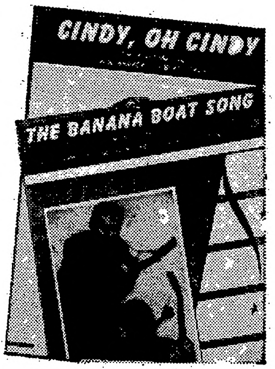
with
MEXICAN HITS


SONG OF THE ISLANDS
NA LEI O HAWAII
Waltz Song

with
HAWAIIAN HITS


WONDERFUL! WONDERFUL!

with
JOHNNY MATHIS' 1st Smash


CINDY, OH CINDY
THE BANANA BOAT SONG

with
CALYPSO

Not to Mention: **YOURS — THERE'LL BE SOME CHANGES MADE — PAPER DOLL — I WONDER WHO'S KISSING HER NOW IDA — POINCIANA — HOT TIME IN THE OLD TOWN — SAY 'SI SI' — PLAY FIDDLE PLAY — MY GAL SAL WHAT A DIFF'RENCE A DAY MADE — AMAPOLA — SARI WALTZ — DUNGAREE DOLL**

and many, many more!

and

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ME TOO!

JOHNNY MERCER

1948 LP ...THE FIRST LP RECORD

1949 33⅓ becomes *the* speed, as all the other record companies follow Columbia's lead. Early successes are Edward R. Murrow's *I Can Hear It Now* (1933-45) (ML 4095) and the fabulous *South Pacific* (OL 4180).

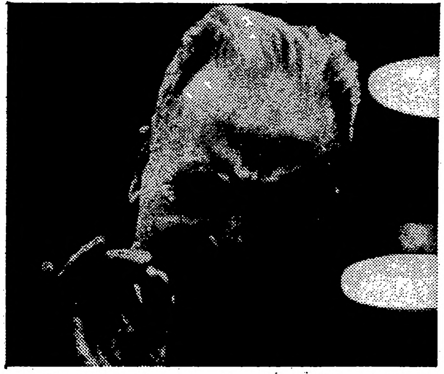
1950 The first Casals festival is recorded on location and issued as an elaborate $75 package. Goodman fans cheer as Benny's 1938 Carnegie Hall concert reappears on LP records (OSL 160).

1951 Everybody loves Rosemary Clooney for singing "Come On-a My House." Louis Armstrong tells his life story on four records (CL 851-4). Critics flip over *Porgy and Bess* (OSL 162).

1952 Rudolf Serkin plays the "Moonlight" Sonata (ML 4432). The Philadelphia records a superb *Symphonie Fantastique* (ML 4467). Columbia switches on the revolutionary 360 phonograph: the whole world plays.

1953 Andre Kostelanetz serves up the first of his best-selling operas-for-orchestra, *La Boheme* (CL 797). $100 buys the impressive "Literary Series" (DSL 190)—readings by Maugham, Huxley, Steinbeck and others.

1954 The year of *Dave Brubeck at Storyville* (CL 590), *The Confederacy* (DL 220), Michel Legrand's *I Love Paris* (CL 555), Bruno Walter's Brahms package (SL 200) and the Shostakovitch 10th by Mitropoulos (ML 4959).



1955 A rehearsal on records of Mozart's "Linz" Symphony (DSL 224) intrigues Bruno Walter fans. Columbia mikes are present as Noel Coward debuts at Las Vegas (ML 5063). The fabulous *I Like Jazz* sells for 98c.

1956 *My Fair Lady* (OL 5090) sells almost a million albums its first year. Glenn Gould does the impossible and makes Bach a best-seller with his lively performance of the "Goldberg" Variations (ML 5060).

1957 Leonard Bernstein records a unique *Messiah* with the New York Philharmonic. Among the year's best: Joseph Szigeti's program of modern sonatas (ML 5178) and Erroll Garner's *The Most Happy Piano* (CL 939).

1958

LP 10TH YEAR

10TH ANNIVERSARY OF
LONG PLAYING RECORDS
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"JUST IN TIME"
"LONG BEFORE I KNEW YOU"
"INDEPENDENT"
"THE PARTY'S OVER"
"DROP THAT NAME"
"MU CHA-CHA"

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"TWO ON THE AISLE"

"HOLD ME, HOLD ME, HOLD ME"
"GIVE A LITTLE, GET A LITTLE"
"EVERLASTING"

"HAZEL FLAGG"

"HOW DO YOU SPEAK TO AN ANGEL"
"EVERY STREET'S A BOULEVARD"
"I FEEL LIKE I'M GONNA LIVE FOREVER"

POPULAR STANDARDS

"AS LONG AS THERE'S MUSIC"
(Lyric by Sammy Cahn)
"THAT'S WHAT I LIKE"
(Lyric by Bob Hilliard)
"THE FRENCH LESSON"
(Music by Roger Edens)
"GUESS I'LL HANG MY TEARS OUT TO DRY"
(Lyric by Sammy Cahn)

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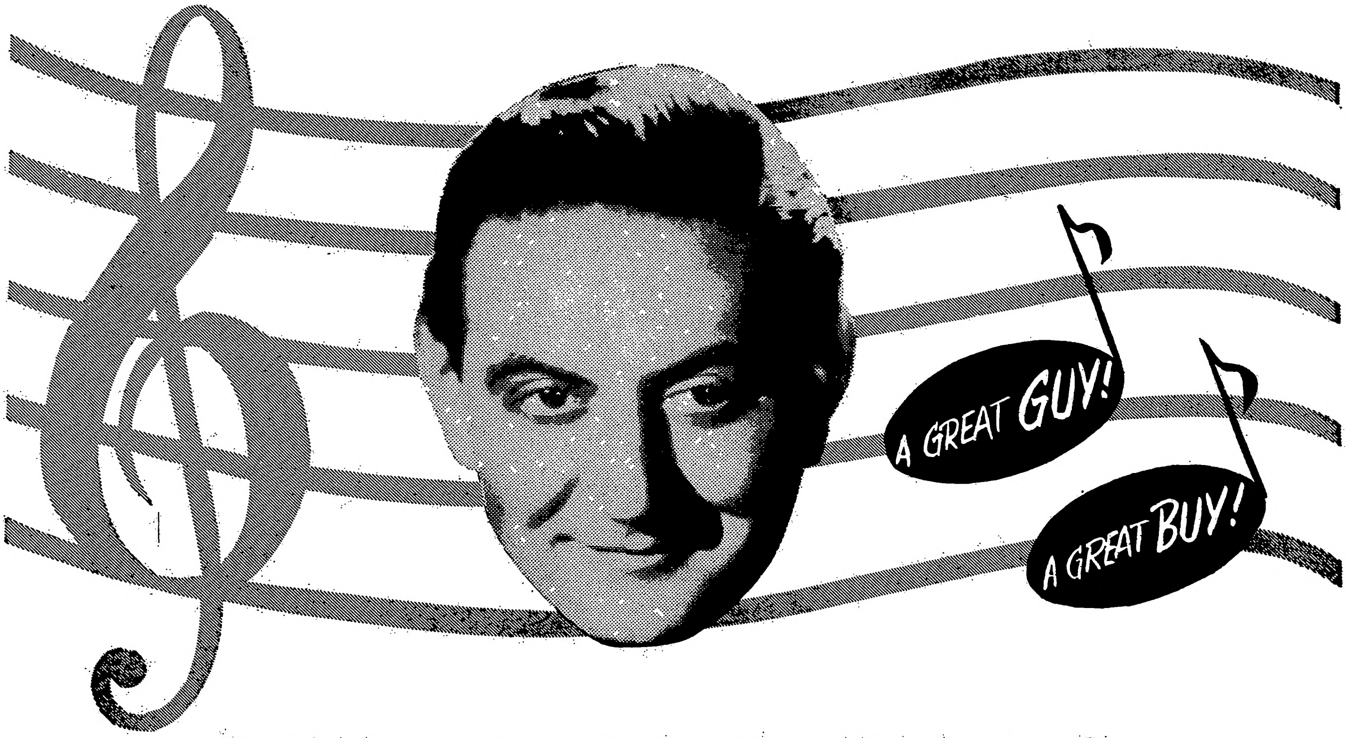
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And His ROYAL CANADIANS

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Citation of Achievement

1957

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Alan Arkin
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Otis Blackwell
Jimmy Bowen
Boudleaux Bryant
Felice Bryant
Robert Byrd
George Campbell
Paul Campbell
Bob Carey
Ric Cartey
Lee Cathy
L. C. Cook
Bob Crewe
Erik Darling
Sunny David
Richard Dehr
Heather Dixon
Luther Dixon
Antoine Domi
Jimmy Duncan
Melvin Endsley
Helen Gathers
Terry Gilkyson
Larry Harrison
David Hill
Buddy Holly
Leo Johns
Ollie Jones
Carole Joyner
William Justis
Jack Keller
Buddy Knox
Dan Lanier
Jerry Leiber
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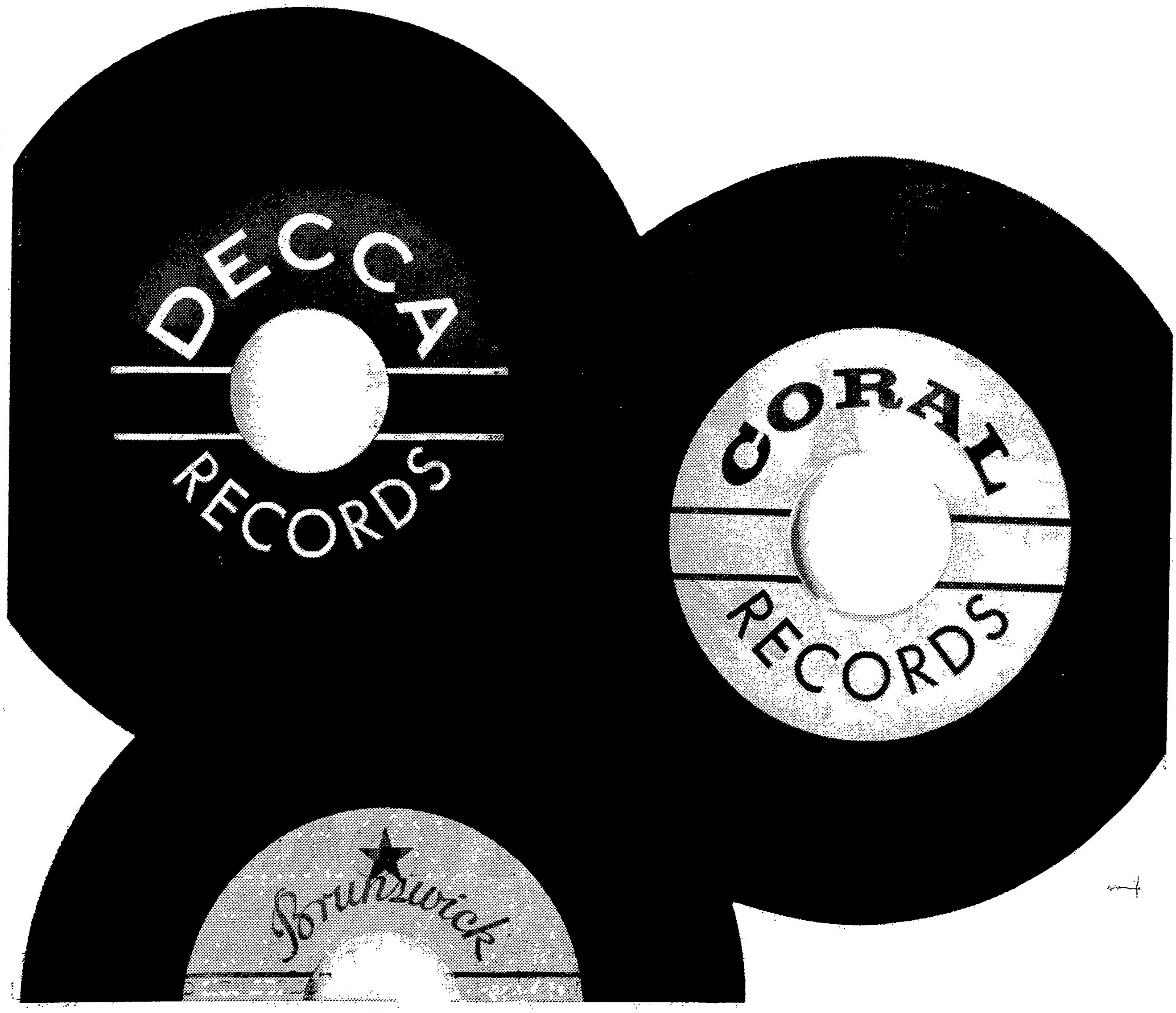
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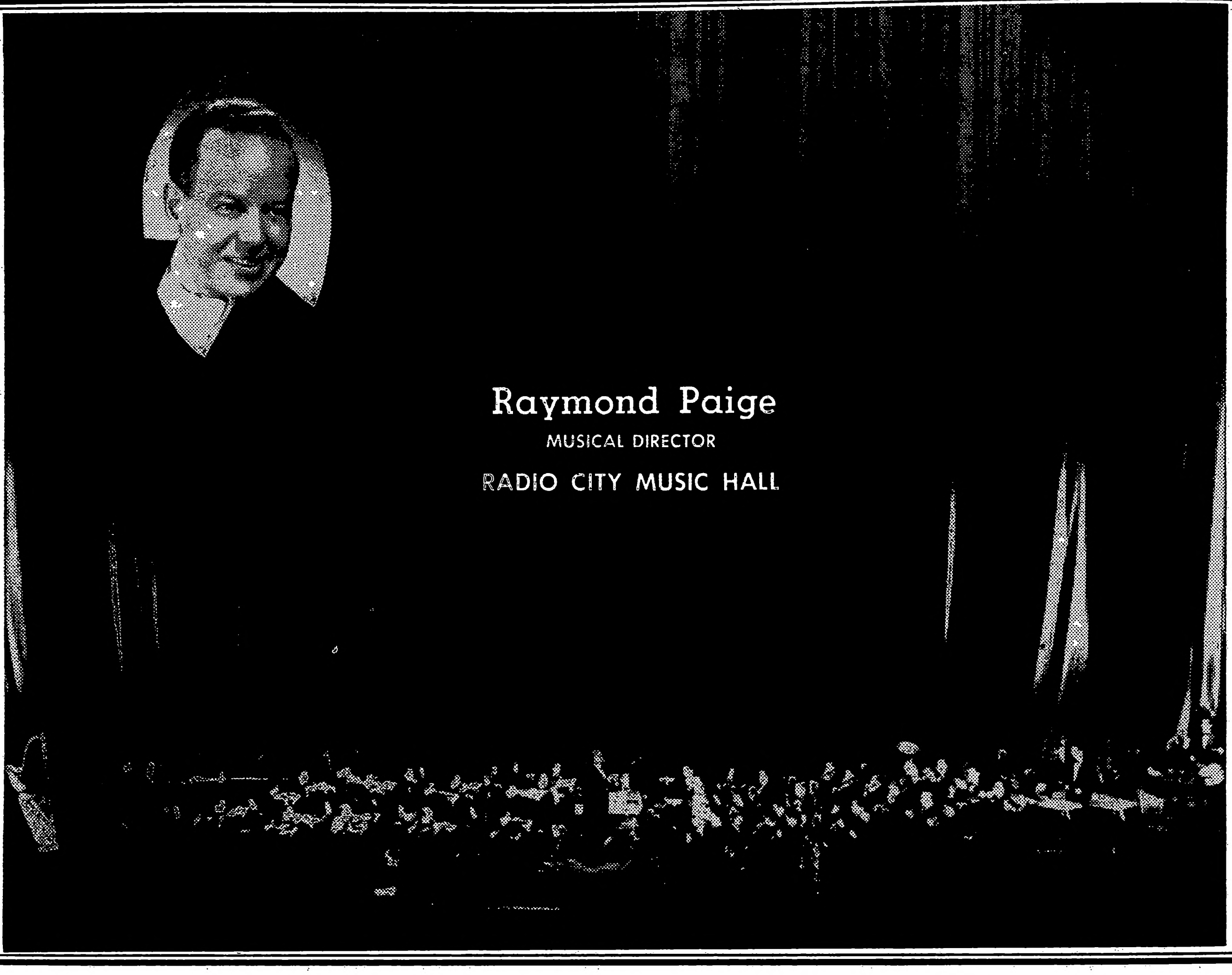

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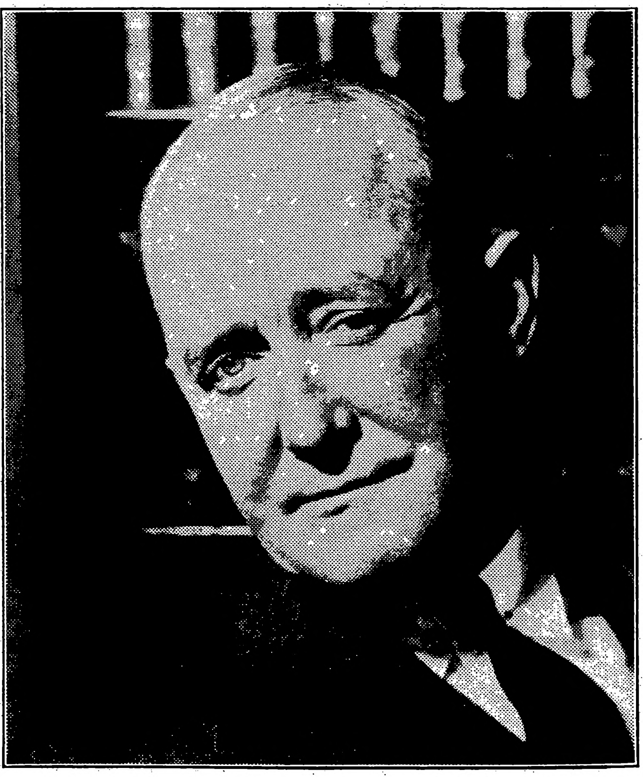

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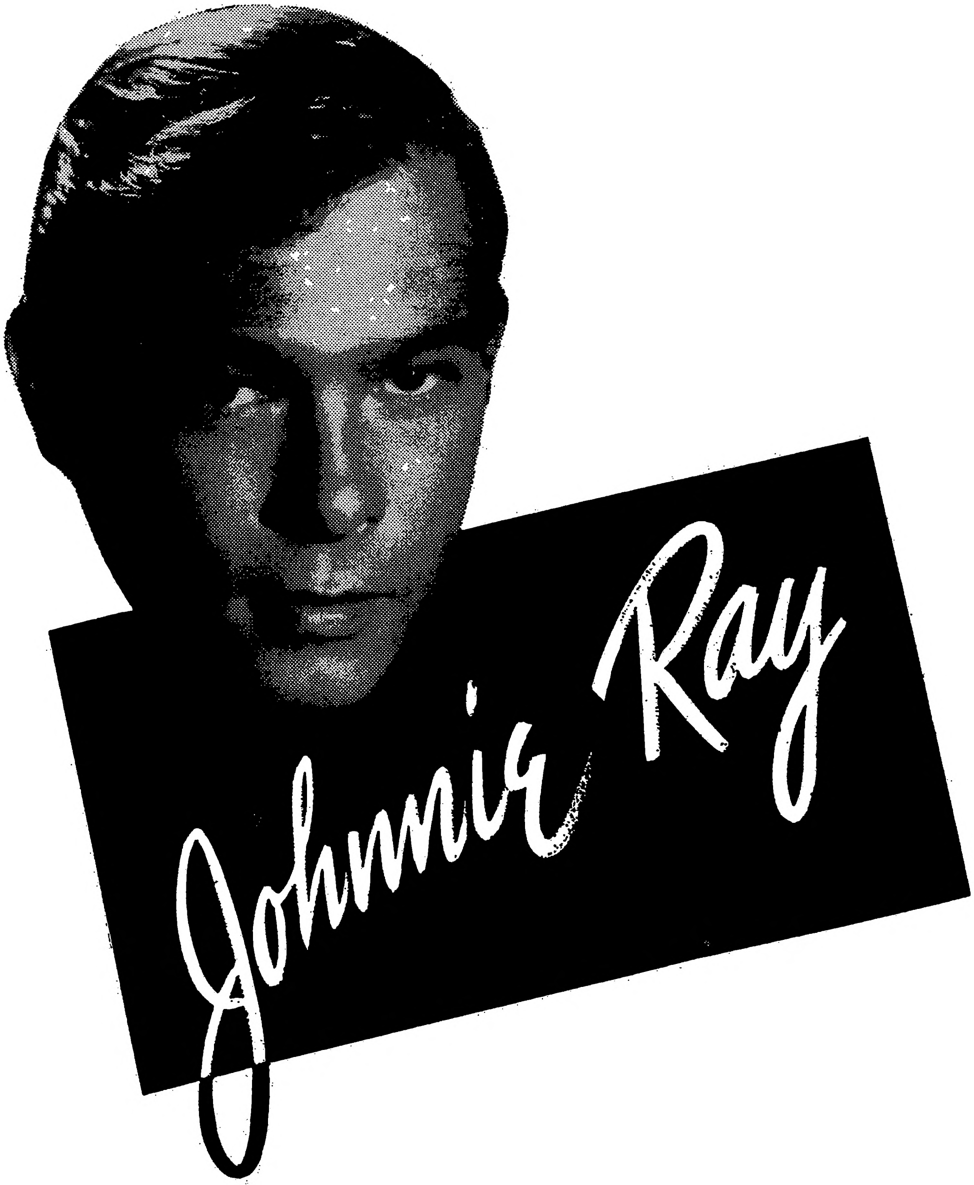

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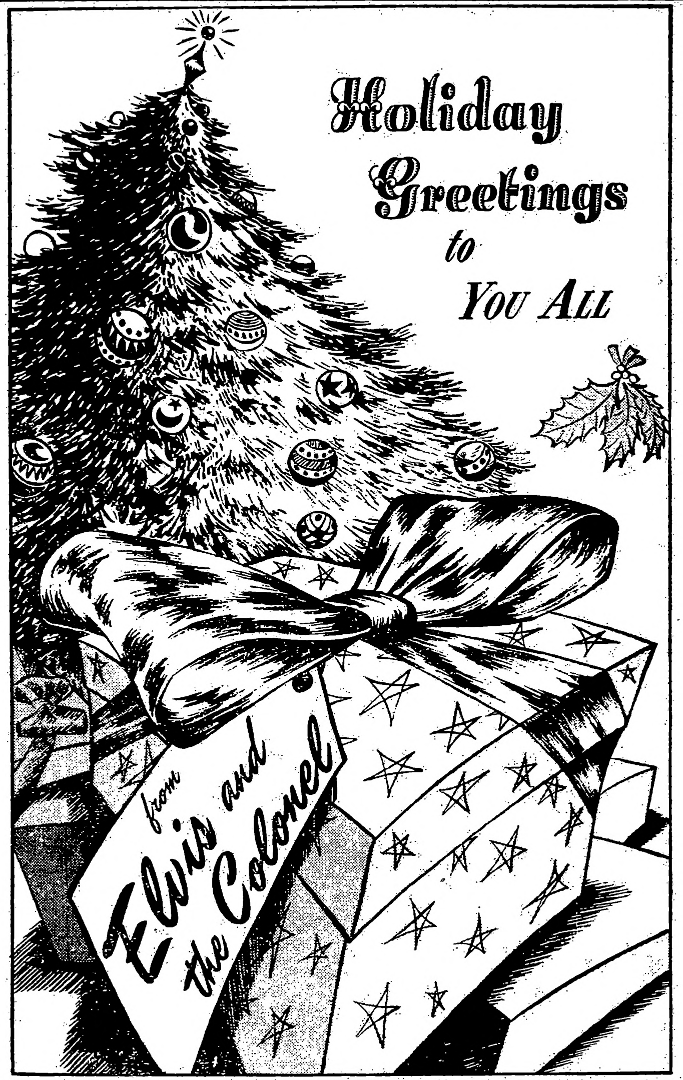

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Culminating a long and varied career—publication of my book, "WITHOUT RHYME OR REASON" (Vantage Press, Inc.) favorably received by press, musi industry, show business, radio, T.V. and the public. THANX TO JIMMY DURANTE for the foreword.

Kupcinet — Nate Gross — Sigmund Spaeth —Ed V. Durling — Groucho Marx — Eddie Cantor — George Jessel — etc., echoed the comment of Oscar Hammerstei , II, who wrote: "Wolfie's book is a complete and amusing record of bold, brave and wild days in the theatre, and music world." (Happy to announce fourth printing and I have one third of my second book on the way.)

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WILL HAVE THE WISDOM TO CEASE;
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AND BOW DOWN TO THE PRINCE OF PEACE.

—ANDY RAZAF

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STATE LIQUOR LICENSE BOARDS QUIETLY CURB ROUGH STUFF —AT LEAST IN MOST AREAS

By ROBERT J. LANDRY

Several forms of "censorship" operate behind scenes in the United States, little reported even in the trade. There is, for example, the challenge of the higher criticism which Federal law forces upon the Collector of Customs at each port of entry. He must not admit any film which is "obscene" or "lewd" so willy nilly he must view the movie and decide.

Another kind of censorship is operated in the several states by the liquor license authorities who are charged with maintaining the "tone" of establishments dispensing booze—and talent. New York State is probably as severe as any. Section 106 declares that no cafe or tavern owner may *"suffer or permit such premises to become disorderly."*

"Disorderly" has been defined as meaning "offensive to good morals and public decency." It is an elementary must—not to employ no known prostitutes. New York and neighboring New Jersey accordingly forbid the booking, as tentatively proposed by misguided theatrical agents, of the Jelke vice trial witness, Pat Ward. The implication was that she should go and sin no more away from gin.

VARIETY, at the time, editorially recommended that the lady get lost. American free enterprise was fine, but it was late in the day for Miss Ward to be marketing her voice.

No addresses are given by the Alcoholic Beverage Control, of which Judge Thomas E. Rohan is chairman, but it's believed a few places have suffered license suspension for bawdy performances. Gambling is the main evil against which the law is on guard respecting saloons—and, incidentally, the modern idea is that there shall be nothing like the saloon of yore.

Although during the war years the "joints" West 52d Street operated fairly "raw," New York City and State at this time have nothing even remotely like the dives in and just outside Chicago.

"Clip" the drunk? Better not get accused.

HOW FAR IS TOO FAR?

By DON WILSON

Chicago.

The Illinois Liquor Commission does not instigate license revocation in saloons and cafes for lewd and lascivious entertainment unless there has first been action taken by the local authorities. Recently at Calumet City, licenses were yanked from two stripperies for what is described by the liquor commission as *"going too far."*

If the operators want to contest the revocation, an appeal is made to the Illinois Liquor Commission, which either sustains or overrules the revocation. However, all saloons in incorporated areas are under local license also, so regardless of state action they couldn't reopen if the local ticket was cancelled.

In the unincorporated areas, where the shuttering was done by a county sheriff—that's where an appeal would have some bearing.

The state does take direct action, however, without waiting for local request, in the case of gambling. The other day two saloons (no entertainment) were closed for gambling; one in Chicago, one in Springfield.

FRISCO EASY-GOING

By WILLIAM STEIF

San Francisco.

There's no evidence that California's Board of Alcoholic Beverage Control, or any other State licensing authority, is using its power to revoke licenses and so exclude some kinds of talent from cafes or nightclubs. Ernest Besig, executive director of the Northern California branch of the American Civil Liberties Union, declares he hasn't "heard of the liquor board using its power for that purpose" in more than two decades in Frisco.

Besig points out that censorship of burlesque strippers, offbeat nightclub acts, "female impersonators" at clubs is generally controlled by local ordinance.

Frank Fullenwider, the liquor board's top exec in the Frisco Bay Area, says "we follow the lead of the local agencies . . . in the absence of some such action (under local law) we leave the licenses alone."

Fullenwider adds that in Frisco "we're very reluctant to step in" on stripper shows and the like because "the district attorney finds it almost impossible to get convictions under the local ordinances."

The liquor chief points out that even when his agency does act to lift a license, the nightspot operator in question has almost invariably first been convicted of pandering, running a center for B-girls or has a long police record.

ON-AND-OFF-LIMITS

By GUY LIVINGSTON

Boston.

With Hub niteries confined to singers and comics for the most part, "moral tone" of live talent poses only negligible problems for the local liquor authority, the Boston Licensing Board. This board, under new chairman Clarence Elam, who replaced the veteran and colorful Miss Mary Driscoll, retired, is mostly concerned these days with transfer of liquor licenses.

The Board takes action against niteries on moral tone of live talent only after complaints by police. There has been little complaint of moral tone since five years ago when some 18 cafes and clubs with swish shows had their licenses lifted. It was then, the two famed Boston burlesque theatres, the Old Howard and the Casino, were punished by shuttering. The Old Howard never reopened.

Show biz on the nitery side has a decidedly clean bill of health these days. A wave of strippers and oriental terpers faded fast.

Haven of the tassle twirlers is now Revere, across the harbor from the Hub. There a White Way is flourishing with several spots using exotics. State Police keep an eye on the roadside clubs throughout the state and in a series of raids last year, hauled a number of dancers and club managers into court.

License Board recently turned down two applications for liquor spots in the vicinity of the new Prudential Centre where the city's new $12,000,000 cultural auditorium will be built. The "500-foot law" in Massachusetts continues to be a deterrent in preventing transference of liquor licenses from one location to another in the proximity of a church. The law stipulates that no original liquor license can be located within 500 feet of a church or school unless it has been so located in the old premises.

Two years ago, showing of films in barrooms in Boston was barred by the Licensing Board. Several cafes had petitioned to show old 16m sound films for the entertainment of its customers. Theatre operators and then police commissioner, the late Thomas F. Sullivan, opposed the petition at a public hearing. Frank C. Lydon, executive secretary, Allied Theatres of New England, also strongly opposed the use of films with whiskey.

London Niteries Keyed To U.S. Tourist Tastes

By DICK RICHARDS

London.

Air travel having brought London and New York a mere highball shake away from each other, visitors to Britain who enjoy a little cheerful night-owling are entitled to ask what there is in store for them. Is London okay for some nocturnal fun or should it be regarded merely as a jumping-off place for the bright lights of Paris and Rome?

Those who have been spoiled by the lavish free-and-easiness of the Great White Way may find the London night scene a shade slow—especially at weekends. But the Yank visitor can still find a fair measure of entertainment.

Main snag, of course, is Britain's archaic licensing law which leaves the average tourist bewitched, bothered, bewildered and distinctly disenchanted. Even the natives can barely understand this puzzle which is an hangover from a Defense of the Realm Act which has never been repealed since the war— the *first* world war.

This means that though there is scarcely an hour of the day or night when the thirsty wanderer cannot get a drink legitimately there is always a reasonable doubt as to whether he is doing it at the right time or at the right place. The no-more-drinks-after-a-certain-hour law is inexorable, but the "certain hour" varies amazingly from district to district, and often from saloon to saloon.

Americans are sometimes slightly bemused by the fact that in Britai the word "club" differs from its use at, say, the Stork or El Morocco. In Britain a club is a membership operation and, if it is a night club, the customer must usually pay a minimum of $2.80 for the privilege of entering before spending his dollars. However, the determined reveller will not find it difficult to arrange membership at such niteries, after which there remains only the formality of finding out whether the effort is worth it. In many cases the answer can fairly be said to be "yes."

The London night life scene is constantly changing. The visitor can, for instance, toss away his tuxedo. When the fashionable 400 Club, favorite haunt of Princess Margaret, dropped its must-dress rule it was the end of an era. When the ritzy Cafe de Paris, gilded showcase of top talent, threw in its hand and turned the place into a teenagers' Palais de Danse it seemed to be sounding the death knell of London night life. When the Savoy Hotel announces that, after January, it may not even have cabaret at all for some months, it seems that the writing is plainly written on the wall. Yet to some degree, London's night life manages to survive.

Floorshows and Itineries

Apart from the Cascade Restaurant, most of the floorshows of the Copacabana or Latin Quarter type are ensconced in clubs—the Eve, the Astor, the Embassy, the Latin Quarter, Winston's, Churchill's, Murrays, the Don Juan and the Cabaret all pin their faith on several acts and on girls wearing a spangle here and a spangle there. The Stork Room, with Al Burnett as host, remains one of the biggest draws for show biz personalities.

Harry Morris, boss of the Colony Restaurant, sticks to one act, as do Quaglino's and the Allegro. Two acts, Viera and Hutch, are the biggest draws at the last two spots and between them they take care of most of the year. Morris at the Colony has adopted a new technique which is paying off. He now dims the lights after the cabaret and the band plays until 2:30 a.m. This way the Colony takes on all the atmosphere of a night club but without the hostesses, the girls selling dolls, etc. Helene Cordet's Cercle de La Maison de France, next door to the plushy Milroy Club, which caters only for supper and dancing, the Blue Angel, La Ronde, Edmundo Ros's Club and the Society are others that usually stick to one act and, for the rest, rely mainly on their bands to entertain the customers.

Another changing facet of London night life is the increasing prodominance of the coffee bars, which attract the younger people who cannot afford the heavy costs of night life. From this strata artists such as Lonnie Donegan and Tommy Steele have been discovered and though they tend to close at around midnight the coffee bars, which mostly exist in Soho and Chelsea, are filling a useful need for the London visitor.

London night life may not have the range as in key cities i the U.S., but anybody who cannot find an excuse for staying up late and being entertained while doing so just isn't trying. But don't forget the billfold. In London, as everywhere else, doing the town is no pauper's outing.

12 Corpses Says Bullet No Gag

By MILBOURNE CHRISTOPHER

VARIETY's "Who Switched the Magician's Gun?" readers' exchange during 1957 missed the target. One followup letter perpetuated a long-exploded myth. VARIETY itself reported that the bullet-catching feat "seems to have originated nearly 100 years ago with Robert Houdi ."

The trick's been around more than 326 years. Rev. Thomas Beard in his "Threats of God's Judgment," which was published 1631, tells of Coulew of Lorrai who caught bullets fired at him from harquebusses and pistols. Coulew did all right facing the business ends of weapons, but lost his life when his assistant whacked him over the head with his shooting piece.

VARIETY ended with a mishmashed version of the Chung Ling Soo shooting, minus the name of the performer. Other old bones were rattled with "talk" that Chung Ling Soo (Billy Robinson) died as the result of "a contrived plot either by Robinson himself, who was said to have been despondent, or by someone who wanted to

(Continued on page 250)

JEAN CARROLL

aying consecutively—BUT THAT'S NOT ALL. In addition to a full professional schedule, Jean has a little eatery—the STEAK PIT in Rockville Center, Long Island—BUT THAT'S NOT ALL. Jean also has a little hotel at 65th Street and Collins in Miami Beach called the LOMBARDY and then, of course, there's her "husband."

Jean Carroll is under the direction of General Artists Corp.

Memories of Two Vaudeville Bears

(Neither Goldilocks' Friend)

By JESS FREEMAN

Once there were two Western Vaudeville Bears by name Big Jim and Little Jim. Not related. Big Jim was a real legitimate wrestler who took on all comers in vaudeville theatres. He played for years, was known on all circuits in the midwest territory. Meanwhile Little Jim was originally lower down the show biz ladder in the smaller houses but he was developing his comedy talents.

Big Jim was getting old and going blind. His boss confessed later that he realized the beast was nearing his finish as a performer. But then the bear realized it, too, and became depressed. The end came suddenly one night in Dubuque, Ia., between shows. Big Jim fell (his boss said he jumped, despondent over his career) out of an upstairs dressing room window. He was unable to face another audience.

When a wire reached the Chicago booking office floor telling of Big Jim's end one of the agents cracked, "What's the matter, didn't they have any place to break his jump?"

The finish of Big Jim was Little Jim's big chance. The booking office after not too much wrangling on price agreed to let Little Jim take over where Big Jim left off. But Little Jim, a more up-to-date vaudevillian, had some tricks that Big Jim never thought of. He was in fact a full-fledged comedy act with his own stooges who pretended to be regular theatre patrons. He was very up to date. When volunteers were called to wrestle the bear, no one could beat the stooges to the stage. They saw to that.

Little Jim became a bona-fide show-stopper. A Chicago booker found that out when he arrived at the Grand, which was at State and 31st. The police riot squad had literally been summoned. The booker and the cops entered the house simultaneously and learned what caused all the commotion. Little Jim had been taught to remove the pants of his wrestling opponent for a big laugh finish to the act. It was all of that and this particular audience of Chicago natives went real wild, frightening the manager.

A comedy wow of these dimensions was rare in vaudeville and made Little Jim famous. He ended on the big time, a feature with Ted Healy.

Paris Nite Life: From Strippos To Death-Masks-While-You-Wait Bistros

Paris.

The Paris nitery picture did not alter too much during '57. In the final analysis spec and strip still held the upper hand, but there was some hope for those desiring some gray matter, besides flesh, in their boite visits as a crop of small new niteries with budding young stars began to interest the nightlifers here. But they are few, and only a handful of revue boites have stood the changing tastes. Existentialism is almost a thing of the past.

Most visitors mistake the U.S. student life in Montparnasse and Saint-Germain Des-Pres for the French. This gives them some local color and then they hie off to the monuments, gastronomic facets of Paris, and its general atmosphere. Then after this is slated, and appeased, there comes the quest for the fabled nightlife of "The City of Light."

Twin draws in niteries the last few years have been nudity (both in striptease and straight presentation form) and the outright munificence and spectacle that remains a Gallic gambit. The Champs-Elysees is rife with strippo joints which get top play as oglers enjoy the erotico production gloss given to the peel.

Stripperies

Most of them remain singularly un-erotic, actually, but are pleasing in the way a Petty or Varga girl is, plus being in motion and parodying the age old vamp techniques of pursed or oval mouths, bending backsides, overaccentuated bosoms, ets. Girls look good and undrape to the bone in well honed skits, usually.

Crazy Horse is still the best, with a close second in Le Sexy. Both also have the savvy to include good sight acts along with the flesh.

Drap D'Or, Aiglon, Grisbi, Piano, Night Club, Versailles, Sex Appeal also all purvey nudes.

Amiral brings some intelligence into this cellar club with a revue twitting foibles, politics and human nature in general. Smattering of French helps here. Le Carrolls is still the money set's fave and gives a smartly picked show with a touch of peel. Carrousel has travesty aspects plus the uncanny Coccinelle who, many swear is really a woman. Those in the know say shim's a McCoy impersonator.

Suzy Solidor runs her small boite for those wanting a more personalized turn and Villa D'Este is a savvy late boite for song and comedy.

Kingpin is still the lush, brilliantly staged Lido show. Main trouble of the owners and creators is topping themselves.

Rene Bell's, off the Champs-Elysees, small boite has audience participation gambits and makes for a rowdy evening.

Fiddle Joints

The Dinarazade a smart Russo fiddle spot with good acts interspersed with the strings. That goes for all the other pizzicato spots from Scheherazade through Chez Florence, Monsignors, Ciro's and Novy's all unusually expensive.

Between the Opera and Pigalle comes another flock of boites. Chez Gilles has a titillating show and atmosphere and Milord D'Arsouille and Chez Agnes Capri give the brain matter a workout as well as the orbs.

Moulin Rouge's vaudeville is surrounded by some production numbers for cabaret purposes and the Pigalle flesheries are the Sphinx, Eve, Naturistes, Nouveau Moulin Rouge, Indifferent, Caprice Viennoise, Narcisse, Pigall's and Romance.

More travesty places turn up in the Monocle and Chez Moune for deep-voiced femmes, and Madame Arthur is for the limp-wristed men. The Butte Montmartre has many late cafes and also Chez Patachou even if she is never there. Topper in Pigalle is La Nouvelle Eve with a sumptuous if heavy handed show and tabs are steep there.

Montparnasse

Moving down to Montparnasse denotes that most of the clubs have gone strippos such as the College Inn, Jockey, Venus, La Villa, Boule Blanche, Canne A Sucre. L'Elephant Blanc is still the elegant dansery (a la New York's El Morocco) for the smart set. Gaby's is a clever and participation boite.

St.-Germain-Des-Pres still gets the tourists at its sidewalk cafes looking for the remnants of the existentialist movement which have disappeared. But there are the jazz spots such as Club Saint-Germain-Des-Pres, Vieux Columbier, Tabou, plus the last holdout of inventive shows, the Fontaine Des Quatres Saisons. L'Abbaye still houses two American folk singers, Lee Payant and Gordon Heath, who pack this tiny spot.

Offbeateries

There are also some offbeaters for young talent like L'Echelle Jacob Galerie '55, Le Bar Vert. Hispano spots are Le Guitar and Le Catalan, plus a big sister (with more production value further uptown) called La Puerta Del Sol.

Left Bank again are the folk song spots like the Caveau Des Oubliettes and the Caveau De La Bolee, and the Arab bellydance joints of which the topper is the El Djazair.

Other jazz spots: Metro Jazz, Mars Club, Lucky Club, Kentucky Club and offbeaters open all night are Le Port De Salut where one can have a death mask made while one waits or Les Fleurs that has a continuous show of young entertainers till the wee hours.

Au Franc Pinot is the tasteful cellar club on the Isle St. Louis built by the late Borrah Minevitch. Run by his widow it gets the late and early diners and is a U.S. show biz mecca. There is dancing to a smart trio too.

Prices are high, usually $3 - $7 minimum ,depending on the type of place or show involved.

Atlantic City Renews 'Ice Capades' for '58 Run

Atlantic City.

"Ice Capades" will return in 1958 for a six-week stand in the Boardwalk Convention Hall ice rink, running from July 18 to Aug. 31.

Phillip E. M. Thompson, manager of city-owned Convention Hall, said that the option to repeat the show had been picked up. Producer John Harris last year signed a five-year contract with a renewal clause. Under this, the Hall gets 10% of the gate receipts up to $300,000 and 15% on all above that figure. In addition, the city collects a 3% luxury tax on all admissions.

Thompson said the Hall's take last year was $30,000, plus rental from concessions. This figure does not include the money taken in from luxury tax.

Bonifaces Face 'Showmanship' Era

[NOT ENOUGH NOVELTY AND ENTERPRISE]

By JOE COHEN

An era of ingenuity is being forced on cafe bonifaces. They'll have to go back to being showman if they and the cafe industry are to survive. With an era of comparative austerity probably facing the nation and with names becoming scarcer and more expensive by the booking, showmen will have to return to the basics of operation. For many cafes, it used to be that the greatest battles were fought over the telephone in the haggle for attractions. Today that battle has shifted to the competition for customers.

Cafes today are reaching the point where they do not reflect individual personalities any longer. It's become a big business — manned by sales staffs, in addition to the corps of entertainers, culinary artists and servitors.

The changes that have occurred in the past few years have been beyond the comprehension of many nitery owners. The census of night clubs is at its lowest in years—certainly an indication that somewhere along the line economics and changing tastes have gotten ahead of a lot of industryites.

Fortunately, a lot of thinking already has gone into the industry hopper. In the vanguard are a handful of operators in New York, Las Vegas and Miami Beach who have cursed what they have termed the evil that has been wrought by the quest for names, and have gone to work from scratch.

There's a lot of novelty on the horizon for future bookings. Major cafes, in the blueprint or renovation stage, call for such items as water curtains, revolving stages, overhead platforms permitting several levels of stageing, ice tanks, and facilities that would rival a theatre built primarily for musical comedies. There's even talk of niteries in-the-round.

Lou Walters, for example, has completed the Casino de Paris, on the site of Copa City in Miami Beach, with many nitery innovations. He's also planning the same elaborate stagecraft for the N. Y. spot which he'll open in the spring on the site of the defunct Arcadia Ballroom. All this is being done in an effort to beat the rap on what has been termed the "tyranny of names." The Deauville Hotel, Miami Beach, has also installed elaborate stagings and hopes to be successful with a novelty policy.

Apparently, all these are drawing from successful models. Every nitery owner would like to have the Radio City Music Hall of the cafe world. Many important operators have gone to Paris, to drink in the lore of such places as Le Lido, Monseigneur, Moulin Rouge and a few others. On the other hand, Parisian impresarios have been able to borrow ideas from the U. S., even if it has been only the stripteuses who took over the Crazy Horse Saloon.

The ideas expressed those spots are finding their way to the U. S. The elaborate shows of Le Lido and the other Parisian layouts have been dittoed in various floorshows in this country. The new large nitery construction will have several elements of the stagecraft that have distinguished these places. The Monseigneur idea of strolling fiddles has been widely copied. Although none has had the spectacular success of the original, several are doing well with that idea. The Chez Vito, N. Y., is basically fiddles and a couple of classical singers. The Cotillion Room of the Pierre Hotel, N. Y., ditched its name performers in favor of strolling strings. This is its first season with that policy, and results are still to be determined.

Perhaps one of the anomolies of the current cafe season is the strong return of la stripteuse in environments of respectability, and sometimes even family trade. For example, the Dunes Hotel in Las Vegas, which couldn't get names and passed from one owner to another, finally settled down with a Minskyesque format and reportedly they're living happily together. In increasing numbers, cafes are timidly sneaking in a mild strip act, and the operators are finding that the customers like the change.

'New Faces' Coming Back

Some hotels are studying a policy of new faces, a la the late and lamented Leon & Eddie's of New York. This has long been the policy in the intime spots such as the Blue Angel, Village Vanguard and a few others. Graduates of these sites are now on the major cafe circuits, owing much of their career to the careful grooming obtained in these spots.

Some in the industry even look for the return of the World War II era, which was an age of wide experimentation in talent, regarded as even more important than the current quest for "new sounds." The period which started circa 1940 was one in which novelty, freshness, excitement and daring abounded. Many of the names developed at that time, among them Danny Kaye, Danny Thomas, Dinah Shore and many others, to offer testimony to the brightness of that particular time.

It was a time when there were a lot of offbeat operations. The aforementioned Leon & Eddie's, Cafe Society Uptown and Downtown, and the Blue Angel was started around that time, and the Latin Quarter first made its splash in that era.

Today the novelty and experimentation are on a different level and frequently on a higher plane. The off-Broadway legit influences have made themselves felt in the cafe orbit. Spots such as Julius Monk's kemtoned cellar cafe, the Downstairs Room, have been hugely successful with three specially written intime revues. The Riviera Hotel, Las Vegas, is buying musicals for engagements just after completion on Broadway. In Toronto, "The Drunkard" is being revived. While not a new idea, a new generation, having learned to Charleston, may learn to hiss the villain and cheer the hero, and like it. The record names have not contributed too much to cafes, although several have graduated to the ranks of standard names such as Johnnie Ray and Tony Bennett. The operators found that when a singer with a disk hit came along, the non-spending kids formed the major part of the audience.

For a few years now, cafes haven't built any names. Part of it is due to the fact that the number of niteries are waning. For some time they have been content to let other fields—records, video, films — do their developing for them. By this time, perhaps they've lost the knack, or perhaps, with the existing number of niteries, names cannot be made any more.

The bonifaces realize that they've got to learn to apply showmanship all over again. Competition with free teevee is fierce. They cannot ask the public to pay for names given away on so grand a scale without stepping out of the home.

Blood, Sweat & Tears

Today, the operators realize they've got to play the angles. They can no longer trod the beaten paths. They've got to dredge exhaustively for ideas and newcomers.

Success of some offbeat ventures is obvious. Max Loew, in the Yorkville section of New York, relies on new faces from the Continent, and is now going to open his third nitery in that sector. Max Gordon, of the Village Vanguard, N. Y., has been one of the most liberal users of new talent. He's even tried poetry readings, thus fitting patronage and atmosphere in meshing what is predominantly an egghead trade.

Ideas are the most important factor these days, perhaps even more important than attractions in the nitery field. There will be hits and misses before some trend is established. But the fact that operators can no longer afford to let money become their chief spokesman is perhaps the most hopeful sign that has come upon the night club industry in years.

HILDEGARDE

BBC-TV's MONOPOLY ON SCOTTISH SPORTS

Glasgow.

According to state of current negotiations, the British Broadcasting Corp. tv setup is likely to gain monopoly in Scotland of live broadcasts of all amateur swimming and amateur boxing contests. Both sports bring in leading audience reaction.

The Scottish Amateur Boxing Association is negotiating a five-year contract with BBC for exclusive television rights of amateur boxing in Scotland.

An official said an offer from Scot indie tv could not compare with that from the BBC.

More televising of swimming events is planned. The Bologna trophy contest, to be held at Kilmarnock, Scotland, in 1958, will be televised Oct. 11.

Product Itself Must Always Be Star; Industrial Live Talent a Risky Biz When Stress Is on Tired Sex & Gags

By WERNER HAAS

(The author is a freelance writer director of Industrial Shows, and a former CBS staffer.)

I was most interested to read in VARIETY recently about the billion-dollar market which industrial shows have attained, or—which show business eagles have tapped. Believe me, I take my hat off to that small band of treadmill operators, slide-film projectionists, and purveyors of "a sure fire script to fit every occasion." I take my hat off, mostly, because they were the first. And I take my hat off to let the wind ripple through my balding head, in mourning for what many of these so-called pioneers have done to show business by exposing their side of it to big business.

Actually, your article covered the Chicago operators mainly. Of the various names mentioned, I believe that Chicago has one or two of the most outstanding in a ever-more crowded field. However, when your reporter talks about that person who has 1,000 scripts to draw from, or the man with the Sears-Roebuck office and the mimeograph machine and a thick address book, I groan for our industry. And, rather than groaning silently I am forced to make public what facts as reported from Chicago bother me, and how, in general, this industrial show business can grow to a healthy multi-billion dollar phase of "Show Biz" as a whole.

To my way of thinking there are four main types of industrial show producers.

The Buildup

First consists of 12 tall "show girls" who three out of four times know their right foot from their left, who are sent out to dance at fairs, expositions, and car-dealer show-room openings to spell jugglers and "exotic dancers." These "industrial shows" are boldly advertised as coming directly from the La in Fifth, or some such club—and are backed by a cigar-chomping, Damon Runyon - language spouting, sweating promoter who assures the harried executives that "the boys will love it!" and usually the cheers and whistles of the audience is taken for approval. But, what product is it selling?

Second—I call the "wine and dine, and first-name," or MCA prototype. The object here is to meet executives from large corporations, through mailing-lists and expense accounts which some of the large entertainment corporations can absorb. When these executives come to New York, they are feted at the fanciest Eateries, the plushest niteries. Conveniently some top star stops by the table to say "Hi, Irv." This convinces the executives that here, indeed, is a big wheel in the entertainment industry who can conveniently provide a lavish show with star names that will really hold the attention of dealers, or distributors, or salesmen. But, who remembers the product that's supposed to be sold?

Third—I call the "treadmill" or Dramaturgy Prototype. This deals with any firm that has conceived an idea for presenting product that was instantaneously accepted by a client 10 years ago, and is still being accepted by client after client—without much variation, except in product. While some manufacturing concern demand "flash" with their presentations, too much gadgetry hides the main purpose of the show. So where's the product?

Fourth—is the one I have been brought up to respect, and honor is what I choose to call the "Product is Star." I would like to bring this serious point to the fore—because it is the only way in which big business *and* show business are going to be linked firmly, without giving one another a black eye.

The main purpose of any industrial show, like it or not, is to present products or services in the most attractive, eye-filling manner. It cannot be done with the "to hell with the refrigerators, spotlight the dames!" type of showmanship.

Fit The Client

Each show must be "custom-tailored," to fit each individual client and product. Since Philco refrigerators compete with, say, Frigidaire models, why shouldn't the shows that introduce them be especially created for each, rather than patterned on one another?

Before I end up "continued on VARIETY's page 64," I would like to resolve my moans and groans against certain maimers of industrial show business. I would like to give them gratis some points to remember, which will give all of us creative people in the industrial show field some honor, rather than smears.

(1) Make and keep the product the star of the industrial show.

(2) Remember that there is more to show business than sex.

(3) Tailor a show, not around ready-made skeletons—but around the proper identification and policies of each client.

(4) Remember that show business has an equal accent on both words. Anyone know where I can get a couple of "Fair Lady" seats for a prospective client?

JO LOMBARDI
Musical Director
Congratulations to VARIETY on its 52nd Anniversary
Enjoying Third Year at the LATIN QUARTER, New York

Bullet-In-Teeth

Continued from page 248

shuffle him off this mortal coil in flamboyant fashion."

Will Dexter's "The Riddle of Chung Ling Soo" should convince any one that the shooting was accidental or consult transcript of the British coroner's report. Actually powder trickling from one barrel of the gun to the other caused the second chamber, which was never intended to be fired, to become ignited. Each time the feat was performed a bit more powder slipped down around the threads of a worn screw connecting the barrels. Robert Churchill, the gun expert called in by Police Inspector Cornish, proved this point after a thorough examination of the old-fashioned muzzle-loader. The coroner's jury gave the unanimous verdict of *Misadventure.*

I have a letter Kellar wrote to Houdini telling how a gun of the same type, which he used in another trick, had accidentally misfired in the same way. One of your correspondents opined that the bullet-catch is not "particularly dangerous if presented wisely and using common sense." Don't you believe it. When you face a volunteer marksman who uses his own rifle and own ammunition and he fires directly at you there is always the chance of a slipup. No feat in the history of conjuring has produced more corpses. At least 12 performers have been killed during the years and twice as many more have been seriously injured.

Just to mention a few of the casualties—DeLinsky's wife was shot in Arnstadt in 1820. Dr. Epstein bowed out at the Cirque d'Hiver in Paris in 1869. Michael Hatal died with two bullet holes through his body in New York in 1899. H. T. Sartell didn't catch his bullet in Lynn, Mass. Blumenfeld was shot in Basle, Switzerland, in 1906.

Wise old Signor Blitz dropped the gun trick from his program when a spectator secretly dropped a handful of tacks in the barrel of his weapon before he pulled the trigger. Jean Hugard, the present Dean of the Society of American Magicians, had to pry buckshot from his chest with a penknife when prankish sharpshooter tampered with his rifle in Wellington, New Zealand.

Just for the record Producer's Showcase, NBC officials and the N.Y. District Attorney's office wouldn't let me perform the bullet-catch on "The Festival of Magic" until I signed documents absolving the program and network of all responsibility and made an oral statement in the presence of lawyers.

TV Not Alone to Blame For K.O. of Vaudeville In Britain

By DICK RICHARDS

London.

For years the pessimists have been beefing about British vaudeville. "It's dying on its feet," they have moaned. But, somehow, through all the wailing the sickly patient has managed to survive. But, now one would have to be a super-optimist not to see the melancholy writing on the wall. The folding of The Performer, local trade sheet which for 50 years has serviced vaudeville, spotlights the plight that vaudeville is now in. The death rattle can be plainly heard It seems only a matter of time before vaudeville, as we know it, is a corpse.

Not so many years ago you could hardly toss a cracker in any direction in London without hitting a vaudeville theatre. Now there are only five operating. The Empires at Chiswick, Finsbury Park and Woolwich, the Metropolitan and Collins' Music Hall. Even Collins's recently found itself with its back to the wall and narrowly escaped being closed down.

The situation is a trifle less gloomy in the sticks. In a number of important key cities vaudeville still raises a defiant head. A number of lesser theatres in smaller cities are also still open but these are being fed less by vaudeville than by roadshows, some of which are mediocre and some of which are downright tatty.

The reason for this sad state, of course, is television. By now the new kid of show biz is used to being blamed for almost everything that goes wrong in entertainment but it has obviously had an effect on vaudeville b.o. As the cynics say: "Why go out and pay good money for trash when you can sit at home and see it for free?"

Lack of Star Talent

But tv is not the sole answer to the state of the vaudeville doldrums. The predominant one is lack of star talent. Vaude thrives on the big individual personalities and not enough of them now exist. Even the London Palladium, acknowledged to be one of the greatest vaudeville theatres in the world, had to rely on top Yank names to draw the customers, and when the supplies dried up the Palladium was forced to revert to musical shows.

Where are the big, drawing comedians? Beating their brains out on television. Some of the top names of a few years ago—people like Max Miller and George Formby—find it not worth their while to work a full year because of crippling taxation. So the shortage of funny men is acute. Without full-blooded sketches and red-nosed comedians pattering in front of black-cloths, pernicious anemia was bound to set in. Nowadays vaudeville comedians are content to wear immaculate lounge suits and string out a succession of second-hand wisecracks most of which people have already heard on tv. Carbon-copies of Bob Hope and Jack Benny, these comedians rarely have patter worthy of such great performers. They rely on risque gags which are no longer of the traditional vulgarity of the George Robeys and Billy Bennetts.

So, in place of top-line comedians, vaudeville bookers have had to fall back on disk singers and, for awhile, such names as David Whitfield, Dicky Valentine, et al., brought in the crowds. But gradually people tired of hearing the same songs that they can hear plugged interminably on radio and tv. They tired of impressions of Billy Daniels and Johnnie Ray. Most of all they tired of the microphone which, more than any other single cause, has helped to kill vaudeville.

The Nude Hypo

A desperate attempt to keep the vaudeville houses open has been made by touring nude revues. These usually have a phoney Parisian flavour with catchpenny titles such as "Folies Striptease," "Naughty, But Nice," "Night With the Naughtiest Girl," "We've Got Nothing On Tonight" and so on. The atmosphere of such shows is usually desperately British, the sketches are often pretty tired, and there is a sameness about the nudes which is almost stupefying.

But people are, apparently, prepared to pay a penny for the peepshow and there is no doubt that, but for the nudes (if they move it's rude, according to the law!), there would be far more casualties among provincial vaudeville theatres.

It is always sad to see any phase of show biz taking it on the chin but it must be firmly said that, in many ways, vaudeville has asked for it and the blame must be apportioned equally between performers and impresarios. Many vaudeville artists have failed to keep their acts up to scratch. They have been content to trail around the sticks with the same old dreary material that has served them with dubious success for years. Often it is so suggestive as to make a mockery of the cry that vaudeville is all-family entertainment.

Sloppy Operation

There have been cases of entertainers not even bothering to make up before a performance, merely walking on to the stage in their street clothes. Under-rehearsal is stamped on too many acts. Many vaudevillians show a complete contempt for the sort of showmanship that has kept such dedicated artists as Sophie Tucker and Joe E. Lewis at the top. Some do not even bother with the elementary matters such as up-to-date front-of-house pix.

Nor are the theatres always ex-

(Continued on page 252)

LUCILLE AND EDDIE ROBERTS
Stars of the Radio and TV Show
"WHAT'S ON YOUR MIND?"

This amazing and amusing pair are one of the most unusual couples in show business today. They are always working and always in demand. They are currently appearing in an Industrial Show for the Pittsburgh and West Virginia R.R.

The year of 1957 included TWO engagements in the Cotillion Room of the Hotel Pierre. They hold the record there for return engagements as they do in many other locations such as the Radisson Hotel and The Cleveland and Detroit Statler Hotels.

1958 engagements include among others: The Los Angeles Statler, The Shamrock Hilton, The Emerald Beach, in Nassau and the Colony in London.

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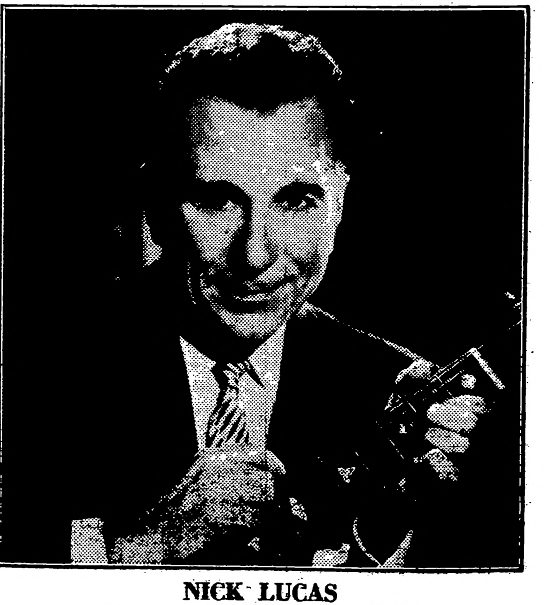

NICK LUCAS
January 15th on "THE BIG RECORD"
DECCA RECORDS

American Circuses: Groggy But Game

During 1957 Tented Shows Numbered 16—Indoor-Stadium Outfits Counted 18—Enterprise Still Pays Off—Trend to Truck Operation Continues—Baseball Park Distances Rob Acts of Former Intimacy—Ringling-Barnum & Bailey Still Big Question For Future

By CLAIRE & TONY CONWAY

(Mr. and Mrs. Conway combine the standards of good journalists with the sentiment of lifetime circus buffs, as readers of their thoughtful report here last year will recall. They met, courted, and honeymooned on a circus. Claire (Fawcett, of the Hearst syndicate Fawcetts) Conway is author "We Fell In Love With the Circus," the story of an enthusiasm. Tony Conway, a professional writer, imbibed circus in his boyhood via circus-operating kinfolk.—(Ed.)

Many questions filled the minds of owners, performers, working men, and close friends of the circus as the year 1957 began. None believed the many "death notices" which the public press had produced in the previous year. It was Mark Twain all over. Yet there was interest in how the nation's 16 under-canvas and approximately 18 indoor-stadium shows would fare and as to how they would meet the problems of "changing times."

In our visits to shows, our chats with showfolk, and in the comments of those close to the business we sought to determine how each circus, and the industry as whole, fared during its tour.

Our year began with Hamid-Morton's stay at Uline Arena in Washington, sponsored by the local Shrine temple. It was a strong show, nicely presented, and the public came out in force. A winner for many years, no one anticipated any problem, and none developed.

Talk on the show was largely of a new venture which was to be undertaken jointly with the Hunt Circus when a combination of the two show's acts would appear under the Hunt big top at Palisades Park, New Jersey, in conjunction with the amusement park's spring opening.

Circus Plays Palisades; Put Up Canvas During Snow

The greatest speculation centered on how the show could be squeezed into the Hunt top. It took some doing. There was snow when they were setting the rigging, for example, and not once but twice they took down and put up the big top. But the effort was successful and the press of New York City hailed the abilities of all concerned—Irv Rosenthal of Palisades Park, George A. Hamid of the Hamid-Morton show, and the senior Charles T. Hunt, dean of the nation's circus owners.

Sufficiently successful at the amusement park date, Rosenthal arranged for the Hunt show to return in August.

Clyde Beatty Still Stars; Switched to Truck Setup

The story of the Beatty show in 1957 cannot be appreciated fully without mention of its switch from railroad to truck operation. We have seen many truck shows over the years but this one seems unique in its equipment. Most semi-trailers feature a built-in sleeper unit, the whole outfit was kept fresh and clean looking, and the showfolk felt everyone's efforts was appreciated.

This show spent 10 days in towns within driving distance of New York City and did quite well. It then had a week in Philadelphia, on the lot formerly used by Ringling, under a setup whereby the lot was free of rent and the show participated in the profit of the midway provided by concessionaires Quinn and Harris who held the lease for the date. The week was good though not up to hoped-for levels.

Through New England and into Canada went the Beatty show. Turning southward again it made its way into the tobacco states during the fall months. It was mid-November when the show played St. Petersburg, Florida, then moved into quarters at DeLand with a very good season on the books.

Cristiani Circus Enjoyed Cook—While Still Sober

In the early fall we enjoyed a short stay with the Cristiani Bros. Circus, owned by the internationally famous riding act family. The show had played through the south into Pennsylvania, New England, and New York and was making its way south once again. Everywhere there had been good houses but there was a small labor problem. Harry Dann, now the Cristiani equestrian director after 15 years clowning, told us the story of one shortage:

"We'd had a series of cooks during the season," he said, "Never could keep one long. Well, this guy comes on and he looks the part; tall, greying, rather handsome older man. So he went to work. We walked into the cookhouse for lunch that day and there, of all things, was an attractive tuna fish salad on a bed of crisp lettuce and the whole thing was topped off with radishes cut in flower shapes like at a fancy hotel.

"That was fine. But in a circus cookhouse! We wondered how long it would last. Well, it went along that way; first day everything just so—second, third, fourth. So the seventh day was payday and the guy picks up his and goes on into town. Must've headed for the nearest bar. Anyhow that was the last we ever saw of him. He sure was good while he lasted. Gee, you should've seen me frying eggs for everyone this morning!"

While on the show we learned of plans for a larger big top in 1958—the first Cristiani top to require a double row of quarter poles. And there was talk about a series of seat wagons, differing from those on other shows, to be put into use in the new season.

A few weeks later we had a visit with the smallest of the shows we were to see during the year. This was the Benson Bros. Circus, owned and managed by Bill Morris. We've caught this show now and again over the last four seasons and can note a steady improvement in the program, equipment, etc. It is a happy show for one thing. And the mood of the showfolk is much like reading a barometer. In this case the feeling was one of good houses, a well-fed troupe, contented performers.

On Benson is a little lady of English origin (we wouldn't want to suggest her age) named Nelly (Hodges) Hodgini. Her famiy has been for generations a part of the circus world, among them the famous Hodgini riding act. Nelly has been a clown on Benson for some seasons, one of the few lady clowns in the business. She is delighted that her grandchildren are already learning the arts of their profession on the shows with which their parents perform. But even greater is her pleasure that within the last year she has been granted her American citizenship.

Lady Clown in Whiteface Makes With Patriotic Glow

Nelly is always running here or there to get this prop or that. One of her little tasks is to see that the American flag is brought out in time for a mounted rider to carry it in the tournament which opens the show. "It's my flag now, you know!" she told us as she carried it across the lot. Had anyone ever taken her photo as she held the flag? We asked. No, no one had. So we did. And you should see the look of pleasure on her clown-white face in that photo! Such satisfaction!

The Polack Bros. (Eastern Unit) date at Baltimore is one we always look forward to. Nor was this year's Shrine offering at the Fifth Regiment Armory anything less than we had hoped for. This was one of the finest organizations on the road. It was well costumed, had topnotch acts, and its running order and timing were just right to keep the audience content.

Outstanding among the staffers was Dick Slayton, the finest example of equestrian director-announcer in today' circus world. Credit, too, Henry Keyes and the Ronstroms, Rex and Kitty, for pacing the show musically.

Why talk of Polack Eastern in the past tense? Simply because it is a thing of the past. The two Polack shows (Eastern and Western) were consolidated as of the first of the year. Both were strong shows. Each had its own following. Each made it date after date. But something went wrong in the relationship between the Western Unit and its sponsors in California. Now the two units are one.

Dick Slayton, it should be noted, already had planned on a change before the merger. He is today equestrian director-announcer for the Orrin Davenport Circus. Orrin, remembered as a great rider and a pioneer in presenting indoor shows under auspices, has an insight into the business possessed by few others.

Col. Tim McCoy Wild West 'Concert" Follows Circus

Reliable reports reached us concerning shows we were unable to catch. Mills Bros. had an okay, though short, under-canvas season and presented a performance comparable with their efforts of previous years. Kelly-Miller continued to utilize a number of tie-in advertising methods including drawing a heavy cage wagon to the business district with a six-horse hitch. For most of the season Col. Tim McCoy was featured in the "Concert" or Wild West offered by the show. Hagen Bros., under the management of Bob Couls, continued to grow and again offered a performance that will assure the return of customers in future years.

Some Ringling Performers Drive in Own Cars

The new version of Ringling-Barnum moves on about dozen trucks and uses three stock cars and three sleepers provided by the railroads. Many acts do not use the train but make the jumps between dates with their own cars and house trailers.

Baltimore gave us our first glimpse of a ball park Ringling. To say that it amazed us would be putting it mildly. The frames for the aerial rigging were fascinating and caught the eye. But the rings formed a triangle —center ring at home plate, ring one at third base, ring three at first base. And the distances! There simply was no intimacy here. In a big top or in a building everything is close enough for you to feel a part of it. Not so in ball parks. Unless you sat opposite center ring you could not hope to see more than two rings at any one time.

The performance was, however, well paced and moved smoothly. The productions were arranged to take advantage of the outside layout. In all respects it was what you'd expect of Ringling. The showfolk were "with it and for it" and everyone, ourselves included, agreed that it was all a matter of adjustment.

We never could gauge an audience in a stadium too accurately. The seating facilities were simply too vast. Baltimore certainly had the best houses of the three cities where we saw the show in mid-summer. Washington seemed to do reasonably well. But Philadelphia did poorly. None of these stands was even nearly ideal. But why?

The show itself was not the answer. Art Concello and his staff know the business; they don't make mistakes. Equestrian director Bob Dover and the men working with him have long been a smooth-working combination. No man in the business today can surpass Dover who has earned his position the hard way. The one and only Pat Valdo chose wisely when he chose Dover to learn his own job.

Kiss Goodbye to Yesteryears' Big Splash 'Circusy' Ads

These are the things we saw—or didn't see. All three dates utilized a type of advertising foreign to Ringling. It was not "circusy." In fact it was more often like the ads of a record store offering the latest albums or of a rock 'n' roll outfit bringing a rock stage show to town. The radio spots were very much like the more objectionable auto lot ads. And there simply was no use of paper. There was no advance crew at all. Few people knew any show was coming.

These were promoted towns in which the show left advertising, ticket sales, and other details to one promotional firm. But these people did not know anything about working with a circus and got themselves into pickle after pickle. It should be understood that a number of promotion firms were used throughout the year and we saw only how one worked.

Yes, Ringling did have press men, though not as in former years. Frank Braden worked only New York and did not go on the road. Howard Y. Bary was in New York and stayed throughout about half the tour. It was Bary, in fact, who gave the show the major publicity break it received in Washington and Philadelphia through his use of a "Fifty Year Club."

Circus people across the nation know and respect Melvin D. Hildreth, prominent Washington attorney and a founder of the Circus Fans Assn., and Dr. William M. Mann, retired director of the National Zoo, both of whom have known the circus for over 50 years. Bary honored them, and also got some publicity, by naming the 50 Year Club in Washington in their honor. Membership was given to anyone who wrote in to tell their memories of either the Barnum & Bailey or the Ringling Bros. show in 1907, and each member received two tickets to a specified section for the Saturday matinee.

The results were most gratifying; the papers gave the club good play and all the "club members" had a swell time. But Philadelphia has no Mann or Hildreth so things did not go as well there, though the "club" was given notice in the daily press.

In Washington we arrived at the special entrance for showfolk and press and had trouble in having our working pass honored. It seems that the promoter controlled the door and had no one from the show on hand to recognize who was who. Well, along came Harold Ronk, ringmaster and announcer, carrying not one but two complete changes of costume including the traditional red coats. He had no pass so the man on the door rejected him.

Amateurism Creeps Further; Ringmaster Can't Make It

"Look, I'm ringmaster for the show," pointed out Harold, "If I don't get inside, I don't start the show."

"Buster," said the attendant, "I don't give a good etc. who the etc. you are. If I don't know you, you don't get in! Get someone to identify you."

"O.K.," agreed Harold, "Where's the circus office?"

"Inside."

"Well, how can I get a pass if I can't get inside?"

"Look, buddy, I don't give a . . . ."

Forget who came along and saved the day but the ringmaster finally was allowed in the stadium.

Traveling by streetcar and bus in these cities, we had opportunity to obtain the viewpoint of the circus going public through personal observation. These are not our beliefs, but those of the paying customers.

The public liked the show but said they liked the under-canvas circus better. They did not like the distances. They felt that the newspaper ads suggested a menagerie of animals and, of course, there was none. And they missed the sideshow; it just didn't seem right to them to be without the "strange people."

Will the public return a second time to Ringling as it now is? That is *the* question!

We spent a great deal of time with the showfolk in the backyard and in the areas beneath the stands. And what did they think of the new setup? Without exception they saw advantages to both methods of operation. In the new setup they like the inside dressing rooms and the showers in buildings and stadiums built for sports events. Both these facilities made it easier to keep clean and made life more comfortable.

But the great distances from dressing rooms to performing area were already beginning to wear on them. They didn't like the problem of getting rooms or of finding a proper place for their house trailers. In Baltimore and Philadelphia they were forced to stay 15 and more miles outside the city. Nor were there usually restaurants near the ball parks and it was a problem to get a good meal.

Yes, it looked very strange to have the show without a big top and we mentioned this now and again. So it was that Claire teased one of the clowns:

"Well, what're you going to do now, bub? The big top's the only girl you've ever been faithful to."

"Ahh," he shrugged, looking at the layout, "This thing's just one of Bertha's pups."

Ringling's schedule of ball park and auditorium dates seems quite erratic compared with its former tented operation which played day in and day out. But everybody is said to profit for it is supposed to mean a longer tour when all is said and done.

Curious Eyes Watching For 1958 Clues; Whither Ringling

Plans for the '58 offering of the big one have not been announced but it is understood that Richard and Edith Barstow will not stage and choreograph the show. Plans are said to be underway for a number of "pre-Gotham" dates for the first time.

News stories, both good and bad, concerning Ringling seem to be avoided by many daily papers. This would seem to be due to mistakes made by former well-intentioned, non-circus executives which linger in the minds of newsmen. At any rate, we often receive clippings from Florida papers which are real news to us since our papers don't carry them.

Among such stories are those concerned with suits brought by the so-called 49'ers (stockholders controlling 49% of Ringling) against the corporation executives on charges of mismanagement. At this writing the trials have not begun.

How was the past season? What of the future? We asked owners and managers and the consensus is that the business is in good shape and that there will always be a circus.

Gulp-and-Gallop Uncharms Buenos Aires

FINE RESTAURANTS AND LEISURELY LIVING ONLY MEMORIES— CAFE BOSSES NEED HELP AGAINST HELP

By NID EMBER

Buenos Aires.

A depressing process of "de-personalization" is transforming Buenos Aires from the "millionaire village" of 40 years ago, into a great, swarming, striving hive of humanity, without distinguishing personality and—for the time being—without much charm.

Distinctive restaurants, cafes and "chocolaterias," which gave the city "character" 20 and more years ago, vanish to be succeeded by vulgar, robot-like, quick-lunch counters and American bars, where crowds teem in such number that no customer stands out.

This sign of the quickened tempo of Argentinian living means that people are in too much of a hurry for the leisurely gourmandising and conversation of their grandparents. There's also a psychological change, which makes them less sociable, less prone to sit over a cafe table gossiping, or discussing literature, as in the pleasant days of nostalgic recall.

Of the old spots where entertainment folk, writers, dramatists, and politicians foregathered, only a couple survive. Most hardy survivor is the Helvetia, the oldest bar in town, on Corrientes and San Martin, founded in 1860 near the home of its most eminent patron, Bartolome Mitre, founder of "La Nacion" newspaper, General and statesman. Its survival is a miracle, because in the 1955 revolution, it took a pasting from the fire of three tanks and countless machine-guns, as the Army smoked out Peron's "Alianza" storm-troopers from a last hide-out in the building adjoining Helvetia. In the process most of the corner-front was reduced to rubble, but has been rebuilt in the style of 1860. In addition to the wonderful wine cellar the Helvetia is renowned for the juicy quality of its "empandas" (a form of mince pie) from Salta.

Another surviving relic is the Cafe Tortoni, on Rivadavia, which celebrates its centenary next year. Tortoni always catered to the newspapers, as Rivadava is the Fleet Street of B.A. Cafe will probably continue in existence as long as there are newspapers and newspapermen.

Gulping a la Yanqui

In old times the cafes were meeting places for men without clubs, and customers spent at least half an hour over the marble-topped tables. Today in the cafe bars with plastic counters some 36,500,000 demi-tasses were dispensed in a recent year at about 1 peso each, to customers who "loitered" no more than 10 to 12 minutes.

All day long and most of the night these coffee bars cater to an Argentinian public which imbibes coffee as North Americans drink Cokes. First there is the post-breakfast cup, then the pre-lunch, followed by the post-lunch drinkers, later the mid-afternoon lot pass through then the pre-cinema crowd and the post-cinema coffee drinkers, until well past midnight.

There is a clear affinity here between film-going and coffee-drinking. Another disappearing feature of this metropolis is the milk bar, or "lecheria" curiously gangsters ("cirujas") nursed their ulcers with large helpings of milk pudding, while their molls consumed hot chocolate and Spanish "churros" (a sort of doughnut) for the princely sum of 60 centavos (1 cent). The lecherias are now being transferred into fruit-juice bars. Vitaminously concoctions are churned out by noisy blenders.

Landmarks No More

Demolition crews are tearing down two outstanding B. Aires eateries. These are the 75-year old Gran Hotel de Mayo, facing the Plaza of that name, just flanking the Casa Rosada (Pink House and seat of Government), and the 67-year old "Pedemonte" on Rivadavia, at which lunches mostly lasted well into the 5 o'clock tea hour.

The Mayo Hotel reached its peak in 1910, when it housed the Infanta Isabel, Aunt of Alfonso XIII of Spain, when she officially represented the Mother country at Argentine Centenary celebrations. Founded by Testoni and Cemino, the hotel sold out to Piedmontese restaurateur Primo Conte early in this century. Conte already had another restaurant at Cangallo 900, known to gourmets for the food prepared by the Fernier Brothers. The murals on Conte's walls depicted cherubs engaged in such innocent forms of sport that all the males were ranged on one wall and the females on t'other.

Tango singer Carlitos Gardel had his special table at Conte's "Mayo" salon, where all the big turf-men foregathered, including jockey Irineo Leguisamo. The singer dined there the eve of his fatal journey to Medellin, Colombia, and some of his tango lyrics sang of Conte delights.

Those Were the Days!

Conte once prepared a fabulous lobster, truffle-stuffed squab and tournedos with foie-gras, meal for the guests of millionaire Federico de Alvear, but the tab ran to 1,000 pesos a cover, which at that day's exchange worked out at $250 per plate.

When in the 1930's, Buenos Aires became boite-conscious, Conte's was the first to start dancing in a back room of the restaurant.

In 1952 Gumersindo Perez and Antonio Vazquez purchased the place with plans for modernization, but Peron needed to work up class hatred at one of his Plaza Mayo rallies, so his thugs planted a bomb outside the "Mayo," which exploded while the plaza was crowded, and the opposition was accused of this "outrage against the people." This meant shuttering of the Mayo for months for "investigation"; thereafter, Guillermo Patricio Sainz Kelly, head of Peron's storm-troopers, felt he could dine and wine his 200 followers there for free, and the 800,000 peso cost broke Perez and Vazquez, who have now had to sell for demolition.

Pedemonte's, which is now living on a day-to-day lease, was founded in 1890 by Jose Pedemonte, formerly of the Palazzo Pallavicino in Genoa. His most assiduous customer over the years, amongst such famous people as Caruso, Tita Ruffo, Tito Schipa and many others, was the "Payo" (minstrel) Roque, dandy and wit, known in Paris as one of the intimates of "La Belle Otero." Pedemonte's Italian food will be sorely missed by grey-haired Argentines and many show business people who have fed there when in Argentina. On a smaller scale, but serving almost as good Italian dishes, is the "Liguria," opposite the Colon Opera, where all the stars of "bel canto" have dined at one time or other.

Help Gets Big Bite

The doom of the great restaurants has been the 25% "laudo," percentage scheme, instituted by Peron, which gives all restaurant workers such a large cut of the takings that no restaurateur can afford to stay in business. If the owner sits down to enjoy a glass of wine with one of the customers, even he must pay 25% on that glass to his staff!

The Boca (mouth of the Riachuelo River) is B.A.'s most colorful quarter, akin to Montmartre, though smellier. Its famous restaurant "The Pescadito" (The Little Fish) was founded in 1893 by Italian Agustin Banchero, whose children grew up there with actors Leopoldo and Tomas Simari, painter Quinquela Martin and tango composer Juan de Dios Filiberto. The Boca named one of its alleys for Filiberto's song, "El Caminito," invariably picked by visiting longhairs as the complimentary Argentine piece for their repertoires.

Banchero introduced pizza and Faina to Argentine palates in 1893, though itinerant venders had always sold it on street corners, in great round trays on charcoal burners. Today the quick-lunch counters make a speciality of pizzas, muzzarellas and fainas, which are as familiar food to Argentines as hamburgers to Yanks.

Up to 20 years ago it was easy to say where Argentine show-folk went to eat and talk. They foregathered as near Corrientes and Esmeralda as they could, because that was the hub of show business. They dined at the Odeon, alongside the Theatre of that name, their faces reflected in the great old Victorian mirrors; they supped at Julien's on Corrientes and Esmeralda, off hot onion soup and cold beer. Today all those spots have been driven out by high prices, the nearest thing that replaces them are the "Fried Potato" or Pomme Soufflee chain of restaurants springing up along Corrientes and nearby Lavalla, but none of these have the aura of gracious living that stamped the old restaurants and cafes of the past.

Perhaps distinctive centers may reappear when B. Aires again has a distinctive theatre, not just translations or carbon copies of plays from other great cities. Can it be that *playwrights can't write without a cafe table to write on?*

New Eng. Tourism In All-Time Mark; Income, Roads Aid

Boston.

Yankeeland's 1957 resort biz, a billion dollar tourist attraction, was the biggest in history, the Federal Reserve Bank of Boston, which conducted a study, found.

Biz was hotsy from the Canadian border to the New York boundary, from the Berkshires to Provincetown. The tourists came earlier, stayed longer and spent more, the bank's study revealed.

Best previous year was 1953. This was topped regionally this year by 3%, but in some areas the plus was as much as 12%. August was the peak month and tourist biz in that stanza was 75% above August, 1956.

Factors influencing the big gain this year, as reported by the bank, were: Rise in personal incomes and in number of paid vacations, both providing more funds for travel and short excursions. New turnpikes and expressways in the six N.E. states helped bring the tourers in. Early hot weather and continuous heat, with absence of rain for most of the summer, favored the tourist biz this year.

Cape Cod, with a 12% hike over 1956 levels, was highest of the regions in occupancy gains. New Hampshire registered at the same level as 1956; Maine was 1% ahead; and Massachusetts led with a 6% hike. Plymouth had a bigger biz due to the Mayflower show. Cape Cod biz reached new peaks.

Beach spots had it big. Hampton Beach, N.H., nabbed more, as did York Beach and Old Orchard Beach, Me., and Revere and Nantasket, Mass.

(From VARIETY, *June 3, 1921)*

WHEN PROHIBITION CLOSED MAXIM'S, N. Y.

Maxim's closed for the season Saturday. Perhaps it closed for all time under the management that made the name of Maxim's as well known over here as Maxim's in Paris is famous over there. Maxim's, New York, was an excellent example of the typical cabaret restaurant, handled in New York and as one should have been handled anywhere.

Maxim's was liquor place, though no New York restaurant excelled it in quality or cooking of its food. And it had a show, a floor show, the first cabaret to install one. When the dry spell hit, Maxim's thought it could save the expense of the show and do as much, minus that cost. It didn't work out the way planned. Perhaps, through Maxim's discarding its show at the time, other cabarets were finding it necessary to enlarge revues or put in new ones to attract business.

With the floor show out, Maxim's passed away, playing to the waiters only, apparently conclusively proving that despite its atmosphere, its liberty, food and liquor, it was the show after all that made Maxim's.

The other places were not and could not be made by the show, although tried. It was simply that the other places were not Maxim's, did not know as much about that peculiar type of restaurant as the Maxim's managers did, and didn't have the kind of show or people in it who could make a place as the show and its people made Maxim's.

A great place among cabarets in its day, holding its own crowd, getting the best spenders in the country, who ran up $300 to $400 individual checks of a night, Maxim's was a gold mine for the past six or seven years. *Sime.*

[This typified Volstedism's kayo to now glorified-in-memory (and Hollywood) spots like Rector's, Churchill's, Reisenweber's, Murray's Roman Gardens, Pre-Catalan, Beaux Arts, Shanley's, Healy's, Jack's and other yesteryear notable "lobster palaces" and chophouses.—Ed.]

Sillman in Vaudeville

(Reprinted from VARIETY *June 15, 1928)*

SILLMAN AND HART
Songs, Dances
13 Mins.; One (Special)
81st St. (V-P)

Leonard Sillman and Dora Hart are a nifty team who dress and deport themselves according to the up-to-the-minute specifications of class and swank. They have a breezy two-act that should lend distinction to the deuce spot on the better grade bills.

Material is bright and new. Particularly good is a number kidding the sheik ushers of the film houses. It is unusual to find such satirical stuff in present day vaude. There is also an excellent idea in a burlesque of the "smile" ballads. However, this idea lacks necessary punch li

The act concludes with an impersonation of the Swiss number done by Fred and Adele Astaire in "Lady Be Good." They should try to get more out of the runaround, a classic with the Astaires, but slightly floppo in this imitation.

All things considered, a class deucer. *Land.*

WILL JORDAN
Blinstrub's Boston, third engagement
Sands Hotel, Las Vegas, third engagement
Ed Sullivan TV Show, tenth appearance
Direction: WILLIAM MORRIS AGENCY
Personal Management: ROY DUKE

British Vaude

Continued from page 250

empt from blame. It does not apply to the bigger circuits but some vaudeville theatres are shabby in appearance and the service staff lazy. Getting a drink in most theatres (and in the U.K. an interval drink is part of the pleasure of going to a show) is a major operation and customers resent having to pay for cloakroom facilities and programs.

All these criticisms are valid why vaudeville is now the Cinderella of British show business. Can fresh blood be pumped into its sickly veins? The Variety Artistes Federation recognizes the gravity of the situation and is determined to try and do something to ease it. They are looking to the Working Mens' Clubs which abound in the North of England and the Midlands. If these clubs could be persuaded to use only Union members a considerable amount of extra work would be available.

It is an anomaly that several theatres are being reopened for live shows and a number of new ones in the provinces are planned. That is good news but only if there is sufficient talent to attract paying customers. The future of vaudeville in Britain is critical and those who are dedicated to it are few.

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and thanks to all who have helped fill our calendar

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- Apollo Thea., N.Y.C.
- Bassel's, Toronto, Can.
- Guildwood Inn, Pt. Edward, Can.

FEBRUARY
- Lyric Band Club, Hanover, Pa.
- Campbell's, London, Canada

MARCH
- Bassel's, Toronto, Canada
- Guildwood Inn, Pt. Edward, Can.

APRIL
- Combers Supper Club, Brentwood, Md.
- Gaza Strip, Ent. U. N. Forces

MAY
- NORWAY

JUNE-JULY-AUGUST
- SWEDEN

SEPTEMBER
- Besancon Music Festival, France
- SWEDEN

OCTOBER
- SWEDEN

NOVEMBER
- FINLAND
- BELGIUM

DECEMBER
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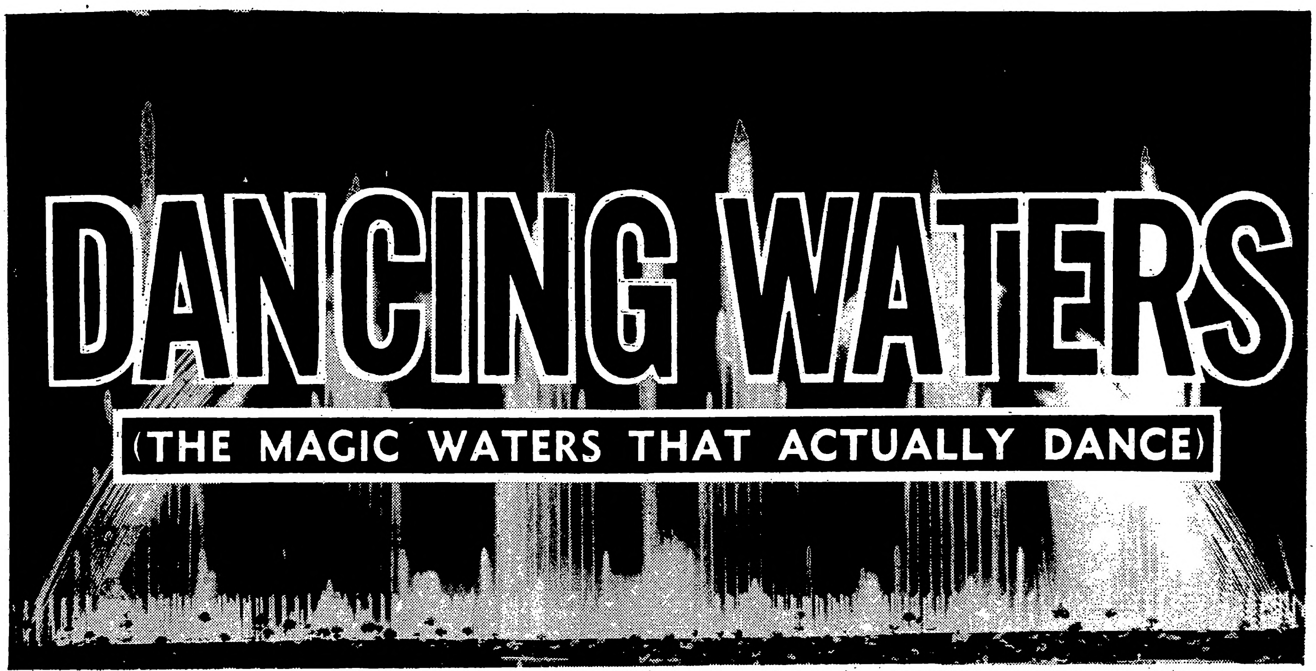

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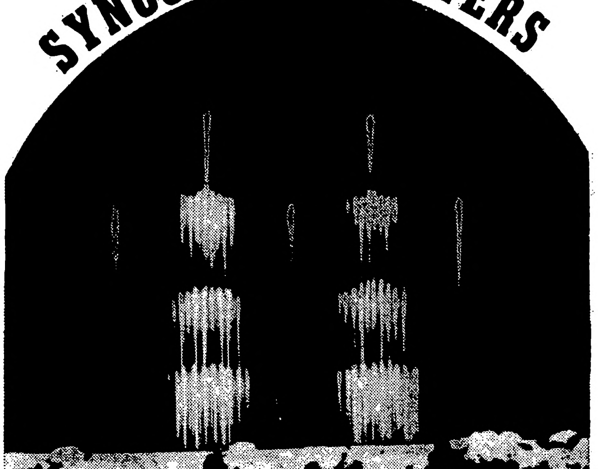

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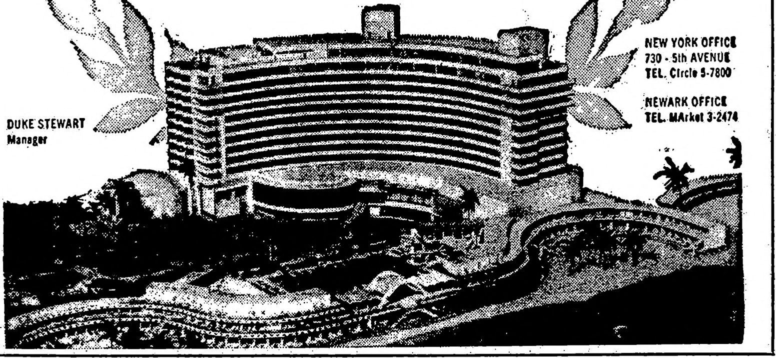

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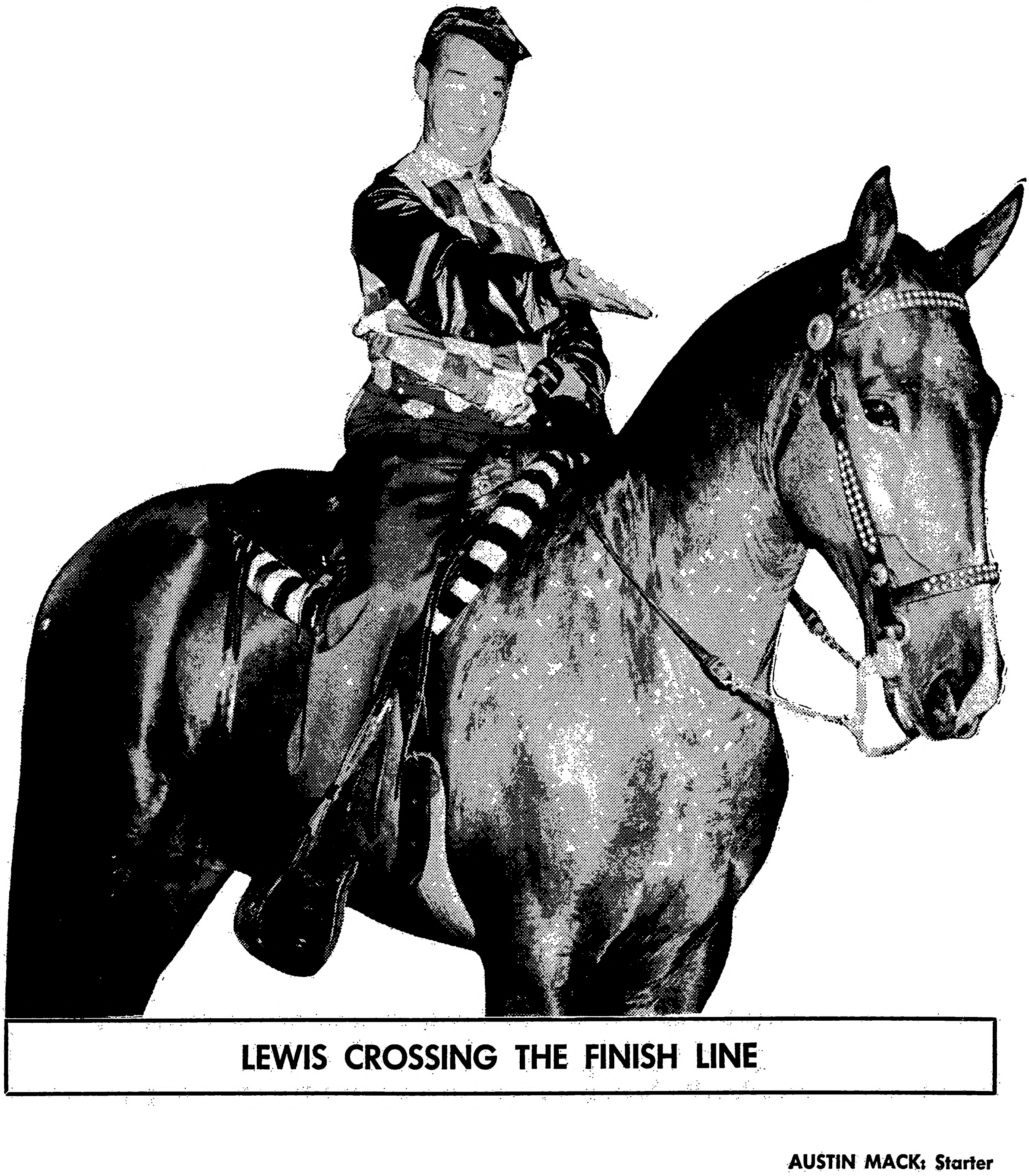

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How to Keep It Once You Make It: Income Tax Haunts Prosperity

By JULIAN S. H. WEINER
(Wolfson, Weiner & Co., C.P.A.'s)

Just before midnight on last New Year's Eve Ben Smith was pacing the floor at Doctor's Hospital—his wife was in a state of expectancy. At one minute before 12 the doctor came down and said, "Mr. Smith, you have just acquired another income tax deduction, you have a son."

Strange as it may seem, the birth of that child at one minute before midnight, Dec. 31, instead of one minute after, saved Ben Smith $300 in income taxes, since he was in the 50% tax bracket.

This anecdote points up the importance of laying the foundation for tax savings before the end of the year. Of course, if you're interested in similar tax planning, it would be wise, as a practical matter, to allow yourself a bit more time.

Seriously though, many individuals pay more taxes than necessary because they pay no attention to their personal tax situation until it is time to file their returns. This practice, however, is equivalent to locking your garage door after the car has been stolen. For, at year end, your CPA or tax advisor can only compute the proper tax due. He cannot, however, undo or alter transactions so as to reduce your taxes.

In short, it is important to bear in mind that tax planning should be conducted throughout the year—and this is as good a time as any to start.

Now, to consider some concrete tax saving possibilities that might apply to you.

Save By Giving

If you've been in business for a number of years, you have undoubtedly had occasion to replace some of your original office equipment such as air conditioners, desks, typewriters and the like. In making such replacements it is generally customary to accept whatever trade-in allowance is granted on the item being replaced so as to reduce the cost of the new equipment.

Where the trade-in allowance is nominal, it may be advisable not to trade in the old equipment but to give it away—to your pet charity. Such gifts can frequently result in an actual profit to the donor.

For example, let us assume you are replacing five window air conditioners with a standing unit. Although the old units might have a combined (second hand) value of about $650, the overall trade-in allowance offered by the dealer is only $200. Being charitably inclined and properly advised, you donate the old air conditioners instead of accepting the trade-in allowance.

This donation could produce a profit of $125, assuming your income is subject to about a 50% tax rate. This profit, in effect, would represent the excess of the tax savings of $325. (50% of $650) provided by the contribution deduction of $650, over the trade-in allowance of $200 offered by the dealer. The ultimate profit might be greater if the depreciated cost basis of the equipment is lower than its trade-in allowance, since the new equipment's basis for depreciation would be higher where the old property is donated instead of trade-in.

Incidentally, this form of tax savings would also apply when replacing items maintained in your home, such as secretaries—blonde—mahogany, of course.

High bracket taxpayers, in particular, can benefit by satisfying their urge for philanthropy. For example, take the case of the taxpayer in a 65% bracket who buys a painting valued at $7,000 for $1,500. By donating this painting to a charitable organization the taxpayer can realize profit of about $3,000, representing the difference between the tax saving of $4,500, provided by the contribution deduction and the cost of the painting.

Principal stockholders in closely held corporations can obtain similar tax benefits by forming a charitable foundation and donating closely held stock to the foundation. In this manner, substantial tax deductions and savings can be obtained without involving an immediate outlay of cash.

In short, there are times when "it is far better to give than to receive."

While in this charitable vein, let us consider how other types of gifts can provide highly desirable tax savings.

Gifts in trust, particularly to your children, can produce tax free income as well as transfer income from your high tax bracket to the low tax bracket of your children.

By use of so-called short term trusts, over ten years in duration, only the income, and not the underlying income producing asset, need be given away. Here's how this might be accomplished. Suppose you own an apartment building throwing off a net income of $10,000 a year. But, being in the 50% bracket, you keep only $5,000 after taxes. However, being a productive taxpayer, you are fortunate enough to have five children, at least for this illustration. By transferring this building to appropriate short term trusts for your children, you can exempt about $3,500 from income taxes and transfer the balance to 20% tax brackets. As a result, the net family income retained after taxes from this apartment building would be about $8,700 or $3,700 more than if the income were taxable to our unusually productive taxpayer.

Now to return to our corporation, which I hope is still closely held, particularly, if the principal stockholder happens to be Marilyn Monroe.

In family or closely held corporations, employee profit sharing trusts offer an excellent means to accumulate tax free income for stockholder employees. Briefly, here's how such trusts work. Assuming the trust qualifies for tax exemption, contributions made by the corporation to the trust are deductible by the corporation but not taxable to the trust. Income earned by such trusts on the investment of its funds also escape taxation. In addition, a corporation may borrow from its affiliated employee trust, obtaining a tax deduction for interest paid to the trust, although the interest received by the trust is not taxable. Eventually, employee beneficiaries of such trusts might, under appropriate circumstances, receive their share of the trust as capital gain instead of ordinary income. Employee profit sharing trusts can be extremely helpful in providing expansion capital for the affiliated corporation and in building retirement funds and estates for employee beneficiaries of the trust.

Speaking of estates, here's a parting thought to keep in mind. While you can't take it with you, you may leave a great deal more behind for your loved ones, if you save—on taxes.

Israeli Star to Produce

Paris.

Israeli actress Haya Hararit claims it is sometimes not enough to be just an actress. Miss Hararit, who played in the first Israeli pic to get international attention, "Hill 24 Does Not Answer," also did an Italo stint two years ago, "The Girl of the Day," but has done nothing since. So she decided to set up a production herself, and now has it nearly in operation.

Miss Hararit is using the story of the Israeli heroine Hanna Senesh. This is the tale of the Hungarian-Israeli girl who became a martyr and national figure during the last year. She has a French producer and a Yugoslavian interested in the project. It now looks to roll next spring in Yugoslavia.

MAURICE BERGMAN FROM U TO TRADE ASSN.

Maurice Bergman, veteran Universal executive, exiting the company, reportedly to accept the post of coordinator of the industry's business building campaign for the Motion Picture Assn. of America.

Bergman, who had been U's pub-ad chief, has lately served as director of corporate public relations and head of the eastern story and talent departments. He has long been known for his activities in all-industry matters and has lectured to groups throughout the country on the motion picture business.

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'Party' Sales Harass N. Y. Brokers

Revolution in 'The Handle' of Early Weeks of Hits Puts Brokers in Awkward Predicament—Service Realities Make State-Fixed 'Fee' Absurd—Nobody Quite Candid About Problem

By HOBE MORRISON

Few people seem to be aware of it, but something fairly basic is happening to the ticket distribution setup of the Broadway theatre. It stems from the mushrooming of theatre parties, and it vitally affects a key element of Broadway—the ticket brokers.

Even if the trade or the theatregoing public realized how theatre parties are cutting into broker trade, it's doubtful if they'd care. Brokers are the established patsies of Broadway. The public they serve is sizable and lucrative, but nowhere near as vocal a public as the peo- who have no dealings with brokers and are only vaguely aware of their function and hold them largely responsible for the ills of the theatre.

Even among producers and theatre owners, who depend to a major degree on agency sales, the brokers tend to be a favorite scapegoat.

Theatre parties are now estimated to account for as much as 20% of Broadway's gross business, or around $7,000,000 a year. That's important revenue, particularly in the form of advance guarantees for the initial weeks or even months of a run, when it may help to get a show grooved.

The very fact that theatre party bookings tend to be crowded into the early part of the engagement involves problems. That is apt to be the period when tickets are in greatest demand. That's when a hit is "hot," when the sophisticated crowd most wants to see it, and when brokers are under greatest pressure for seats.

Months to Wait Before Party Sales Worked Off

For a show like "Jamaica," to cite an example, there was a reputed $1,250,000 advance sale, mostly in theatre parties, only the Saturday night performances and some of the matinees being available for the general public for three months or more after the opening. Thus, in practical effect, the much-maligned legitimate brokers are shut out for the first three months, and so—be it noted—are the mail order applicants and ticket-window patrons.

The tendency nowadays is for many, if not most, of the Manhattan-resident orchestra-seat patrons—the limited but strategically important public that goes a long way toward insuring a hit—to do its theatregoing through parties. This small but well-heeled segment of the public, the element that used to be called the carriage trade, has long been the backbone of the broker clientele.

If this legit-conscious group wants to see the latest Broadway hit nowadays it generally must attend on a party night and obtain its tickets through a charity organization. To repeat: brokers, who used to provide that service, now usually have very few locations for the first few weeks or even months of the biggest hits, except the few (mostly less desirable locations) that may have been siphoned off from the party groups or charity representatives.

Out-of-Town Patronage Is Now Nab of Brokerage

More and more, in the last couple of seasons, the brokers have been forced to depend on out-of-town patronage. Much of this comes through New York-resident sources and represents expense-account trade. Virtually all substantial New York business firms, particularly if they have dealings on more than a local scale, do considerable entertaining in the form of theatre ticket buying. Many of these companies have broker accounts running into thousands of dollars a week. This business is vital to Broadway, and it's being limited by the monopolistic trend of theatre party bookings.

Broadway's prevailing indifference to ticket brokers is extraordinary. Of the total legit gross of over $37,000,000 *on Broadway last season, it has been estimated that yearly* 50% *was handled by brokers. Moreover, much of that business was done on charge accounts, with the brokers extending the credit, providing the bookkeeping and servicing involved, and absorbing all costs.*

Although it's hardly a new observation, perhaps it should be mentioned again that the legit theatre is just about the only "big business" without any real sales branch of its own and without any credit setup. For producers and theatre owners pay no commission or fee on broker ticket sales (on the contrary, they often collect "ice"), extend no credit and don't even recognize any special responsibility to the brokers. Under the circumstances, it's hardly surprising that brokers generally exhibit little sense of responsibility to the theatre.

Assuming that the annual ticket broker business in New York is $10,000,000 rather than the $15,000,000-$18,000,000 estimated by the brokers themselves, it probably costs nearly $1,000,000 a year to extend the credit involved. (That's using the arbitrarily fixed 7% rate charged restaurants by the Diner's Club.) All, or virtually all, New York ticket agencies operate on capital borrowed from banks at the prevailing interest rates.

Telephone-and-Messenger Service Requires Know-How

In any case, the brokers have to pay the cost of extending credit on agency ticket sales, which represent a vital service to the theatre. The credit angle to broker trade is essential, since commercial firms which are large purchasers of theatre tickets prefer clerical records of the transactions, primarily for tax purposes.

Another, probably equally valuable aspect of broker operation is that the overwhelming majority of ticket sales are made by telephone and involve delivery. Both those angles are a convenience to purchasers, but the telephone-transaction is especially valuable to the theatre, since the agency employees who handle the calls are experienced, skillful salesmen whose commissions depend on making sales.

For all the larger brokerages, the bulk of revenue must depend on volume sales, and that means most must be for less-than-sellout shows. There simply aren't enough available ducats for "My Fair Lady" and the other smashes to support the agencies, and phone-salesman must be able to persuade customers to accept alternate-choice shows.

Thus, the brokers perform a highly valuable function for the theatre as a whole by transferring excess business from the standees-only hits to the intermediate-grossers. Moreover, that occurs at a time most useful for both shows—when the sellout can't use any additional patronage and the under-capacity entry needs it to survive. In practical effect, then, the brokers and the lesser-draws tend to be dependent on each other.

Complaint of Producers That Brokers Peddle Only Hits

Although producers and theatre operators recognize agencies to the extent of allotting them tickets (the degree of such cooperation varies—some managements being sympathetic to broker problems and a few apparently regarding them primarily as collection representatives for scalping graft, known in the trade as "ice"). A common producer complaint is the generalization that brokers merely peddle sellouts and don't push medium-draw shows.

The most frequent charge made against the ticket agencies, however, is the perennial one about "scalping." Even among the brokers themselves, few attempt to put up a serious defense or justification on that explosive subject. The usual response is a denial by the particular broker that he is guilty of such practices and general suggestion that numerous unspecified others are responsible.

Actually, as any serious consideration of the whole situation makes clear, brokers cannot exist without some form of scalping. For one thing, a broker who cannot come up with a hot ticket for a top smash on urgent occasion can hardly hope to retain the steady, volume-buying clientile that's the meat of the business. Even more basically, there's not enough income involved in strictly-legal broker fees ($1.25, plus tax, per ticket).

Supporters of Scalping Also Principal Gripers

Brokers are thus in the position of being forced into some form of scalping (such as, for example, overcharges in unitemized charge account statements, or steering orders for hot tickets to smaller agents who specialize in bootleg transactions). Moreover, as in the case of Prohibition, those who criticize the illegal practice are frequently among those who support it.

The situation is extraordinary in that brokers are in straight-jacket from which they cannot extricate themselves. For the N. Y. State law specifically limits the fee that may be legally charged for tickets. But economics makes the legal rate ridiculous and, in many if not most cases the managements who allot the tickets impose an undercover, illegal fee.

This latter charge is usually collected by the theatre treasurer (or by the house management, in the rare instances where the b.o., by its own choice, is by-passed). It's almost alwyas shared by the b.o. staff with various of the house and show personnel. Anyway, the "ice" widely distributed, but those who share in it are only a fraction as numerous as those who contribute. And at least they are less hypocritical about it, since they generally don't assume a righteous pose and denounce it.

It has been suggested recently that scalping might be drastically reduced (it could probably never be entirely eliminated, any more than graft is ever entirely eradicated in politics, business, service trades, etc.) if theatre tickets were priced realistically rather than on the present arbitrary basis. That is, if tickets were priced at their true market value, according to the law of supply and demand, the bootleg aspect of the situation would tend to disappear.

Inherent in such a radical departure, however, would be the repeal of the State law and existing price setup. The present law limiting agency fees (incidentally, ticket brokers are apparently the only business thus regulated) was enacted about 25 years ago at the urging of Broadway producers and theatre operators. It has not, as hoped, eliminated or apparently even reduced scalping. It may actually have tended to increase the tendency toward a black market by extending to the brokers the artificial and unrealistic price system of the theatre itself.

Meanwhile, theatre party agents must now be licensed by N. Y. City, and a few months ago the requirement was extended to cover travel and show-tour agencies handling theatre tickets. The booking of theatre parties continues to grow rapidly, and although practically everyone in the theatre welcomes the new revenue involved, little attempt is apparently being made to evaluate it in broad terms.

If anyone is aware of how the theatre party surge is hitting the ticket brokers, nobody but the brokers themselves seems to regard it seriously. The brokers are acutely conscious and alarmed at what's happening. *But who cares about the brokers? They're merely vital, that's all.*

Old-Style 'Buys' Chancey

Old system of advance "buys" forbidden for some time by N.Y. state law but now technically possible has the practical difficulty nowadays of necessitating a decision even before casting is completed.

Such risks are easier for charity orgs but the licensed broker with his $1.25 limit on mark-up can not absorb ducats where shows flop.

Theatre Match-Lighter

Of all the fools in Christendom,
I hate the worst that stupid bum
Who, with a match or lighter flame,
Scans his program for a name.

When lights are up he never tries
To use his pyromantic eyes;
But always waits until it's dark
To fumble round with lethal spark.

To arms, oh patient Broadway folk,
This goon is really not a joke;
Unless he's curbed by public ire—
He's bound to start a tragic fire.

Tom Weatherly

A Showman On Critics

By GEORGE JESSEL

Criticism in the amusement business is more important now than ever bef , and no matter how one tries to attack a pan, it's of no avail. The damage is done.

The fact that the critic has never written anything for public performance or has never acted on any stage does not stop him from writing his likes and dislikes, anymore than saying a man has no right to say the food was bad even though he cannot cook. As an old card game kibitzer, Ben Holzmann, "I never make a mistake when I watch other people play."

The critic's greatest importance is in the legitimate theatre. There are few plays on the road now and even the New York theatres are depending on out-of-town trade, with the exception of opening nights and theatre parties. The fellow who lives in Altoona or Reading or Oshkosh, who hasn't seen live actors in years in his home town, will want to see a few plays when he comes to New York. And he's not going to take any chances. Wherever he lives, the local hotel (a chain proposition of course) will have a sign near the transportation desk about what to see in New York and, as a rule, what the Times or Tribune says—particularly the Times.

Dramatic criticism in New York, as a whole, is to be admired. We don't have quite the literary style of the critics in London but we do have the same standards of integrity. Only once in a while does someone of the critical fraternity go overboard with praise, but that's better than going the other way. I am quite an admirer of Rosalind Russell both as an artist and as a woman but I don't think Brooks Atkinson, writing of her performance in the musical version of "My Sister Eileen" a couple of years ago should have said she was a combination of everything great that had ever been seen and that she should be President of the United States.

Television

The only place where criticism of players and writers is unfair, it seems to me, is in the television business. Many incline to think that tv is show business, not realizing it is first and foremost the advertising business and what they see, for nothing on tv screens is something that has been shaped, planned and acted according to the architect of public taste in the advertising agencies —for the likes and dislikes of the sponsor are dependent upon a few hundred phone calls made at random around the country. These calls are made to people who are never asked their *opinions* of what they are watching but just *what* they are watching at a given time. It is strange that even though no one has ever heard of anyone, anywhere, who has been called up, this benediction of going up and down a point has the power to dismiss players and writers, regardless of the worth of their creative contributions.

Unless the television show is prepared by a network, like the NBC Opera, a fine *unsponsored* program; or unless it is a show almost completely impromptu, such as Jack Paar's or Milke Wallace's interviews, the television critic should certainly know by this time that the performers and writers express only what has been okayed by the advertising agency. Furthermore, since so many of the shows are on film the actors and actresses are in no way able to pick the "take" they did their best in.

It is my opinion—which is anything but a humble one —that with few exceptions the orchids or onions should be hurled at Madison Avenue and not at the players or writers.

What irks tolerant people more than anything, however, is the public itself and its critical reaction to television. It sits at home, gets all kinds of entertainment and events for nothing, and then tears the shows apart. One viewer watching a prizefight—and a thrilling championship fight it was—wrote a letter to the network about some spots on the referee's shirt that annoyed him.

Off-Broadway Prophet Without Honor

Past Decade of Growth Points Up Lawrence Langner's 1946 Advice to Young Actors: 'Start Your Own Company Like Provincetowners Did.'

By GEORGE ALAN SMITH

Lawrence Langner. speaking to a group of ex-G.I.'s in the fall of 1946, who had been theatre pros before the war, advised the eager beavers fresh out of khaki or blue that the way to get back into show business was to go out and form their own theatres. This was definitely *not* what the men and women fresh out of service wanted to hear. To their protests Langner replied, "That's what we did back in the Provincetown days."

It would be difficult, if not impossible, to prove that Langner's remarks to a symposium of students at the American Theatre Wing, the trade's school for ex-service men and women, in any way stimulated the post-war growth of off-Broadway. It is at least an interesting coincidence, however, that the then director and assistant director of the Wing's Professional Training Program, Winston O'Keefe and Mary Hunter, became producer and director respectively of the first vital off-Broadway group to be created after the war, New Stages, and that a number of people who heard the Langner lecture also were involved in this venture that ultimately brought "The Respectful Prostitute" to Bleecker St., then to Broadway, before the group met an untimely demise.

Two groups might legitimately object to crediting New Stages with pioneering, namely Equity Library Theatre and the Blackfriar's Guild, both of which are well into their second decade of activity. Each, however, has been affected by the mushrooming of off-Broadway, ELT having the harder pull as quality has come to the basement-and-loft circuit. Originals Only, too, was an early-bird, though it defied the proverb by missing the worm, probably due to an insistence on scripts of effete, or at least limited, appeal.

Atkinson, Sahib!

When, then, did off-Broadway become something other than a smattering of theatre? It has been said, and probably with considerable validity, that Brooks Atkinson's N. Y. Times review of Circle-In-the-Square's "Summer and Smoke" had more to do with the establishment of off-Broadway than any other single effort. It certainly made the Sheridan Square arena theatre a "must" mecca for discriminate theatregoers, and it made the reputations of actress Geraldine Page and director Jose Quintero. But it also had the more far-reaching effect of heartening other fledgling off-Broadway producers into a flurrry of activity.

Busy-ness for its own sake is seldom a boon, and off-Broadway groups at first were more noteworthy for their ambition than for their judgment of what constitutes good theatre. With the N. Y. Post's critic Vernon Rice then busily probing into the outlying theatres, however unpromising, and with the excellent possibility that Atkinson would be moved by his sympathetic curiosity about the new playwright or the fresh talent to cover the production, young producers, directors and actors quickly saw that they had a showcase, so come hell or high water, "let's put on a play." Surely its very activity was the only thing that kept early off-Broadway from being strangled by its own mediocrity.

Unions Helped

But budgets were low, unions were tolerant, and each season somebody was bound to be discovered. That even to date the one undiscovered commodity off-Broadway has been the new playwright is still the movement's great tragedy. As is well known, however, the classic revival became the thing, largely because it meant no royalty.

Oddly, at that stage of the game, American actors demonstrated a woeful lack of training and style in period theatre. That the problem has been handsomely solved by its own diligence is one of off-Broadway's most remarkable credits. It is less than four years since a production of "The Way of the World" at the Cherry Lane Theatre first indicated that style and the young American actor could get together, and not long thereafter Jack Landau's productions of "The Clandestine Marriage" and the riproaring "The White Devil" demonstrated that it can happen here.

By the rash of articles on off-Broadway this fall, it would seem that writers had just discovered the activity. The records show, however, that the N. Y. Times, the N. Y. Post and VARIETY have played a vital critical part in the burgeoning by-way activity for 10 years. The late Vernon Rice, in fact, has been remembered for his efforts by the Drama Desk, which presents in his name an annual award for distinctive achievement off-Broadway.

Within the past two years all of the leading critics have taken up coverage of off-Broadway openings, although as late as last season the N. Y. Journal-American's John McLain devoted an article to explaining why he couldn't be expected to give much time going off the beaten track. Off-Broadway, however, has momentarily carried the day by becoming the beaten track, and with the N. Y. Daily News' John Chapman now occasionally prowling the by-ways also, the last critical bastion has fallen.

Big money, however, has moved into off-Broadway, and what the upshot will be is anybody's guess.

METROPOLITAN OPERA ECONOMICS

	Year ended May 31,	
	1957	1956
OPERATING INCOME:		
Boxoffice receipts:		
New York season (24-week season with 175 performances in 1957; 22-week season with 159 performances in 1956)	$3,226,485	$2,905,543
Tour (7½-week tour, 58 performances in 1957; 7-week tour, 55 performances in 1956)	1,122,043	1,028,603
Other operating income—radio, television and recording fees, building rentals, etc.	566,246	612,463
	$4,914,774	$4,546,609
CONTRIBUTIONS:		
Subscribers' voluntary additions to subscription prices	$144,920	
Metropolitan Opera Guild, Inc.	110,000	$100,127
Annual giving (less campaign expenses of $19,968 in 1957 and $12,373 in 1956)	93,410	50,118
The National Council	78,346	41,923
Other	87,972	133,441
	$5,429,422	$4,872,218
EXPENSES:—		
Salaries and wages:		
Singing artists, conductors, stage directors and chorus master	$1,164,111	$1,106,434
Orchestra	924,519	818,806
Chorus	414,435	398,482
Ballet	133,653	112,358
Stage department	885,705	905,293
Wardrobe and scenic departments	138,331	151,797
Building operations	329,886	311,268
Executive, boxoffice and clerical	349,461	314,061
	$4,340,101	$4,118,499
Less — Reimbursement of portion of above representing additional wages paid for broadcasting, etc., under union agreements	458,737	382,741
Salaries and wages expense for the year	$3,881,364	$3,735,758
Provision for severance pay (see note)	60,000	61,000
Social security taxes	111,607	101,107
Railroad, transfer and travel expense	578,087	539,964
Materials, building services and repairs	475,784	467,434
Royalties, advertising and other expenses	207,424	160,377
Insurance and taxes	99,915	90,912
Interest	51,213	42,143
Depreciation	59,405	59,405
	$5,524,799	$5,258,100
EXCESS OF EXPENSES OVER OPERATING INCOME AND CONTRIBUTIONS	$95,377	$385,882

Why Doesn't Somebody Ask Me To Talk About 'Show Boat'?

By BERNARD SOBEL

ernie

Though I worked for months and months on the advance publicity for the New York opening of "Show Boat," I never saw a single rehearsal of the new production. For, while the rehearsals were in progress, Ziegfeld had several other shows on Broadway that required my attention — Eddie Cantor, in "Kid Boots," Billie Burke in "Annie Dear" and the "Follies."

I was so busy, as a result, rushing from one theatre to another that I wasn't able to satisfy my great curiosity as to how Oscar Hammerstein II and Jerome Kern had changed Edna Ferber's novel into a musical.

One day I happened to run down to the stage of the New Amsterdam and there I saw a large group of colored men and women seated on camp chairs.

"They are singing something that sounds like church music," I said to myself. And my guess was right. They were chanting the melodious background music for the farewell of Ravenal and the child, Magnolia.

Yes, I saw all those colored people sitting there in that brief moment; and, oddly enough, I was the only one who ever saw them. The audience never did. Why? Because that choral number was always sung backstage, behind a drop showing the church. But the scene was so beautiful and so sad that the cello player—I wish that I could remember his name—told me that every time that he played it, he cried, cried at every performance, for two years.

Two months after that glimpse of the musical, I met Ziegfeld on the street.

"How's the show going on the road?" I asked.

"All we have to do," he answered, smiling, "is put up a tent and a sign, 'Show Boat.' Then the crowds flock in. However, I think that it's about time that you see it. Here are two tickets. One for you and one for Edna Ferber. Rush down to the station, meet her at the theatre, and take the train for Philadelphia, in time for the matinee."

That matinee I'll always remember: the excitement of the miscegenation scene; the play-within-a-play on the old showboat; the World's Fair celebration with Capt. Andy shouting "Happy New Year"; the midway crowds and the daring hootchie cootchie.

Suddenly, during Act II, Miss Ferber turned to me and said: "This is one scene that I don't like to see." To hear an author make such a comment about something which she had herself inspired, surprised me. A moment later, I knew why. It was the return of Magnolia to the shabby rooming house—the poignant relapse after disaster.

Helen Morgan, Forever!

But the closing scenes dispelled the sadness and after the matinee, as we sat down to dinner, I was so anxious to see the show again that I could scarcely eat. I kept thinking of Helen Morgan and "Fish Gotta Swim." I kept thinking of Norma Terris, her beautiful voice, notably beautiful in the duet with Ravenal; her wonderful high kick and her soft shoe dance.

"Don't play up the dance too much," Ziegfeld advised her. "When you finish the number, don't look at the audience. Just be the young girl in her teens—unconscious of onlookers."

What a compact suggestion! And how perfectly Norma realized it, exiting casually, quite oblivous of everything except the dance.

Opening night, at the first intermission, I met Otto Kahn.

"How did you like it?" I asked.

"It's wonderful, but it's not Ziegfeld. Nothing like the Follies."

My astonishment at his comment, I couldn't conceal. Though a discriminating sponsor of opera and the arts, he entirely failed to realize that he was seeing a history-making musical.

When the evening performance was over, I rushed back to Helen Morgan's dressing room. Before that day I had never spoken or even seen her, but as soon as I entered the room, she held out her arms and kissed me as though we had known each other always.

Lovely Helen! Imperishable memory is her artistry. I always recall incidents in our later friendship: dancing with her at the Mayfair Club; hearing her read her wisps of poetry; dining with her on cruisers which had just arrived in port; watching her worry over her collection of tropical fish; sojourning with her to Guthrie McClintic's to talk about her heart's desire—playing "Camille."

From Helen's dressing room, I went to see Howard Marsh. It was our first reunion since we were both students at Purdue, he, one year ahead of me, neither of us dreaming then that he would be a famous musical comedy star.

Other Memories

My special remembrance of Charlie Winninger, the perfect Capt. Andy, is revealed here for the first time, after all these years. When I walked into his dressing-room one night during a performance, he was missing. Yes, gone.

Angry at the dismissal of his valet and forgetful of the legend that the show must go on, he had rushed out the stage door and down Sixth Avenue, in full make-up. With me after him, begging him to return, imploring him, and finally dragging him to where he belonged, back to the show. And all through these tempestuous moments, the audience was sitting calmly out front, quite unconscious of the fact that it might miss half the show.

The first revival of "Show Boat," several years later, caused me mixed sensations. My status was unusual. For a long time I had sat in on the rivalry between Ziegfeld and Earl Carroll, working at times for both of them and also doing the publicity for both their new theatres. Yet here was a Ziegfeld show house—tragic contretemps—under the roof of the Carroll Theatre.

The cast was almost the same, but the part of Ravenal was now assumed by Dennis King, an artist who can present expertly any role assigned him from Shakespeare through Sidney Kingsley and Bernard Shaw.

More than 25 years after that revival, I found myself, as a member of the Overseas Press Club, sitting in on a third revival—Guy Lombardo's fabulous benefit performance at Jones Beach.

While I talked over the matters pertaining to the benefit Guy walked in, handsome, expert, alert. We shook hands and our talk was full of reminiscence, for I was his first press agent when he started his radio career at Columbi Broadcasting System.

Somehow, it seems to me that my life is just a cycle of premieres for "Show Boat."

CHI GOODMAN THEATRE GETS 1ST STRINGERS

Chicago.

Reentry of the Goodman Memorial Theatre into the general public field brought the first reviews in the daily press the drama school has received for a production in over 20 years. Three of the four local critics caught the American preem of the Salzburg Festival version of Hugo von Hoffmansthal's "Everyman" and gave it favorable notices.

Donald Buka had been brought in to star with a cast that largely comprised drama students. Dr. John Reich, who this year assumed directorship of the school did the English translation of the play. Dr. Reich was also co-adaptor of "Mary Stuart," Eva LeGallienne-Irene Worth starrer which had a brief run earlier this season at the Phoenix Theatre, N. Y.

Michael Hall, British actor who is staying in Chicago while his wife, Anne Rogers, stars in "My Fair Lady," has agreed to guestar Goodman's next production, "Tiger at the Gates," opening Jan. 10.

Eureka! You Can Get Into A Hit Show At Any Time In The West End

Theatre Guild's Topper Appalls Keith, Prowse Prexy on the Thrill-of-the-Chase For Hard-to-Get Legit Tickets on Broadway

By LAWRENCE LANGNER

Lawrence Langner

While I was in London recently in connection with the opening of "Bells Are Ringing" and "Tunnel of Love," I had the pleasure of meeting Peter Cadbury, president of Keith Prowse & Co. Ltd., England's largest theatre ticket agency, which, like the regular New York ticket agencies, does a fine job of distributing theatre tickets for a small fixed fee. We naturally discussed the old-fashioned English system of selling theatre tickets as compared with our superior American method; and since VARIETY usually asks me to present my views on the American theatre at least once a year, I felt I could find no better way of doing this than by repeating the suggestions I made to Mr. Cadbury in order to modernize the English ticket-selling system.

Mr. Cadbury, a handsome young man whose family origins go back to the chocolates I used to enjoy in the days when I had no problem about my figure, spoke glowingly about the fact that there are twice as many theatres in London as compared with New York. He contended that one of the reasons for this was because it was almost always possible for visitors to London to buy tickets to any and all plays a day or so before the night of the performance, even with the most successful "hits." As a result, he claimed there are plenty of theatres for people to go to in London, and plenty of people in London who go the theatres.

I felt he was bragging unduly, so I hastened to disillusion him. "You have evidently not learned about the economics of theatrical scarcity," I stated, and its effect of preventing an oversupply of theatre buildings in New York City."

"How's that?," he asked. I explained that our American theatre was conditioned by the economics of scarcity and owed its reduced number of theatres to this highly desirable state of affairs.

"When a man goes to a theatre to see a hit in London," I remarked, "he does not feel that he has achieved a great moment in his life, comparable to the launching of a Sputnik or winning a place in the Irish sweepstakes. He merely feels like an ordinary human being. His life is denuded of that extra excitement which is normal with New York theatregoers. He will never know the thrill of having two tickets in his pocket for one of the great hits for which he has paid $50 each, and as a result of which he achieves the following satisfactions to his ego, all included in the price of the tickets.

1. He can show he is a hell of a fellow to be able to afford to pay such prices for his tickets.
2. He demonstrates to his fellow men how smart he is to be able to get tickets at any price.
3. He indicates, by indulging in conspicuous waste, that he belongs to the wealthy or leisure class as defined by Thorsten Veblin in his famous work, "The Theory of the Leisure Class."

Even if the tickets themselves may have cost the "gyp" a mere $14, our happy purchaser has had about $86 worth of food for his vanity, as a result, can overcome his basic feeling of inferiority for about a month or so, both before and after seeing the play.

It's Just Too, Too Easy!

What is there in the London theatre to give a theatregoer the thrill of investing funds in the black market with a comparable massaging of his ego? Nothing! Buying a theatre ticket in London is a dull affair. You simply go to the boxoffice and pay the ordinary tariff for your ticket, or you go to a ticket agency and pay a f ew cents more. What is there to compare with the high adventure of the American system where you have to know someone who knows a little man around the corner who can get you the best seats at the highest prices at the last minute. Or where you are permitted to stand in line for hours while waiting excitedly to buy your tickets at the boxoffice?

But this excitement at the boxoffice does not last long. The moment a new hit comes to town, I explained, lines are formed at the boxoffice and then by the curious process known as osmosis, due to the operation of so-called "diggers," the best tickets find their way to the speculators to such an extent that few or none are left at the boxoffices. It is after this time that the treasurers of the hit shows endure their "lonely" periods. They stand all alone in their cages, with the entire theatregoing public convinced that not a ticket is to be had there, and that all the tickets are somewhere else. Some adventurous souls during such a period of "lull," as it is called, have been known to appear at the boxoffice and to purchase the tickets at boxoffice prices, much to their amazement. Indeed; when this happens, the lucky ticket purchaser talks about it for months.

I am sorry to say that Mr. Cadbury, with true British conservatism, refused to become excited about my proposal to introduce these features of the American system into England.

He looked at me with that bulldog look of innate conservatism so characteristic of the stubborn Britisher and remarked, "But we don't want anything like that in England. We have no black market over here, although we have begun to introduce your American custom of theatre parties, by which the audience pays a surgecharge of anywhere for 10 to 25 guineas, which goes to a charity."

"Ah!," I remarked, my eyes glistening with excitement. "Theatre parties in London! Theatre parties represent the newest form of theatre. Now you really are going to have a new American experience. As you know, the theatre started as a part of religious ceremonies. Religion and the theatre have always gone hand in hand in ancient days. In modern New York the theatre goes hand in hand with charity. Char-

(Continued on page 266)

Paris Legit Had $18,000,000 Gross During 1956-57

Paris.

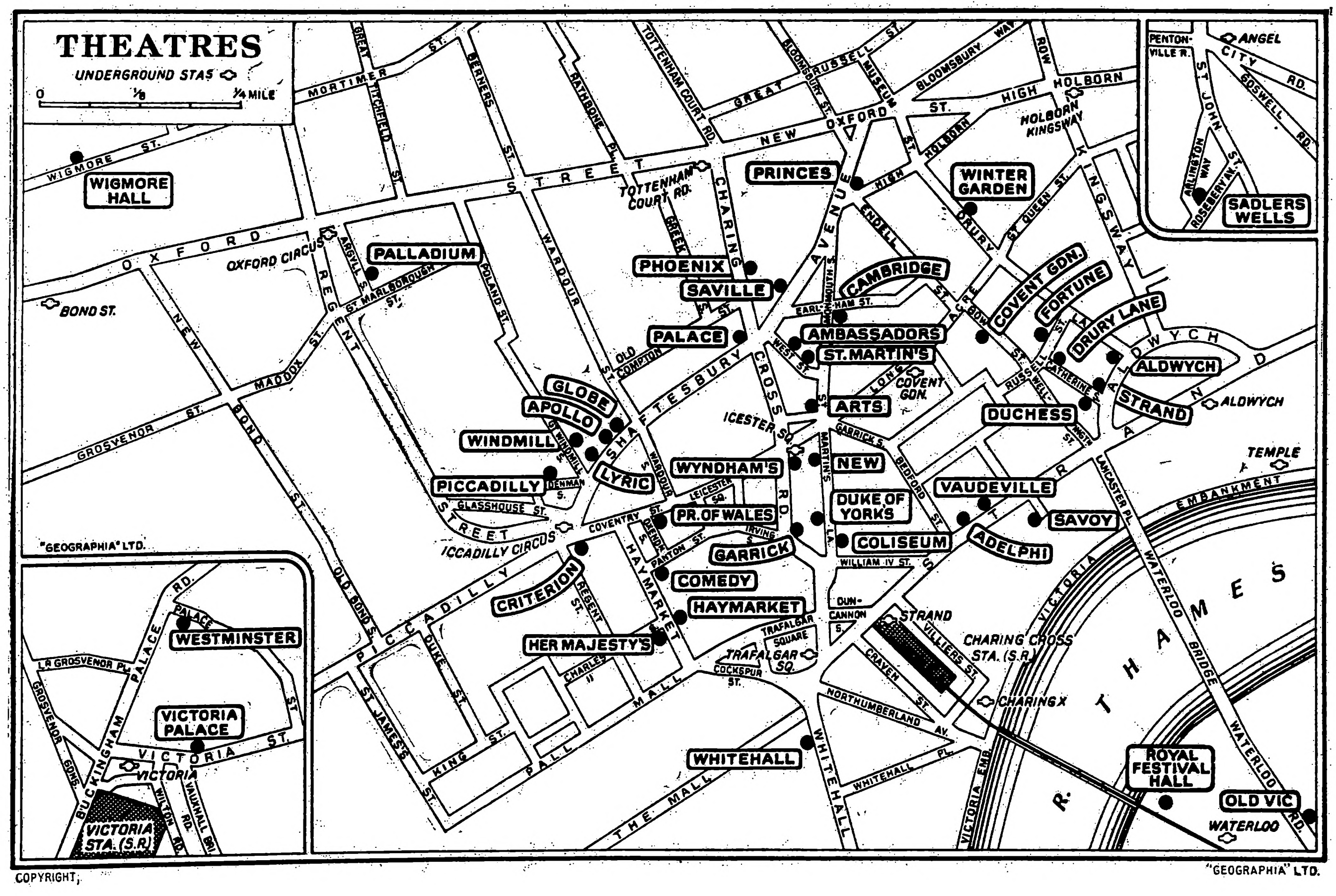
Paris legit grossed around $18,000,000 on its 1956-57 season. That represents the take after deduction of the 25% tax.

The season, covering the 12 months ending last August, included 195 productions in 52 theatres in Paris. Of those entries, 144 were Gallic offerings, 52 new and 92 revivals. The balance, in the foreign category, included 26 new presentations and 25 revivals.

The hit lineup comprised three plays by American authors. They were William Faulkner's "Requiem f r a Nun," not yet produced on Broadway; Robert Anderson's "Tea and Sympathy," with Ingrid Bergman starred, and Tennessee Williams' "Cat on a Hot Tin Roof," which drew unfavorable reviews but apparently got strong word-of-mouth support.

The current season, off to a good start, is eliciting the usual complaints from the theatrical front. The beefs related mainly to rising production costs, heavy taxes and the lack of new playwrights.

Diagram of London's West End Playhouses



Peronist Featherbed Smothers Legit; 27 B.A. Theatres Shrink To 19

By NID EMBER

Buenos Aires.

Though visitors find it hard to believe, Argentine legit has been in the throes of a severe crisis for some years. Visitors see massed crowds moving along Corrientes, the local Broadway, at all hours of night every day of the week, and ask whether a crisis is possible where there's this vast, noctambulous, potential audience. Yet day by day the press reports more theatres knocked down for replacement by business skyscrapers.

In 1957 alone, the number of theatres in B. Aires dropped from 28 to 19.

The Casino, Buenos Aires, Versailles and Grand Splendid became film theatres; the Politeama, Apolo, Comedia and Porteno were razed, and rumor has it that several more theatres are on the block, so there will be even less than 19 to cater to an audience of 11 millions (5 for the city, another 6 for suburbs and province).

A vast audience undoubtedly there is, as yet unaffected by television. Avid for entertainment and willing to dig hard in its "bombachas" for what is really good. Also with such keen enthusiasm for the theatre, that throughout the country hundreds of "Little Theatre" groups (vocacionales) are spreading and drawing audiences away from the slapdash, professional theatres, which are less enterprising in choice of plays, less selective in choosing casts, and refuse to move with the times as the citizens' intellectual stature grows.

There are heated and repeated debates around the theme of this legit crisis. Some prescribe State subsidies as a remedy, others want legislation declaring any legit theatre a public utility and immune from demolition. Others throw blame on authors for not writing well enough to lure audiences; the authors truthfully counter that native plays have been discarded for so long, they are scarcely to blame. (Producers say the native writers misguidedly submit plays demanding such large casts they can't afford to produce them.)

"Plain and Fancy," translated to the local stage with a local cast, was one of the 1956 flops, mainly because the humor was incomprehensible to the locals. On the other hand, "Cacho" (Francisco) Carcavallo's production of "Tangolandia" at his family's Presidente Alvear theatre this winter, on a book by Ivo Pelay and with music by Francisco Canaro, has been one of the biggest grossers and pointed the way to this new form of legit entertainment.

This would be a revival of the genre (costumbrista) type legit, successful in the heyday of Argentine legit (1880's to 1920's), and typified by Alberto Vacarezza's "Conventillo, de la Paloma." The "conventillo" was the down-at-heel rooming house in which Spanish and Italian immigrants cohabited, a melting pot of customs, humor, song and sorrow, which made excellent stage material. Now this type show is still produced, but low in quality because no longer taken from life; its authors try to amuse through vulgarity, or draw tears with corny pathos and the illiterate alone continue to like it.

Whose Benefits?

But the main cause of the "crisis" stems from Peron's vaunted "conquistas sociales" (social benefits). Labor contracts were forced through by labor leaders to serve the tyrant's political ambitions. Excessive featherbedding was created as a means of snaring votes, and this is squeezing producers out of business. Show business is too elastic and eclectic for submission to the hide-bound rules imposed under those contracts.

Today a legit impresario has seven unions to cope with: the Ticket-sellers,' Ushers,' Actors', Cleaners,' Technician,' Electrician,' and Prop-men apart from the Authors' Rights Society (Argentores) and Producers Association (APTA). Each stipulates employment of a minimum number of salaried workers, even if such services are unnecessary, so regular wages must be paid to large groups who mostly don't work at all. Then there are wig-makers, tailors, decorators, shoemakers, heating, light, telephones, air-conditioning, administrative staff, neon lights, painters, advertising, printing, display material, stubs, maintenance, electrical repairs, posters and poster-sticking, disinfection, sanitary inspection, taxes, etc. etc.

Nothing But 'Help'

The Alvear, for example, has a permanent year-round staff of 40, even if the theatre is shuttered. Mounting a musical comedy involves engaging another 20. The number swells to 100 people who never appear on-stage, but must all be paid for upkeep of premises which are shuttered 20 hours of each day. Most impresarios try and cover some of the overhead by leasing their theatres on Monday (rest-day) for concerts, benefits, lectures, etc., but for such occasions, under union rules, the main staff must get extra pay.

There is agitation to resume matinees, eliminated in Peron's time, ostensibly so players could accept film, radio and other bookings, in reality because Eva Peron's late brother, Juan Duarte — the playboy of showbusiness under the dictatorship—found it irksome not to find his actress friends at home in the afternoon. Actors are resisting matinees, on the plea that it's too fatiguing to work two shows a day.

Actors' wages and working hours are disproportionate. The minimum wage, just to walk on, is 1,600 pesos monthly, whereas a bank clerk starts at a minimum of 1,350 a month for 7½ hours a day, increasing to 1,650 after 4 years. An apprentice actor earns more than the clerk, but works an average of only 75 hours a month.

BETTY GARDE

Then union rules insist that a company include a minimum cast of 12. When Spanish actor Enrique Guitart appeared in Ernesto Bloch's monologue, "The Hands of Euridice," the producer had to pay 11 other actors for two years, who never went on stage. Union rules also establish a five-month minimum for contracts, so if a show flops in the 1st week, the cast goes on drawing wages for 5 months. In 1956 one producer ventured to produce a play involving a cast of 20 actresses. Had it flopped, he would have had to pay the entire 20 for five months, and it was a cast unadaptable to another play.

The result is that producers quail and sell out. The only alternative is production on a cooperative, or profit-sharing basis.

Is the Theatre Anti-Semantic ?

By JEROME LAWRENCE and ROBERT E. LEE

When you dial Murray Hill 7-4400, the odds are fairly good that you will be connected with the Algonquin Hotel. But the Broadway argot is cluttered with wrong numbers which don't make the right connection with a great many people. We don't mean that when you dial Roz, you get Tallulah. It is even more disconcerting—if possible. We are referring to those words in the legitimate vocabulary which frankly don't mean what they seem to mean — misnomers which result in embarrassment, frustration, confusion and waste. Here are a few:

"HOUSE SEAT ORDER": Perhaps it springs from a century's usage of the phrase "on the house" for gratis admissions. But the notion is prevalent (especially from Hasbrouck Heights west, but even in the lobby of the Waldorf) that a "House Seat Order" means a "pass." And how many unsophisticated friends of dear Cousin Frieda have been outraged, upon presenting the magic white slip to the treasurer of the National, to find out they must also cough up folding money? It takes too long to explain that the Shuberts are not a charitable institution. It is high time that the magic slip is retitled:

"PRIVILEGE TO BUY": And let the simultaneously accursed and blessed "House Seats" be rechristened "Privilege Seats."

*

"TRY-OUT": A new play on tour out-of-town before its Broadway opening is not a "try-out": it is a life or death struggle for survival. The stakes are down, the commitments are made and the alternative to success is disaster, spelled exactly the way it happened to the Titanic. The easy flippancy of "Try-Out" makes the whole venture sound like Squibb testing a few hundred new toothpaste packages in Duluth. The Forrest Theatre is a delivery room: and the baby cannot change its mind in the birth canal. Call it a "Pre-Broadway Tour" or a "Break-In"—but spurn the usage which implies a toy in a wind-tunnel.

* * *

"ADAPTATION": If a play of Corneille is re-shaped and refurbished for modern auidences, it is properly called an "Adaptation." But when a play is created out of source material of another genre —a novel or a collection of short stories—it is a "Dramatization." The word "adaptation" implies a "boiling-down" so that the result bears roughly the relationship of a bouillon cube to a beef steak. Any dramatist worth his soup should *intensify* the flavor of the broth. Mr. Patrick did not "adapt" Mr. Sneider; he "Dramatized" him.

"PRODUCER": This is a vague and inaccurate word, warped by motion picture usage, and lacking the concise vitality of the task it represents. Every limited partner thinks he is a producer. Actually, the author has produced the play; and it is usually the director who determines its physical form. Why not discard the sloppy and pretentious word "Producer" in favor of the older and more accurate British expression of "Manager"? How much more appropriate it is! —for he "manages" the money, he "manages" the people, he "manages" the play, and—God and the audiences willing—he "manages" to get hit.

"LITTLE THEATRE": Some of the "littlest" theatre we have ever seen has been offered in football stadiums, public auditoriums, circus tents and exposition halls. And some of the "largest" theatre of our experience has been shared with a delighted handful of spectators in boites sans scenery, sans proscenium, sans Equity, sans everything. No good theatre can properly be called "little." The es-
the craft of speech? Or is the theatre anti-semantic?
to improve a nuance or two within
sence of theatricality is magnification—which may be telescopic or microscopic. Avaunt such insulting discriminations! Theatre is theatre—on West 44th Street or on the tailgate of a truck. Expressions which make fences among the people of the theatre are as harmful as a fence between the play and the audience.

London Libraries—A pleasure!

Continued from page 265

ity may begin at home in London, but it begins in the theatre in New York. You British must experience the positive delight of visiting a theatre and witnessing a play being given before a theatre-party charity audience which has paid anywhere from $10 to $25 extra for tickets in order to help the charity, and incidentally to help the theatre. The members of these audiences exhibit an attitude toward the play and actors which is extremely helpful with drama where an effort is made to stir up hatred of the audience against the villain of the play. The trouble is that the theatre party audience usually hate all the actors, whether they are playing villains or not. They think of that extra $25 they paid for their seats and of the aggressive young woman or man who sold them the tickets, and somehow it seems to affect their enjoyment of the theatre."

"I shall try my very best to avoid introducing the black market in any form into the English theatre," said Peter Cadbury, his jaw set in that stubborn manner which, reminded me that all the battles in Europe were won on the playing fields of Eton. "I'm all in favor of charity," he said, "but not at the expense of the theatre. I care not what you say about the American system. I am going to continue to sell tickets in the old-fashioned way, without the aid of gyps, scalpers, and distributors of 'ice'."

"How can you prevent it," I asked. "Already, I hear that people are waiting six months to buy tickets for 'My Fair Lady'." An expression of solemn dedication passed over Peter Cadbury's handsome features.

"Let me tell you," he said. "I have evolved a plan of doing away with that black market in 'My Fair Lady'" tickets, that has sent them spinning to $35 apiece in New York. I will hold back 200 seats for each performance and sell them the same day, to cut down blackmarketing."

I looked at him in amazement. Could it be possible that this man, single-handed and alone, was going to see to it that visitors to London could attend the play on the day of their arrival without paying an enormous premium? Was this scion of a Quaker family going to mattle like a crusader of old against the law of supply and demand?

Imagine what would happen in the New York theatre if 200 seats for every successful play were sold only on the day of the performance!

Gone would be all the extraneous excitement of theatregoing at speculative prices!

No Scarcities Elsewhere

We would find ourselves reverting to the traits of our British ancestors and start going soberly to the theatre again with good seats at reasonable prices. Perish the thought!

Defeated in my argument by Cadbury, I ventured to remark weakly on some of the other results of the economics of scarcity in the New York theatre; the scarcity of theatres which makes it harder to book them than anywhere else in the world; the scarcity of competitive scenery builders, which causes about half of the shows to be bulit on overtime; the scarcity of competitive costume shops which results in costumes being twice as expensive for similiar reasons; the scarcity of plays and actors whose popularity is so great as to be able to earn the enormous amounts needed to pay for all those inflated costs and running expenses; and finally, the scarcity of audiences to attend any but the so-called "smash hits" because of scarcity of money in their pockets.

But lest my British friend might think I was carrying the economics of scarcity to the breaking point, I explained that we have a plentitude of other commodities in the theatre; such as drunks who arrive late; traffic regulations which make it almost impossible for vehicles to move at theatre time; combinations of truckers and teamsters who insure that the same exorbitant prices for moving scenery are charged throughout the entire country; and finally, an influx of agents from Hollywood who can no longer make a living there and are now busily engaged in raising the standards and everything else in the New York theatre.

'Come, come, are you not being bitter?," asked my British friend.

"No," I replied, muttering the worn-out cliche about the Fabulous Invalid." "The American theatre is rugged and full of raw energy. It can survive anything, even itself."

Anzac Legit-Unafraid of TV

By HARALD A. BOWDEN

(Exec Director J. C. Williamson Theatres Ltd.)

Sydney.

There have been moans and groans from Australia's picture magnates about business being affected by the ever-increasing sale of television sets. But so far, happily, there has been no bellyaching from legitimate managements. We are approaching the end of a great year when long runs have been the rule, which naturally delights all managements.

Williamson-Tait, the leading theatrical management, has scored big successes with "Pajama Game," the Borovansky Ballet (highlighted by brief appearances of Dame Margot Fonteyn) and the evergreen Gilbert & Sullivan Savoy Operas. Drama and comedy presented included "Diary of Ann Frank," "Double Image" (a thriller) and "The Multi-Coloured Umbrella," an Australian play by an Australian author. Of special interest also was the return of Dame Sybil Thorndike and Sir Lewis Casson to Australia after their Broadway appearance in "The Chalk Garden."

The Elizabethan Trust, a government-sponsored organization, presented a season of grand opera, brought out Paul Rogers in "Hamlet" and a bawdy farce, "The Relapse." It also gave an Australian author a chance in presenting a local effort, "The Shifting Heart," based on the assimilation of Europeans into Australian conditions.

David Martin has maintained a revue policy on the Tivoli circuit. Harry Wren, a "lone wolf" manager, got together a group of oldtimers in a revue entitled "The Good Old Days" and cleaned up a fortune.

The coming 12 months look like a very full year for the legitimate theatre, especially as far as the Williamson-Tait Group is concerned. For a number of top attractions will be presented under the W-T banner. The Luisillo Spanish Troupe will tour Australia and New Zealand while in conjunction with Harry Wren, the Williamson Theatres will present the celebrated Japanese revue, "Takarazuka."

What's expected to be the biggest event of the 1958 season will be the visit of the New York City Ballet, which will plane to Australia after a season in Japan. This is the culmination of Sir Frank Tait's visit to New York in 1956, combined with the personal efforts of Paul Szillard. Musical attractions on the W-T slate will be the Australian premiere of "Damn Yankees" leading up to the presentation of "My Fair Lady"—a busy year for the Williamson-Tait Organization.

Still another possibility is a musical version of "The Sentimental Bloke" on which W-T has taken an option. The work is based upon a book of poems of the same name by Australian writer C. J. Dennis. Popular during World War I, the volume was later filmed as a silent, as a talkie and was also done as a stage comedy.

Interest in "Bloke" was revived recently when the publishers brought out a new edition of the poems, which had reached the 160,000 mark in point of sales. Its musical version is the result of the efforts of Australian playwright-composer Albert Arlen, who holds the stage and screen rights to Dennis' works. Book was started by novelist George Johnston while Australian diplomat Lloyd Thompson also toiled on it.

GYPSY LOVE SONG

By ROBERT DOWNING

Even to the most unwary, it might seem that stage management requires a degree of awareness. You'd never believe a fellow could be a stage manager throughout the revolution that has occurred in American musical comedy without reaching some understanding of what was going on around him.

I'm that guy. While our musical stage was growing up, I was mousing around the great legit. As musicals found a new dimension, and lifted the hearts and minds of American audiences, I was preoccupied with the world of box-sets and muted phone bell cues.

My career in stage managing, if stage managing can be called a career, goes back to the days when the Lunts were doing Robert E. Sherwood's "There Shall Be No Night" (1940). Thereafter, I considered "talking shows" the answer to everybody's show biz prayer. Forays with Shakespeare, Shaw, Behrman and Williams, and with such sterling lady dramatists as Gypsy Rose Lee and Mae West kept me away from the musical stage, except for two productions. In 1944, I was with Mike Todd's "Mexican Hayride," and in 1951 I did "Seventeen." I had chances to occupy the prompt corner for other musicals, but I declined—for reasons I now find mildly difficult to comprehend. Perhaps because of lack of training and experience I felt basically insecure in the world of music and dancing; or it may be that I had just a touch of snobbery about the superior airs and graces of the spoken stage.

Then, on a bright May morning, Jo Mielziner changed the course of my life. Planning to enter the producing field, he did me the honor to ask me to stage-manage "Happy Hunting." Overnight, I was catapulted into the world of Ethel Merman, Lindsay & Crouse, Abe Burrows & Co.

Now, I wouldn't say that "Happy Hunting" turned out to be a show that brought a new dimension to Broadway musicals, but it did something very special for me. Ignoring for a moment the 14-karat names I have dropped in the preceeding sentences, let me tell you what happened to me backstage at "Happy Hunting."

In the first place, I discovered a world where human relationships are as important as technical achievement. Some of my proud notions about theoretical democracy in dramatic casts went into a cocked hat.

For instance, I found out that chorus people are really remarkable troupers; that the gypsies of Times Square are sharp and amusing and sometimes dedicated. I learned that the physical and mental requirements upon performers who must sustain brightness and gaiety in a musical show, month after month, can demand far more mettle and savvy than a dramatic actor may ever expend, no matter what a role's nature or how long the run.

The Difference

It became clear to me that whereas, in play-acting, a performer may, to some extent, call his shots with readings and timing and may possess an open mind about stage business (and how some of our acting tyros take advantage of the privilege!), in a musical, the player is dominated by the mathematics of composition and rhythm, the tyranny of the orchestra, and the vise of choreography. No improvisation permitted. No laxity. You don't play it one way opening night, and some other way when you've got a bellyache. Performances must be consistent or it becomes apparent with painful clarity that someone is cheating. Discovering such a culprit in the world of the treble-clef and the tour jete is much simpler than spotting the average dramatic malingerer. But I have found fewer gold-brickers among musical people than in legit.

By and large, there is a healthier regard for their work than among other thespians. Few musical performers spend time worrying about what "school" of expression they belong to—if any. They belong to show biz, and that is enough for them. It strikes me that this is an attitude which might be adopted, with benefit, by players everywhere

It is possible that one day I may return to the spoken drama. After all, it was my first love in the theatre. There will be a difference, however, if I return as stage manager. "Talking" actors may find me slightly deaf to their complaints of mood and temperament. When they cop a plea on the grounds of playing sotto voce because they just don't happen to *feel* the role one night, I may paw the boards and snort a little, remembering, as I always shall, the gypsies who danced bravely no matter how dark it sometimes must have seemed around them.

Festival Livens Ireland Legit

By MAXWELL SWEENEY

Dublin.

Efforts to liven Irish tourist traffic to early season peak with an International Theatre Festival may not have brought many additional visitors in its first year but it sparked interest in legit stage in the Spring. Unfortunately interest slumped again in Fall and biz was little better than moderate for most offerings.

The Abbey, still in its temporary home at Queen's since the fire destroyed old building in 1951, probably gained most from International Fest, re-staging J. M. Synge's "Playboy of the Western World" and Sean O'Casey's "Juno and the Paycock."

New plays staged by Abbey, with exception of Hugh Leonard's political drama, "A Leap in the Dark," were not material which is likely to last, although of four others staged for the first time John O'Donovan's comedy of the political future, "The Less We Are Together," was the best money-maker; it was, however, a play of comparatively local interest.

700-Seat Abbey

Progress was made on project for construction of new 700-seater Abbey on site of original building.

Louis Elliman's Gaiety Theatre had biggest break of the year with "Finian's Rainbow" which ran through Summer and was perhaps biggest boxoffice attraction in theatre's 80 years. Irish comedian Jimmy O'Dea played the lead.

Best attended play was "Anastasia" in which Blanaid Irvine and Abbey producer Ria Mooney were starred. A modern dress Shakespeare piece, "Julius Caesar AD 1957," directed by Hilton Edwards, was staged jointly by Dublin Gate Theatre Productions and Anew McMaster Company with Edwards as Caesar and McMaster playing Brutus. Play proved good box office, but later Shakespeare production, "Hamlet," staged by Howard Sackler with Cyril Cusack in the same part did not do so well.

Two theatres, Olympia and Gate, were shuttered for part of the year for reconstruction, the Gate still being dark at year's end. The Olympia had a success on reopening with "An Evening with Joyce Grenfell," due for N.Y. '58. This theatre, controlled by Leo McCabe and Stanley Illsley, stages number of pre-London tryouts but reported best b.o. of the year was with "South Sea Bubble" with Elizabeth Sellars starring.

Conflict of opinion arose during year when Phil O'Kelly, Gaiety manager, revealed that house was considering revising its policy owing to poor houses for legit presentations: a few weeks later, Olympia's Leo McCabe in public speech told hearers that "Irish legit theatre is holding up well."

Most interesting import of the year was Theatre National Populaire from Paris, directed by Jean Vilar; company staged Moliere's "Le Malade Imaginaire" (The Imaginary Invalid) and "Le Faiseur" (The Spectator) by Honore de Balzac. This was staged for International Theatre Festival, an event to be repeated in '58 again under direction of Brendan Smith.

Irish language theatre continues to receive little audience support although several good productions were staged at Galway Gaelic Theatre by former Abbeyite Terru Hennessy.

16 Legit Troupes Run in Athens

By IRENE VELISSARIOU

Athens

Greek stage activity this season is paced by theatres run by actor teams. Some 16 groups are at work, employing around 250 players. Outlook is good though "hits" were slow in appearance as the present season began.

National Theatre specializing in Greek tragedies during summer tourist season reverted to Shakespeare then followed with Christopher's Fry "The Dark Isn't Light Enough" starring Katina Paxinou and Alexis Minotis which gave place to Ibsen's "Hedda Gambler". In all 11 plays will be presented by end of the season, among which are "Don Juan", "Pygmalion", "Intermezzo" and local scripts of Kostis Palamas and Dionyssios Romas.

The Theatre of Kostas Moussouris has a preference for modern American plays. Last year was "Diary of Ann Frank" and this season it is "Street Scene" by Elmer Rice with Kostas Moussouris and Antigone Valakou. Expected to run the season.

Elli Labetti and Dimitri Horn opened their winter theatre Kentricon with Jean de Hartog's "The Four Poster" The play had good reviews and was staged by American set designer Paul Silbert. A Greek play by Kampanellis will be the second entry of this theatre this year.

Katerina Andreadi moved over at her winter theatre the Ideal her summer success which was the "Concert" by Somerset Maugham. It was followed by Enid Bagnold's "Chalk Garden" which had a very short run succeeded by an Agatha Christie's thriller.

Another last year hit continued this season at the Bournelli theatre. It is the "Good Soldier Swveik" starring Mimis Fotopoulos. This play has recorded more than 300 performances.

In the Kotopouli Theatre is housed the Greek Popular Theatre of Manos Katrakis. Company started this season with the Dostoiofsky's "The Idiot" adapted by Manolis Skouloudis with Helen Hatzeargyri Manos Katrakis and Karoussos in the leading roles. It was followed by "Seventh Heaven", still current.

The Art Theatre of Charles Coon opened with a first entry this season three plays by Arthur Miller which drew good reviews with a cast of 20 professionals and 10 graduates of his dramatic school. The second entry is a Greek play by Kampanellis.

Greek Comedian Vassilis Logothetides had moved over to his winter theatre his summer success "Between you and me" by Dimitri Psathas, but he underwent an operation during which the Theatre of Athens was closed for repairs and remodelling.

Balance of the theatres are revue houses.

Reformed Legit Flack In 'I Remember Maney'

By MILTON M. RAISON

Hollywood.

That "Fanfare" by Richard Maney is one of the best backstage and front-of-the-house epics written in the last two generations is no surprise to me. When I first met Maney, during his Jed Harris pressagent days, he said just as many funny things and wrote just as amusingly as he does now. In fact, impressed by the theatrical pressagents who were my compatriots during the '20s and early '30s in New York, I once wrote Harry Hansen, then book critic of the N. Y. World and pointed out that not only Marian Spitzer, a Satevepost writer; Arthur Kober, who wrote humorous pieces for the New Yorker; Henry Myers, who wrote plays; Bob Sisk, who had the erudition of a Mencken, though from VARIETY, and Milton Raison, who wrote poetry, were theatrical pressagents, but one Richard Maney was every bit as facile and amusing a writer as Sam Hoffenstein—if not more so. I signed the letter "*Roy Seibert*," then a company manager for Schwab & Mandel, who never read a book in his life, and who dropped dead of a heart attack at the Bohemian Club in San Francisco after filling an inside straight flush.

Maney's memory is extraordinary, but duck soup for a man who can recall the batting averages of all the players in the 1919 World Series. It falters only when he discusses "Shoot The Works," produced by Heywood Broun. I was not the p.a.; Milton Lazarus was. I was quaintly known as the "associate producer," and among the authors whom he had forgotten were Nunnally Johnson, Sig Herzig, Jay Gorney, Howard Dietz and Max and Nathaniel Lief, the latter known as the "crooning dentist" because he tried out songs on his patients while their mouths were filled with instruments.

However, this is a small matter, particularly since Maney writes candidly about his employers and the strange vagaries of the stars he publicized. This, of course, was always Maney's forte. He wrote just as honestly in the pages of the Times and the Herald-Tribune about Jed Harris, Helen Hayes, Billy Rose and Tallulah, when he was actively working for them. Only Sam Hoffenstein dared to write as satirically about his employer, Al Woods. The rest of us wrote puffs or "color" pieces.

He writes warmly and vividly about his early days in Montana and Seattle. It occurs to the reader that Maney did not become New York's leading press agent and a legend in his time easily. His early days were fraught with misery, fear and even hunger. He was one of the very few Gotham pressagents who worked out his apprenticeship on the road, ahead and with a strange assortment of turkeys. By the time he was named the New York press representative for A. L. Jones & Morris Green he had met many of the hazards that were later to beset him on Broadway. The rest of us, ex-New York newspapermen and women (or in the case of Howard Benedict and Bob Sisk, from the Baltimore press), though we knew what a "stick" of copy was, a term which bewildered Maney, we didn't know what a cut trunk was or, for that matter, an olio.

Plugeroodie

In "Fanfare," which richly deserves to be on the bestseller lists, and should be read by everyone even faintly curious about the theatre, Maney tells more about the people he worked for than the people he worked with. The stories he tells about Burgess Meredith and Lee Tracy, for instance, will never be found in their biographies.

Since Maney was obviously not writing an esoteric theme, but wisely aiming at a general audience, his book bristles with the names of noted stars, playwrights and producers. Personally, I would have liked a few more anecdotes about the newspapermen, pressagents, house and company managers and boxoffice treasurers that he knew, drank and fought with. Outside of Lillian Hellman, a pressagent who became a famous playwright; Percy Hammond, Heywood Broun and Lucius Beebe, Maney spent little time describing the adventures he had with his theatrical playmates. Maybe he's leaving these for another book, which I sincerely hope he writes. Meanwhile, here's a tip to Harper's, his publishers: Go through the files of the New York newspapers for the 37 years Dick Maney spent writing publicity pieces. There would be more than enough material to form a book of hilarious trivia, and occasional solemn enthusiasm, which could easily be as popular as similar books by Alexander Woollcott and Robert Benchley.

Liked Being P.A.

I remember once seriously discussing the future with Maney. I wanted to be a playwright, producer, novelist or even a screenwriter. Definitely, not a pressagent. Dick had no doubts about his career. He liked to be a pressagent. To date, the theatre has paid him $750,000 for his talented services. I haven't got three-quarters of a million dollars. And neither have any of the writers, the "hunted and haunted," as he called them, who fled to Hollywood, with the possible exception of Nunnally Johnson. I can further say unequivocably, that no one has had as much fun as Maney. I left him laughing and he's still laughing, quite a feat in a job that calls for the tact of a Foreign Minister, the tricks of a Houdini, the nerves of an Icelander and the hypnotic charm of a Mesmer.

'BEST OF BURLESQUE' A HIT, IT SAYS HERE

New York,

Editor, VARIETY:

In the story headlined "Big Losses on Big Shows off-Broadway" in the Dec. 18 issue. "The Best of Burlesque" should not have been included as a money-losing entity in the overall Banner Productions failure. Although part of the hydra-headed Carnegie Hall Playhouse operation, "Burlesque" alone emerged unscathed at the boxoffice, thanks to turnaway business engendered by favorable press (including VARIETY), solid word-of-mouth and despite miniscule advertising budget.

In fact, "Best of Burlesque" was originally scheduled for four weeks and was held over four additional weeks, recouping its production nut and earning a slim but respectable profit. We also netted about $72.50 from Parisian art studies sold raucously at intermissions. Thus it appears that perhaps man does not live by bread alone—a little cheesecake helps.

Jack Vaughan.

(The writer was author-director of "The Best of Burlesque."—Ed.)

Season's Greetings
CORNELIA OTIS SKINNER

CLOSED FOR REPAIRS

Playwright and Theatre Historian Chronicles Some Of the Fabulous Failures of the Past Two Decades

By EDWIN BRONNER

Whenever a show dies on the road before reaching Broadway, a press release is invariably sent out to the effect that the production has closed for repairs and will reopen at a later date.

Not one in a hundred of these calamitous casualties is ever disinterred. All too soon the costumes and scenery are shrouded in warehouse dust, the play itself (wisely or unwisely) tossed from limelight to limbo.

Once in a blue moon a play like "Washington Square" will close for repairs and reopen under a different management as "The Heiress." But it's usually a safe bet to assume that death on the road is final and irrevocable.

Take the case of "Battle of Angels," a first play by Thomas L. (Tennessee) Williams, which starred Miriam Hopkins as Myra Torrance, a lady of considerably easy virtue. It opened in Boston, by the way, the same night that "Lady in the Dark" was testing its wings for the first time at the Colonial Theatre around the corner.

"Battle" dealt with a handsome halfwit adrift among some Mississippi rivertown women. The firstnight audience was shocked by the frank earthiness of the writing. Williams didn't mince his words.

Neither next day did Boston's City Councillor. He labelled the play "putrid" and demanded it be closed immediately, adding: "The police should arrest the persons responsible for bringing shows of this type to Boston."

Meaning, we must assume, the Theatre Guild, director Margaret Webster and Miriam Hopkins.

It's *not* a dirty play," Miss Hopkins shot back. "I haven't got to the point where I have to appear in dirty plays."

A few performances later "Battle of Angels" was duly closed for repairs.

("Battle," a casualty of the 1940-41 season, was subsequently rewritten by Williams and presented on Broadway last season as "Orpheus Descending." It folded after an unprofitable nine-week run.)

"The play was more of a disappointment to us than to you," the Theatre Guild admitted in an unprecedented letter to its Boston subscribers. 'Battle' turned out badly, but who knows whether the next one by the same author may not prove a success."

That "next one," of course, was "The Glass Menagerie," produced by Eddie Dowling and Louis J. Singer. A couple of years later Dowling and Singer decided to test their luck a second time with "St. Lazare's Pharmacy," also starring Miriam Hopkins. It never reached New York.

Curious Tombstones

Looking back over the past 20 years of the American theatre and recalling even a few of the productions which never lived up to their brave "Prior to Broadway" placards, is a little like walking through a graveyard dotted with curious tombstones. Digging up corpses—even theatrical corpses—can be a ghoulish sort of business. But it can be instructive and also—if one must labor the point—constructive. Why did this fatal accident occur? How? When? Where? and, again, why?

Why, for example, did the late Sidney Howard's "Madam Will You Walk" give up the ghost after only a few weeks on tour in 1939? With Peggy Conklin, Arthur Kennedy, Sara Allgood and Keenan Wynn in the cast, with settings by Robert Edmond Jones and incidental music by Kurt Weill, this "cockeyed version of the Faust legend" was enchanting theatre. It's true that George M. Cohan was not too happy in the leading role. It's equally true that the play—daring, imaginative and exhilarating as it was—needed work.

("Madam" is one of the exceptions. They finally got around to it a few seasons ago at New York's downtown Phoenix.)

It's easier to understand why "The Admiral Had a Wife" closed for repairs and never reopened. Jose Ferrer produced and directed this comedy set in Pearl Harbor. With Uta Hagen, Alfred Drake and Red Buttons prominent in the cast, "Admiral" was booked to open in New York on Wednesday, Dec. 10, 1941. The Japanese attack on Pearl Harbor on Dec. 7 wrote finis to this ill-fated production.

Bad luck of a different sort was encountered a few years back with the presentation of "Star Dust," by N. Y. Herald Tribune critic Walter Kerr. "Star Dust" was a really funny comedy about a Hollywood luminary who got tangled up with a highbrow little theatre group. It was woefully miscast and misdirected. Ward Morehouse, William Bolitho, William Archer, Donald Kirkley, Alexander Woolcott and Wolcott Gibbs at least saw their brainchildren reviewed by their fellow-members of The League of Contented Rattlesnakes, to pilfer a phrase from the late Percy Hammond. Kerr's play, however, opened in Philadelphia and closed rather abruptly in Baltimore. (Kerr, however, has been represented on Broadway by four other entries. All the productions, including "Star Dust," were put on before Kerr joined the Tribune.)

Tallulah Bankhead was ambushed by "I Am Different" back in 1938, together with John Emery, Fritzi Scheff and Glenn Anders.

"Defying the thermometer," Miss Bankhead recalls, "it opened in Chicago in August, and by Thanksgiving Day had edged as far east as Washington. There it collapsed from public lethargy. It had been a shambles from the start."

Gertrude Lawrence experienced a similar fate in 1944 with "Errand For Bernice," a three-character contrivance written and directed by Jacques Deval. As an Army nurse on a San Francisco furlough, Miss Lawrence was never more radiant, never more winning.

Katharine Cornell had her share of troubles with "Herod and Mariamne," "Rose Burke" and "Captain Carvallo," none of which ever reached the Rialto. In the first, she played the stately, long-suffering wife of Fritz Kortner. Florence Reed and Kent Smith were on hand to offer advice and consolation. In the second, she was a wise and witty sculptress in love with Philip Merivale, amused by Jean Pierre-Aumont. In "Carvallo" she was married, as I recall, to the late Nigel Bruce intrigued by the stalwart Sir Cedric Hardwicke.

Ruth Chatterton, one of the most resourceful actresses of the American stage, was also a three-time loser with "A Lady Comes Home," "Bow to the Wittiest" and "Treat Her Gently." This latter was authored by the prolific George Batson. Miss Chatterton not only starred in the play, but produced it, directed it and designed the settings. "Gently" was a reasonably diverting comedy about a sophisticated book reviewer (conservative) who falls in love with a young writer (radical). Closed for repairs, it reopened under Guthrie McClintic's tutelage as "Punch and Julia," with Jane Cowl as the conservative. and Gregory Peck as the well-meaning insurgent. But it was no use "Punch And Julia" was withdrawn from the marketplace, too.

Not even Shirley Booth could save "Heartsong," Irene Selznick's first foray into play production. Miss Booth played the part of a charmingly alcoholic radio casting director in this domestic drama by Arthur Laurents. Six years later Laurents squared accounts to everyone's satisfaction by penning "The Time of the Cuckoo" for his heroine.

Ruth Gordon was stricken with repairitis while appearing in Alexander King and Chester Erskine's "Portrait of a Lady," a venomous appraisal of a well-known authoress. (This is not to be confused with a similarly titled play, adapted by William Archibald from Henry James' novel, which had a brief Broadway run in 1954.) Ina Claire had her siege with "Yankee Fable," a costume romp presented by Cheryl Crawford, and staged by Otto Preminger. Mae West was laid low by "Come On Up" in which she played Carliss Dale, Washington "adventuress." And Melvyn Douglas by "Let Me Hear the Melody," in which he impersonated a thinly-disguised Scott Fitzgerald under Burgess Meredith's surveillance.

Hollywood Headaches

Screen stars Veronica Lake, Joan Blondell and Claire Trevor closed out of town in "Masquerade," "Goodbye to Love" and "Out West It's Different," respectively, the last a wild-and-woolly satire on the Group Theatre by the Spewacks. "Emily" kept its petite star, Simone Simon, onstage from start to finish with nary a single exit. Margaret O'Brien never got out of Boston with Clare Booth Luce's "Child of the Morning." The following season the poor kid was embroiled in a rather awesome little melodrama, "The Intruder," written by this reporter, produced and directed by the redoubtable Eddie Dowling. Another thriller, "The Master's Chair," by Rand Elliot and Albert Dickason, involved the talents of Ona Munson and Richard Ney—but not for long.

Gloria Swanson and Francis Lederer attempted in "Three Curtains" to bring Shaw's "Man of Destiny," Barrie's "Old Lady Shows Her Medals" and Pinero's "Playgoers" to Broadway. The season before, Eddie Dowling and Julie Haydon tackled a group of Sean O'Casey-William Saroyan playlets, but "Life, Laughter and Tears," as it was called, also failed to make the grade. Only Noel Coward, it would seem, can make an evening of one-acters tinkle at the wickets.

In the purlieus of the problem play, radio writer Max Wylie drafted a thoughtful, disturbing drama, "The Greatest of These," about contemporary India. Mary Boland, Gene Raymond and Sam Jaffe appeared in it. Micaela O'Hara had an extremely promising play on what is usually referred to as a delicate subject in "Honor Bright." "A Young American," a drama on race relations written by this correspondent, received some flattering reviews when the Blackfriars Guild produced it here in New York with Louis Peterson, author of "Take a Giant Step," in the lead. Recast, redirected and rewritten, it failed to stir up much excitement on the road under the auspices of the Messrs. Shubert and Albert de Courville.

And so it goes. "There's No Business Like Show Business," or, "Show Business Is No Business!" Take your choice.

Kermit Bloomgarden's "A Certain Joy" didn't live up to its title. Eddie Dowling's "Springboard To Nowhere" did. Marcus Heiman was forced to call it quits with "Tangled Web," Max Gordon with "Franklin Street," Oscar Serlin with "The King's Maid," Gilbert Miller with "The Big Story," Milton Berle with "Same Time Next Week," Arthur Hammerstein with "One Flight Down." Paul Osborn's "Maiden Voyage," Joe Kramm's "Build With One Hand" and John van Druten's "Dancing in the Chequered Shade" were unfortunate disasters of modern vintage.

What about Arthur Kober's "Bella's Got a Fella," Clifford Goldsmith's "Mr. Cooper's Left Hand," Mark Reed's "One Shoe Off," Jerry Chodorov's "Barnaby and Mr. O'Malley?" and "Judy O'Connor," "The Fig Leaf" and "West of the Moon," co-authored respectively by Frank Ross, John Gerstad and Louis Bromfield? Couldn't at least one of these comedies be fixed, mended, restored? The Bromfield opus was an especially intriguing concoction, a satire on the phoney spiritualism racket in southern California, with Donald Cook as a charlatan selling celestial real estate, and Estelle Winwood as a bereaved widow.

Bromfield's fate as a dramatist has been paralleled in recent seasons by Sinclair Lewis, ("Angela is 22"), Herman Wouk ("Modern Primitive"), Arthur Koestler ("Twilight Bar") and Graham Greene ("The Heart of the Matter").

The Melodies Didn't Linger On

Rodgers & Hammerstein produced "The Heart of the Matter" and, to date, it is their only offering which failed to hit the Main Stem. In the musical comedy genre, however, the number of shows which didn't quite make it to Gotham is staggering. On occasions it is downright mystifying.

Why, for instance, didn't "The Little Dog Laughed" come to town? I recall it as an opulent, eye-filling fantasia boasting a batch of tunes out of Harold Rome's top-drawer, aided and abetted by a really clever book by Joe Schrank. This was the team responsible for most of the good things in "Pins and Needles," of pleasant memory. Atlantic City audiences liked practically everything about "The Little Dog Laughed." Yet it died a dog's death. It couldn't have been money trouble, for this "new satirical musical" was reputedly backed by a member of the duPont family. So what happened? Why did it close for repairs and fail to reopen?

And what about the Mary Martin show, "Dancing In The Streets," which Vinton Freedley produced 10 years back? It boasted a humble Vernon Duke score, a topical (but not typical) Howard Dietz-John Cecil Holm book set in wartime Washington, and some really special Robert Alton terpsichorean turns. Aside from the captivating Miss Martin, the company included Dudley Digges, Cora Witherspoon, Ernest Cossart, Billie Worth, Mark Dawson, Lucille Bremer, Johnny Coy, Jack Kilty and Don Liberto. What happened to "Dancing In The Streets?"

Another musical which deserved a better fate than it received was "The Life of the Party," by Alan Jay Lerner and Frederick Loewe. The Detroit firstnighters were enthusiastic and the reviews next morning were exceptionally friendly. I didn't know then why "Party" curled up and died, and I don't know now.

"The Life of the Party" was an adaptation of "The Patsy." However, its fate was no worse than modernized versions of "Little Jessie James" ("Heels Together"), "The Firefly" ("Full Speed Ahead"), "Excursion" ("A Month of Sundays"), and "Sailor, Beware" ("Nice Goin'"). Broadway never got a peek at any of these. "Nice Goin'" (with Mary Martin, Bert Wheeler, Tom Ewell, Carol Bruce, Pert Kelton, Anthony Ross, Vicki Cummings, Lee Dixon), probably had more trouble than all the others put together. It weathered a series of postponements rivalling the legendary Vincent Youmans' show of the '20s, "Great Day," which eventually came to be known in the trade as "Great Delay."

Among the more fabulous miscalculations of recent years in the song-and-dance division are:

Milton Berle's "Spring In Brazil;" Max Baer's "Hi' Ya, Gentlemen;" Dennis King's "She Had to Say Yes"; the B. P. Schulberg production of "Marianne," with Ernest Truex and Mary Jane Walsh; the Shubert operetta, "Love In The Snow;" the Larry Storch revue (with sketches by George Axelrod), "Curtain Going Up;" and Cheryl Crawford's production of Marc Blitzstein's "Reuben, Reuben."

Also: the Dwight Deere Wiman-Jack Kirkland production of "They Can't Get You Down," with Jan Clayton and Peggy Ryan in the cast; "Bonanza Bound," from the typewriters of Betty Comden & Adolph Green; "That's The Ticket," directed by Jerry Robbins; the Max Liebman-Joseph Kipness extravaganza, "Shootin' Star," with David Brooks as Billy The Kid and Doretta Morrow as his little prairie flower; the Abe Lincoln folk opera, "Stovepipe Hat," which got snarled up in some mighty un-Lincolnesque legal maneuverings; "Windy City," the only musical ever produced which had its hero commit suicide onstage at the final curtain; and "Sweet Bye and Bye," the S. J. Perelman-Al Hirschfield "futuristic" spectacle in which Dolores Gray chanted "Just Like A Man," a Vernon Duke-Ogden Nash creation appropriated six years later by Bette Davis in "Two's Company."

These are only a handful of the productions which have closed for repairs during the past 20 years. Some of them were hopeless from the start. But many of them were not and might have made the grade with a little more time on the road.

No doubt New York has been spared a few indignities during the past two decades. But it has also been deprived of some enchanted evenings.

American Actors Need Repertory

By HENRY SHEREK

London.

Who said that there were no good actors in the American Theatre? On recent visit to New York I was quite overcome by the high standard prevailing. And a little ashamed.

Perhaps I'm getting old—but not that old. True, as one gets older one usually gets more selective.

Please don't tell me it's "The Method." Actors and actresses, bless 'em) only get better by acting. By elimination I credit the off-Broadway shows and television.

It's true that they don't get the kick of actually playing to a live audience on television, but at least they do get proper, if rather short, rehearsals and do the play right through and in sequence, unlike the repetitive and out-of-sequence playing in motion pictures.

Many of the off-Broadway productions give the young actors the finest training of all because they present plays by Shakespeare, Shaw, Schiller and O'Casey. Great writing always brings out the greatness in acting. You don't learn much by mouthing platitudes in ladies' boudoirs and drawing-rooms.

If the play demands it, these off-Broadway plays enable the actor to *act*, to project the emotions fired by the author's words and to throw their voices to the back of the auditorium. In one case, one actor did this so well that he kept on waking me up during "A Long Day's Journey Into Night." I admit this was *on* Broadway. That is precisely what surprised me.

The future of the American actors lies in their getting the opportunity to exercise their art in front of people. The way to increase this is to revive the tours and increase the stock companies. The Unions' rules have made this impossible. If only Washington would accept the theatre as one of the most important of the arts, it should do more than its present piddling contribution to help.

Hang Your Heads

Is it not a disgrace that the richest country in the world contributes less to the arts than a poor country like France, which is also, at the same time, running a costly folly in Algeria?

Don't tell me to take the beam out of my own eye, please, because I freely admit without any pressure at all, that the same is true in England, with this exception. Our government has seen the light and taken the Entertainment Tax off the "living theatre."

The remission of Entertainment Tax in Britain has brought new hope to our theatres and saved a great number of the excellent repertory theatres that are such wonderful training grounds for our actors.

You could do the same; but you would have to organize, as we did. Form a sinking fund (many New York producers are anything but sinking and can well afford to contribute), get together a committee, hire a leading lawyer and beat at the door of wise wizards in Washington.

There's an old Chinese saying which runs: "It is the wheel that squeaks that gets the oil . . ."

Squeak, Yanks.

Dauphin Adapts 'Seven,' But May Not Act in It

Claude Dauphin has completed a French translation of "Rain Before Seven," the Marc Brandel play once considered for Broadway production. The French actor, starring in "Clerambard" at the off-Broadway Rooftop Theatre, N. Y., has sent the translation to his agent in Paris.

Dauphin said in New York last week that his translation of the work does not necessarily mean that he intends either to appear in the play or direct it. When "Rain Before Seven" first made the Broadway rounds, Dauphin's name was mentioned as the probable lead.

Swiss actor **Maximilian Schell** will make his Broadway debut in "Interlock," costarring with **Rosemary Harris** and **Celeste Holm.**

Angels Are Busy Bodies; Shows Get Their Lip, Mitt

By LEONARD TRAUBE

Sure, it was very irritating in the old silent picture days to have to listen to someone in a neighboring seat reading the titles to Mom or Pop. Those were the days, in the congested metropolitan areas at least (N.Y., Chi, Philly predominantly), when immigration was only just past its height, in the era well before the pictures had begun to talk, and the Europeans-turned-Americans couldn't read; at least most of them couldn't, so it behooved their brood or friends to take over this chore, playing it either in the straight English or translating rapidly into the mother tongue: Yiddish, Russian, Polish, German, etc. The air was foul, the theatres were hot, the seats were hard, there was always somebody snoring, and the lady with the big hat hiding the screen was always in front of *you*.

Sure, it was irritating, but not more so than a years-later reflection of bad habits which inhabit another kind of theatre—legit.

Bad Habit No. 1? That's easy. That's an investor in the show. He may have a C-note or a G-note riding on the firstnight sweepstakes; the amount doesn't matter. He will always turn up in a pretty good seat within earshot of the critics whom he figures will lend their ears to his constant chatter to his wife or girlfriend concerning the merits of the cast, the script, the director, the scenic artist, the illuminators, the producer, and even the pressagent.

When the show is in progress, he rises to his supreme task, his chef-d'oeuvre, his great contribution to society, to the thitter. In a straight play, he will be the first to make with a burst of applause as the curtain rises upon a set that may be no more than a journeyman kitchen but that to him is a dream cuisine. The critic better take notice of this handclap display connoting the angel's appreciate of such art in the decor department.

Those Bravo Kids

He will be the first to make with the hand-to-hand music when the first player comes upon the stage, and upon any emoter's first exit. Give the angel his due—he will wait—impatiently, 'tis true, but he will wait—until the actor has finished his speech before he puts his best hands forward in a mating of the mitts.

Not so in a musical. To the angel, a song number in a tuneshow is his particular meat. Seconds before the singer or the ensemble has finished the last bar of a number, the angel is in there with his hot little hands. Everyone in the house knows that the number is about to go into its final beat, but it is the gent with a buck or two riding on the outcome who makes with the cacophonic claque to let all and sundry know of his esteem and appreciation of the stage goings-on.

Make no mistake about it, there are other big and little angels (not all of them but some of them; the others have better taste despite an understandable yen to go in for applause as a partisan pitch whether the show is a good or bad), but there's always the one investor in the house who elects himself as the lead clap-hander.

If ever there is a kind of audience censorship, this "top hand" should be the first to go.

Only $42,500 Bankroll For 'Methuselah' Shorty

"Back to Methuselah," which begins a scheduled 42-city pre-Broadway tour next Monday (6), represents an unusually small investment for a Main Stem-targeted offering. The production of the Arnold Moss condensation of Bernard Shaw's marathon original capitalized at $42,500, with provision for 15% ($6,375) overcall.

The Theatre Guild and Moss are presenting the play, in which Tyrone Power, Faye Emerson and Arthur Treacher are costarred. The management tried out the vehicle last summer on the strawhat circuit, with Celeste Holm and Moss costarred.

Fond Memory: Those Music Box Revues

[AND THAT OLE MASTER, IRVING BERLIN]

By ROBERT BARAL

Irving Berlin is commonly rated Broadway's most prolific songwriter—none quite in his class over the years since 1914. This does not disparage his worthy contemporaries—Jerome Kern, George Gershwin, Rudolf Friml, Sigmund Romberg, Vincent Youmans, Cole Porter and Richard Rodgers—but only states a difference and a uniqueness of Berlin's.

Practically alone, and certainly more than anyone else. Berlin put ragtime, the predecessor to jazz, on the map.

Irving Berlin is rated Broadway's ace songwriter — started with "Watch Your Step" (1914) — the first complete syncopated musical fashioned to this American rhythm (ragtime, like jazz fermented in the dives, backalleys and bordellos with New Orleans, San Francisco, Kansas City and Chicago the main stops—with all the stylists and piano-thumpers finally converging on Broadway and setting up cubby-holes in Tin Pan Alley).

Berlin's "Alexander's Ragtime Band" was the real opening gun. This classic was first moulded into "Alexander and His Clarinet" (1910) —then reworked into "Alexander's Bagpipe Band" (1912) for a show called "Hokey Pokey" which was a reunion of the team of Weber & Fields with Lillian Russell. In between these two versions, the ultimate "Alexander's Ragtime Band" took form—Emma Carus introduced it first. Ethel Merman sings it best today.

During this embryo period Berlin was apparently turning out at least one song a week judging from his fat catalog. He had interpolated numbers in many early shows then. For "The Jolly Bachelors" (1909) he wrote three numbers, "Sweet Marie, Make-a-Rag-a-Time-a-Dance With Me," "Stop That Rag" and "If The Managers Only Thought The Same As Mother." Norah Bayes and Jack Norworth starred in the latter.

Following this up the same year he wrote "She Was A Dear Little Girl" for "The Boys and Betty" which starred Marie Cahill. In 1910 he got into four shows: "The Men and a Girl" for which he wrote "Herman, Let's Dance That Beautiful Waltz" and "Wishing"; "Up and Down Broadway" which used " That Beautiful Rag" and "Sweet Italian Love"; "Jumping Jupiter" which included "Thank You Kind Sir" (this cast had Richard Carle, Edna Wallace Hopper, Ina Claire and a chorus girl named Jeanne Eagels)—and "The Girl and the Wizard" which had one Berlin song, "Oh, How That German Could Love" (Kitty Gordon starrer).

Irving Berlin appeared with Ted Snyder, his partner then, in the show "Up and Down Broadway" which was his first appearance in a regular musical show — along with Eddie Foy, Emma Carus, Anna Wheaton and Adelaide & Hughes . . . so the footlights weren't exactly strange to him when he next appeared in "Yip Yip Yaphank" during World War I—the first "Music Box Revue" (1921) and "This Is The Army" (1942).

After his success with "Alexander's Ragtime Band," Florenz Ziegfeld, Jr. came into the picture. Berlin had four numbers in the "Follies" of '11 (Fannie Brice had sung his "Goodbye Becky Cohen" when she debuted in this series the year before). The "Follies" quartet included: "Ephraham Played Upon the Piano," "You've Built a Fire Down in My Heart," "Woodman, Woodman Spare That Tree" and "Doggone That Chilly Man." This brought him up the scale in the Broadway spotlight and soon his assembly-line hits were being sung by Julian Eltinge, Charles King, Ethel Levey, Bessie Wynn, Florence Moore, Alice Dovey, Clifton Crawford, Lew Fields and other ranking stars of this Early Rag Era.

For "Watch Your Step," Berlin wrote nearly 20 ragtime songs which was unheard of at that time for a major Broadway show (the English influence was then on). The Vernon Castles were in top form with the tango, polka and foxtrot and their tony magnetism (not to forget those swirling chiffons Lucille, Lady Duff Gordon created for Mrs. Castle) accelerated the ragtime craze. After this show, he wrote "Stop! Look! Listen!" (1916) also for C. B. Dillingham and delivered 25 new rickety-tick songs.

"Yip Yip Yaphank" evolved during his hitch in the U.S. Army as a Sergeant—he penned nine songs including "Mandy" which went into the big "Ziegfeld Follies" of 1919 and "Oh! How I Hate to Get Up in the Morning" (Gene Buck said this number was not sung in this series —but cover credit includes Ziegfeld listing). One other song for "Yank" —"I Can Always Find a Little Sunshine in the Y.M.C.A." was intended as a lament for the lonely soldier away from home—don't worry Mother stuff—but the song got hilarious laughs and snickers instead and was removed. It's a collector's item today.

The impact of World War I and his own period of service in uniform inspired Berlin to write two interpolated songs for the "Ziegfeld Follies" of 1918—including "I'm Gonna Pin a Medal on the Girl I Left Behind" which Frank Carter (Marilyn Miller's first husband) sang—and "Blue Devils of France" which Lillian Lorraine introduced wearing a beret and satin uniform.

All through this doughboy stretch his songs were picked up for "Everything," "Cohan Revue," "The Canary," "Going Up" and "Eyes of Youth"—which finally brought him to 1919 and Zieggy again approached him to write a complete score for the "Ziegfeld Follies." He wrote "A Pretty Girl Is Like A Melody" on short notice—it was used as a short filler in between splashier scenes—but it came out on top when the curtain lowered at the New Amsterdam Theatre. Details of this particular number are given in the '19 edition of the "Follies" history . . . also the other hit songs he wrote for this spinning show.

This impressive work was followed up with the 1920 score for the "Follies," which while not as exciting as the '19 music, did bring forth "Girl Of My Dreams" and "Tell Me Little Gypsy." By this time Berlin was way out on top—he had his finger on the public's pulse—and he decided that he'd like a pied-a-terre for his own songs—the Music Box Revue theatre went up and the lid was raised on the first "Music Box Revue" (1921) . . saaay it with muusic!"

Reprising The Revues

VARIETY readers will recall this theatrical historian's detailing in the last Anniversary Edition of the year-by-year facts on the Ziegfeld Follies, which has since been in considerable demand. The following text applies the same looking-backward technique to Irving Berlin's own theatre, where also history was manufactured:

"MUSIC BOX REVUE" (1921). The cast: Willie Collier, Sam Bernard, Ivy Sawyer, Joseph Santly, Wilda Bennett, Florence Moore, Paul Frawley, Chester Hale, Richard Keen, Hugh Camron, Rosa Rolando, Margaret Irving, Emma Haig, Brox Sisters, Ethelind Terry, Marguerite & Gill, Rene Riano—and Irving Berlin. Sketches: Frances Nordstrom, Willie Collier, George V. Hobart, T. J. Gray. Sets by Clark Robinson. Dances by Bert French. Costumes by Ralph Mullings, Cora McGeachey, Alice O'Neill. Ballet by I. Tarasoff. Songs by Irving Berlin. Staged by Hassard Short. Ran 313 performances.

Broadway's newest legit house at the time—the Music Box (Cost: $617,012), and the first of four memorable revues blazing with Irving Berlin's songs. This first edition cost $187,613 to produce. Next to Berlin's ace music, for which the theatre was built and labeled, Hassard Short emerged as a stage wizard with his magic elevators which brought new excitement to Broadway. Backstage the Music Box was a mass of extra bridges, traps and structural steel gadgets—all geared to exploit "Say It With Music."

Berlin had his music ready a long time before the world premiere, and he got so excited over "Say It With Music" that he loaned the rough manuscript to the jazz orchestra at the Sixty Club for a one night workover, but it proved such an instantaneous hit right from the start that drastic measures were required to prevent it from growing stale before the show actually opened. Wilda Bennett and Paul Frawley introduced it in the revue—later Ethelind Terry and Joseph Santly took over.

Next to "Say It With Music," the syncopated beat of "Everybody Step" which the Brox Sisters whammed home in their modulated piping, proved irresistible. The number was, as the title implies, a command to let go and dance—which the entire company did. However the revue did not stop with the rich musical portions—the choice cast was up to the top-drawer Berlin tunes. Willie Collier was in charge of the laugh department and had expert help from Sam Bernard, Florence Moore and a loose-limbed zany, Rene Riano who tied herself up in knots in "I'm a Dumbell" (not published). "Dining Out" had an entire dinner served a la musical fare with the chorines appearing in all the courses from salt shaker to demi-tasse. Later "They Call It Dancing" which travestied modern steps then and marathons proved a riot as done by Sam Bernard with Rene Riano. "The Legend of the Pearls," sung by Miss Bennett, utilized rich pearl effects which dazzled patrons. Irving Berlin loved the show and appeared in this first edition along with the Eight Little Notes: Mary Milford, Virginia Dixon, Helen Clare, Betsy Ross, Helen Newcombe, Claire Davis, Jeanne St. John and Miriam Hopkins (later the film star). Sam Harris' unruffled business hand steered the revue efficiently, landing a certain stability to the venture which was missing from many of the other revues during this hectic period. The "Music Box Revue" reflected high polish and taste —stayed clear of Ziegfeld's girlie sumptuousness—and concentrated on eulogizing Irving Berlin's rich songs within a set frame. "Say It With Music" was a potent title for the first hit to come out of the series. It saturated the Music Box—inside and out.

"MUSIC BOX REVUE" (1922). The cast: William Gaxton, Charlotte Greenwood, Grace LaRue, John Steel, the Fairbanks Twins, the McCarthy Sisters, Clark & McCullough, Ruth Page, Stowitts, Olivette, Amelia Allen, William Seabury, Robinson Newbold, the Rath Bros. Songs by Irving Berlin. Costumes by Ralph Mulligan and Gilbert Adrian. Skits by Frances Nordstrom, George V. Hobart, Walter Catlett, Paul Gerard Smith. Dances by William Seabury. Sets by Clark Robinson. Staged by Hassard Short. Ran 273 performances.

Comes the second edition and Smash No. 2, Berlin's keyboard delivered "Lady of the Evening" (for a long time this was Berlin's favorite song) and the stuttering rhythm, "Pack Up Your Sins and Go to the Devil," and the plaintive "Crinoline Days"—all fresh today. Clark & McCullough debuted in this edition. Again Hassard Short's mechanical effects proved sensational—especially in "Satan's Palace" with the McCarthy Sisters doing rhythmic justice to "Pack Up Your Sins." Charlotte Greenwood presided over the jazzy ritual as the Devil with other performers depicting Gilda Gray, Ted Lewis, Bee Palmer, Frisco and other "sinners" descending to the lower depths midst steam, elevators and shooting flames. Berlin's syncopated voodoo of "Pack Up Your Sins" permeated this volcanic revel. This song was the basis for a plagiarism suit at the time—but Jascha Heifetz, Neysa McMein and Lenore Ulric stepped in and declared they had heard Berlin play it a full year before it came out. The suit was dismissed.

In the "Diamond Horseshoe" number, the Metropolitan Opera won attention in a shimmer of diamond costuming representing the ladies of the opera with Grace LaRue as Thais mounting the stairs and her train finally graduating to the full sweep of the Music Box stage. Met. Opera heroines had long served revues in some form or other—but this particular treatment was a 14-karat sensation. The same idea was repeated when Miss LaRue sang "Crinoline Days"—rising slowly via an elevator and her hoop skirt getting fuller and wider until the final yard came out of the trap to engulf the entire stage. "Lady of the Evening" was given a quiet interpretation—John Steel, with rooftops and soft lights accenting the moonlight melody. Stowitts and Ruth Page handled the ballet numbers which were on the exotic side. The Chinese porcelain fantasy, "Porcelain Maid," was a standout with its lavish oriental costumes created by Gilbert Adrian (soon to go to Hollywood). The McCarthy Sisters had "Bring On The Pepper" as another close harmony rendition which fitted their Dutch-bob personalities. Charlotte Greenwood had special material "I Want A Daddy Long Legs" (to match her own)—and also a skit in which she fell out of an airplane. Bobby Clark stood out immediately as an enduring comic—his chores dominated his partner's, Paul McCullough. This is one team which C. B. Cochran missed out on in London—they were appearing in "Chuckles" over there with marked success but Irving Berlin got to them first. Incidentally Cockie imported the "Music Box Revue" (minus the best stars) to London but it was a flop. The New York press welcomed Clark & McCullough with plaudits. The Music Box hummed and the boxoffice bulged—and Broadway wondered just how Berlin & Harris could keep up the pace. Ziegfeld envied those song hits.

"MUSIC BOX REVUE" (1923). The cast: Frank Tinney, Robert Benchley, Joseph Santly, Ivy Sawyer, John Steel, Grace Moore, Phil Baker, Solly Ward, Florence Moore, Mme. Dora Stroeva, Florence O'Dennishawn, Columbus & Snow, the Brox Sisters. Lora Sonderson, Hugh Cameron, Dorothy Dilley. Costumes by Charles LeMaire and Ralph Mulligan. Sets by Clark Robinson. Perfume novelty by Edwin Mendelsohn. Songs by Irving Berlin. Staged by Hassard Short. Ran 273 performances.

Not content with hypnotizing the public with songs, Berlin (or Hassard Short) now proceeded to intoxicate them with perfume . . . "An Orange Grove in California" which Grace Moore and John Steel sang in the midst of a California grove soon dissolved into a festive glow of incandescent orange-colored lights which climbed all over the stage —and orange scent sprayed the audience. It was pure novelty of the highest brand. Berlin always worked with meticulous care in casting his revues—having lined up Grace Moore in Europe the summer before when she was first undertaking serious study for opera. She justified the selection (Ziegfeld wanted her for "The Three Musketeers" later on).

While Berlin's music was generous no real hit seemed to rise—so an interpolated song, "What'll I Do?" was handed to Miss Moore who made it famous overnight. John Steel continued as the most popular tenor of the time and duetted with the rising diva in all the bigger scenes. The Brox Sisters back on the roster continued to beit out the more spirited Berlin songs—this year being "Learn to do the Strut" with the full company terping on a slanted stage down to the footlights.

"A Fisherman's Dream" was Hassard Short's dazzler with Florence O'Dennishawn as the Star Fish who was caught with a diamond necklace. Short had utilized miles of diamonds and rhinestones on the elevators—now he turned to mesh. Whiting & Davis, leading mesh firm, created gold & silver mesh gowns in modish styles—and Ivy Sawyer and Joseph Santly sang "Maid of Mesh." The girl inside milady's bag was Helen Lyons. Whiting & Davis took out full page ads in the magazines to advertise this scene—one of the first major promotional tie-ups ever made with a Broadway musical. In the comedy department, this third Music Box Revue made history.

Robert Benchley, in business suit and bow-tie, brought his drolleries

(Continued on page 270)

The Glory That Once Was Chicago's—Wha' Hoppened

By RALPH T. KETTERING

Chicago.

Now don't get me wrong. I love Chicago. I was born here. For one who has lived with the legit theatre for more than 50 years I am loath to believe we have become a "second class city." But, you cannot ignore facts. I do not appear to be alone in this regard.

Ralph T. Kettering

Recently, I attended a dinner where three ex-Chicagoans began comparing notes. Architect Frank Lloyd Wright spoke his piece. "Chicago is 19th century. Architects here treat steel like lumber. Their buildings are going to rust at the joints and die of arthritis." When the new lake front Exposition Hall was mentioned he added, "All you can say is that it will be huge."

Archibald MacLeish, the poet, was there and he read a long list of Chicago-born influential artists and said: "Very few have ever lived here long. Writers want to live in a world where things of the mind are. This proves that brains are necessary."

Nelson Algren, the author, said artists had fled Chicago because "they can't stand the place." Of course Algren lives in Gary, Ind., so you may discount anything he says.

And so it went for more than an hour. To my credit I remained silent.

I listened and memorabilia carried me back to my boyhood in Chicago. What promise it held. The Essanay and Selig lots held promise that this new thingamagig called "movies" might become a big industry. Chicago was then the capital of the motion picture world. In that year at the turn of the century it was also the producing centre for stage plays. Fred Hamlin, B. C. Whitney, Mort Singer, Kohl & Castle and others were producing for the road like mad. There were seven firms producing dramas with offices in the old Masonic Temple Bldg.

The movies moved west and the stage producers east.

As memory serves, Chicago was a great "theatrical centre" in those days. And in less than 20 years it was destitute of those great giants who wrote, directed, produced, cast and booked their own plays and with their own money.

Then, along came radio to the rescue. Chicago became the birthplace of "soap operas." Hundreds of players got jobs. And then came tv. It, too, managed to flourish for a decade. Then it moved both ways —east and west.

The decline of Chicago as an amusement biggie cannot be pinpointed. It is the result of many things. It would be tautology to list them.

Claudia Cassidy and Syd Harris have harped on "second companies." Well, they are right. How long has it been since Chicago boasted an "original cast"? Aside from "The Glass Menagerie" which I snared for my own theatre, how many "new plays" have had their "premiere" here. None, for almost 20 years.

Not until two young people did the impossible has opera had production in the grand manner in Chicago. All the rich sponsors of opera had either died or moved away. These two youngsters not alone managed to finance opera from ticket sales but have established their Lyric Opera as one of the world's greatest and mostest. Success brought them personal sorrow and they split. One, the woman, has managed to carry on successfully.

Gone are the large picture studios. Gone are the producing managers. Gone are radio, tv, as points of origination. And "going" are our theatres. Only three legit houses remain where once there were 18. Neighborhood pictures are drying up and our largest chains closed seven of its largest only last week.

Leaping to New York for a look at legit we note the absence of the "giants." In yesteryears you could always see the names of George M. Cohan, Sam H. Harris, Al H. Woods, George Tyler, Charles B. Dillingham, Brock Pemberton, Gilbert Miller, Arthur Hopkins on the billings and you knew where to look for professional producers who knew their business.

Today, the names of producers guarantee little if nothing.

Today a writer seeks a lawyer who telephones a few clients, hires a college director to put on his show, hires a "general manager" to attend business details and a play is "produced."

Experience does not seem to count. That goes for tv as well. Did you see Mickey Rooney play George M. Cohan? Did you see the salute to Ethel Barrymore? I wonder why someone—just someone—did not tell the director that Ethel might have stepped into the picture at the finish just to say, "That is all there is—there is no more."

And, what they did to Jeanne Eagels shouldn't happen to a dog! As she played her last performance on my Adelphi stage maybe I could have told them some exciting things that would have bettered that tv version.

There are two things you cannot have at one time. The first is experience and the second is youth.

But we can hope, can't we? We can hope that there will be replacements eventually for those "giants." Those men who made "Broadway and 42d Street" a corner of the world that shone with brilliance and hope. Until then I shall be standing on the corner watching the "new theatre" emerge. And it will. It can't help but emerge from its present fumbling. Say a prayer for it.

But, don't get me wrong. I love Chicago as much as someone else loves Hollywood.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Be My Guest, Wint. Gard. (12-11-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Happy Man, Westminster (12-13-57).
House by Lake, York's (5-9-56).
Kidders, Arts (11-12-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
Stranger in the Sea, Arts (12-27-57).
Tempest, Drury Lane (12-5-57).
Tunnel of Love, Majesty's (12-3-57).
**Transfer from Westminster.*

SAN FRANCISCO: NOW-AND-THEN LEGIT

By WILLIAM STEIF

San Francisco.

San Francisco's legitimate theatre has become a peculiar phenomenon, with most of "the season" concentrated in the four to five months of late spring and summer. This is primarily due to the tremendous strength of Ed Lester's Civic Light Opera, which struck a rich bonanza this year in "My Fair Lady" (almost $700,000 gross in six weeks at the Opera House), revivals of "Annie Get Your Gun" and "South Pacific" (both with Mary Martin) and with "Fanny." The three latter shows kept the Curran packed from start to finish and, meantime, the next-door Geary was profiting nicely by a 14-week run of "No Time for Sergeants."

Then the two theatres were left to lay fallow throughout the fall, and only Randolph Hale's Coast version of "Tunnel of Love" at the Alcazar kept the legit light burning in Frisco. Hale, indeed, has contributed heavily to keeping legit alive in this area, concluding a year-plus run of "Anniversary Waltz" at the Alcazar last winter, then bringing in, on his own dough, "The Reluctant Debutante," which was considerably less than a smash hit.

It's still too early to tell whether "Tunnel" will build to a "Waltz"-type run, but there's no doubt that without Lester and Hale Frisco would be a dead town legit-wise, for fewer and fewer roadshows seem to be making the big jump across the Rockies. This fact has given some of the little-theatre operators renewed hope for a local repertory company, notably Jules Irving's Actors' Workshop, but whether these chaps can grow into true pro operations remains to be seen.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Two for Seesaw, Booth (1-10-58).
Marcel Marceau, City Center (1-21-58).
Summer 17th, Coronet (1-22-58).
Body Beautiful, B'way (1-23-58).
Maybe Tuesday, Playhouse (1-28-58).
Sunrise at Campobello, Cort (1-30-58).
Oh Captain, Alvin (2-4-58).
Cloud Seven, Golden (2-5-58).
Interlock, ANTA (2-6-58).
Portofino, Adelphi (2-19-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Say Darling, ANTA (4-3-58).
Love Me Little, Hayes (4-9-58).
Goldilocks, Globe (5-8-58).

(Theatres Not Set)

Winesburg, Ohio (wk. 1-27-58).
Venus at Large (2-11-58).
Entertainer (2-12-58).
This Is Google (wk. 2-17-58).
Day Money Stopped (2-20-58).
Actress In Love (2-24-58).
Back to Methusselah (3-24-58).
Hearts & Dollars (4-3-58).

OFF-BROADWAY

Garden District, York (1-7-58).
Chairs & Lesson, Phoenix (1-9-58).
Winkelberg, Renata (1-14-58).
Boy Friend, Downtown (1-25-58).
Endgame, Cherry Lane (1-27-58).
Dmitri Karamazov, Jan Hus (1-27-58).
Infernal Machine, Phoenix (2-4-58).

Half-Season Total Grosses

(Covering the first 26 weeks of the season, through last Nov. 30, with comparitive figures for the corresponding period in previous years, if available. The tabulation does not include off-Broadway, stock, outdoor civic operations, etc.)

Season	Number of Productions	Number of Playing Weeks	Half-Season Gross	Full-Season Gross
BROADWAY				
1947-48....		572	$12,144,400	$28,826,500
1948-49....		509	12,273,800	28,840,700
1949-50....		455	11,862,500	28,614,500
1950-51....		495	11,559,100	27,886,000
1951-52....		429	11,678,500	28,702,000
1952-53....		391	10,691,800	26,126,400
1953-54....	..	447	12,548,300	30,169,200
1954-55....	23	477	13,100,900	32,087,800
1955-56....	28	535	15,281,900	35,353,100
1956-57....	25	488	15,311,000	37,154,500
1957-58....	24	450	15,280,800	
ROAD				
1948-49....		539	11,136,300	23,657,900
1949-50....		385	8,333,100	20,401,300
1950-51....		433	9,906,700	20,330,600
1951-52....		348	8,468,400	18,827,900
1952-53....		399	10,124,800	23,417,600
1953-54....		341	7,847,400	17,623,200
1954-55....		374	9,507,400	21,122,000
1955-56....		384	10,435,000	22,853,500
1956-57....		397	10.667,400	19,826,300
1957-58		279	9,857,600	....

Half-Season Key City Grosses

(Covering the first 26 weeks of the season, through last Nov. 30, with comparitive figures for the corresponding period in previous years, if available. Excludes stock, outdoor spectacles, etc.)

Season	Number of Playing Weeks	Number of Shows Played	Number of Premieres	Other Tryouts	Half-Season Gross	Full-Season Gross
BALTIMORE						
1957-58....	5	5	1	1	$128,600	
BOSTON						
1957-58....	21	10	2	7	654,600	
CHICAGO						
1956-57....	..	..	..	..	......	2,860,100
1957-58....	23	4	0	0	740,600	
CINCINNATI						
1957-57....	4	4	0	2	89,000	
CLEVELAND						
1955-56....	23	17				567,900
1956-57....	13	12	..	..	....	336,100
1957-58....	10	7	1	2	248,600	
DETROIT						
1957-58....	16	7	0	1	455,200	
LOS ANGELES (Including Civic Light Opera)						
1957-58....	44	14	0	0	1,867,660	
NEW HAVEN						
1957-58....	7	7	6	0	223,300	
PHILADELPHIA						
1955-56....	77	34				2,108,100
1956-67....	77	37			....	1,889,900
1957-58....	39	18	5	10	1,078,500	
SAN FRANCISCO (Including Civic Light Opera)						
1957-58....	64	9	0	0	2,300,700	
TORONTO						
1957-58....	6	6	1	0	140,900	
WASHINGTON						
1957-58....	16	7	2	4	450,100	
WILMINGTON						
1957-58....	5	5	4	0	83,000	

Baral's Music Box Reprise

Continued from page 269

to the footlights with his "Treasurer's Report," a classic for sophisticated nonsense. The so-called report 'brought the activities of the choral society uptodate, except of course for July and August, when his sister got married (ahem!).' Dizzy but riotously funny. After this click there was a stream of platform speakers who tried to imitate Benchley, but this casual humorist remained supreme in the field for charm and belly laughs. Then George S. Kaufman's gem, "If Men Played Cards as Women Do" with Joseph Santly, Hugh Cameron, Solly Ward and Phil Baker indulging in some bitchy femme gossip. For extra novelty, Mme. Dora Stroeva from Russia via Paris, sang plaintive chanteys in sharp contrast to Berlin's simple unadorned melodies. "Yes We Have No Bananas," then the national nuisance, was given operative workover by a sextet including: Florence Moore, Lora Sonderson, Frank Tinney, Grace Moore, John Steel and Joseph Santly—all they chirped about was bananas! It registered. But what haunted Irving Berlin was "What'll I Do?"—next?

"MUSIC BOX REVUE" (1924). The cast: Clark & McCullough, Fannie Brice, Grace Moore, Oscar Shaw, Claire Luce, the Brox Sisters, Carl Randall, Hal Sherman, Ula Sharon, Joseph McCauley, Bud & Jack Pearson, Tamiris & Margarita, Runaway Four. Costumes by James Reynolds. Sets by Clark Robinson. Songs by Irving Berlin. Staged by John Murray Anderson. Perfume novelty and blackface effects by Edwin Mendelsohn. Ran 184 performances.

John Murray Anderson stepped in with James Reynolds—and Hassard Short moved over the "Greenwich Village Follies." It was an amicable switch, aimed basically at injecting spark into the revue form which was beginning to slide downhill all over Broadway. This was the last work on a series for both craftsmen. Murray Anderson, selected the character of Rip Van Winkle (Joseph McCauley) as a formal link to weld the show together. This was the year Irving Berlin turned out his heaviest "Music Box" score—nearly 20 songs in all—and there wasn't a smash in the lot.

Duncan Sisters, a sensation in London, were originally wanted for this edition—but they had other commitments to fill which necessitated a reshuffling of the cast and book. "All Alone" was dropped into the show as an interpolated song and stood out. Grace Moore and Oscar Shaw at either end of the stage sang it into lighted telephones before a simple drop. This was probably the most conservative treatment Murray Anderson ever uncorked for this plushy revue. Otherwise the show seemed to sag from overweight. Bobby Clark & Paul McCullough were welcomed back as Music Box regulars—and Fannie Brice, free from her brilliant Ziegfeld period, was also present. Her best number was "Don't Send Me Back to Petrograd" (I'll even wash the sheets for the Ku Klux Klan, but don't send me back . . .). She also teamed with Bobby Clark for the "I Want to Be a Ballet Dancer" bit.

For "Tokio" number, which Hassard Short already had in the works before he exited, the Brox Sisters sang the Nipponese swingy, "Tokio Blues." Adrian dressed the number lavishly. The Brox Sisters obviously inherited the songs originally concocted for the Duncans. "In the Shade of the Sheltering Tree" evolved into a Weeping Willow splash. The girls waved enormous fans of uncurled ostrich and wound up climbing a fancy ladder and forming the graceful tree midstage. James Reynolds' style was predominant in the larger scenes: "Little Old New York" reflected the Father Knickerbocker era—and an "Alice in Wonderland" spread with costumes designed after the famous John Tenniel drawings. Berlin had composed another "Alice in Wonderland" song for the Dillingham & Ziegfeld production, "The Century Girl" (1916). For the Music Box presentation the Brox Sisters invited the audience to "Come Along With Alice . . ." then the Wonderland fantasy took form—Before the Looking Glass—and Behind the Looking Glass. Ula Sharon balleted as Alice and Carl Randall was the Mad Hatter. This extended scene marked Reynolds' final chore on an annual revue. It was circusy—but tasteful. "The Call of the South" lead into "Bandana Land" with trick blackface effects donned by the chorus.

Claire Luce, about to join the Ziegfeld galaxy, lead off a Wild Cat number which is self-explanatory. For "Tell Her in the Springtime" more perfume sprayed the air—but it was a worn stunt by now. Then Rip Van Winkle woke up and the show was fini—and so was the series too. Berlin & Harris, alert to the tempermental chart for revues, decided it was time to lower the lid. The Music Box Revues, dedicated to "Say It With Music," opened on top—and shuttered—still on top. The needle never wore out!

Who Sez Crix Don't Savvy Acting?

It's about time somebody punctured that tired old folk-tale about critics not knowing anything about acting. What if they don't talk about the histrionic triumphs of their youths, and maybe just happen to have a batch of review clippings stashed away for casual demonstration? Maybe they're just modest, that's all.

For example, does anyone recall that a certain New York legit reviewer was an actor in a Broadway show? It was in the fall of 1945, when A. H. Woods tried out "Night of January 16" in Philadelphia. The Ayn Rand courtroom meller had a trick finale calling for an onstage jury to render a verdict on the basis of the evidence presented in the script. The regular cast included Walter Pidgeon, Doris Nolan, the late Edmund Breese, Calvin Thomas, Sarah Padden, Clyde Fillmore, Arthur Pierson and Marcella Swanson (later Mrs. Lee Shubert).

The jury members were recruited from the audience, and on the premiere night in Philly, they included two local newspapermen assigned to do feature stories on what it was like to be a one-performance actor in a Broadway show. One of the scribes, at that time second-string legit and film critic for the old Philadelphia Evening Ledger, was Richard Powell, now an exec with the N. W. Ayer ad agency and a successful novelist ("The Philadelphian," etc.).

As a juryman, Powell gave a barely adequate performance in the opinion of another critic present (who may possibly not have been entirely impartial), but Powell's byline story in next day's paper was practically a best-of-the-season. The other juryman-scribe, who was the second-string critic for the old Philly Record, wrote no story at all. That may have been pique, or perhaps merely a realization that anything he might turn out would be an anti-climax after Powell's. Or possibly it was because he had outdone himself in his performance as a juror—dozing through most of the three acts and thereby anticipating the reaction of the New York critics to Al Woods' little project.

VARIETY's legit aisle-sitter personally attest this example of critics' acting experience. How does he know? He was there. But definitely.

Anyway, let's have an end of the nonsense about critics not knowing all about acting. They may merely know their own limitations. *Hobe.*

Off-B'way Houses In Phoenix-Like Rise

By JESSE GROSS

There are more potential legit theatres in New York than meets the eye. That's apparent in the steady stream of new houses that have been opening up for off-Broadway productions in the past few years. This season, alone, there have been at least seven fresh showcases, with more scheduled to come.

Although the new theatres have been cropping up throughout New York, the heaviest concentration has been on the lower eastside. This former hub of Yiddish legit activity is now bustling with English-language productions. At least nine theatres, housing professional productions, have been active in that area thus far this season and there have been others in previous semesters.

Included in the lineup of the lower eastside are two houses which are unusually large for off-Broadway, where theatres normally seat under 300. These are the 1,150-seat Phoenix, in its fifth year of operation, and the 1,753-seat Phyllis Anderson Theatre, which opened this season. Both were Yiddish legit houses, the Phoenix having functioned for many years as the Yiddish Art Theatre and the Anderson as the Public Theatre.

Besides the Anderson, other theatres that have bowed on the lower eastside in recent months include the Cricket and the Gate, both located in the same building, a former Baptist Tabernacle. The Cricket is situated in the basement and the Gate is on the main floor.

Scheduled to join the flock of lower eastside legit outlets in March is the Orpheum Theatre, 30-year-old film house. The spot is being refurbished and converted into a 299-seater. The York Playhouse on the upper eastside, another new 299-seat off-Broadway addition this season, also a picture house.

Other theatres that broke into the professional off-Broadway scene this season include the Sullivan Street Playhouse in Greenwich Village, which is still the off-Broadway stronghold; the uptown Heckscher Theatre, which the city turned over to the N. Y. Shakespeare Festival, and the 85th Street Playhouse, which was forced to close by the N. Y. City Fire Dept. and Dept. of Licenses.

A former 14th St. store is being converted into a legiter for use by The Living Theatre and a westside community theatre is being established in the Greystone Hotel on upper Broadway.

Return of Bill Moore

Bill Moore, son of the late Dinty Moore, will return to the employ of the restaurant on W. 46th St., New York, founded by his late father.

Restaurant in recent years has been operated by his sister.

Touring Shows

(*Jan. 6-19*)

Auntie Mame (2d Co.) (Constance Bennett)—Shubert, Boston (6-18).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—City Aud., Fla. (6); Civic Aud., Sarasota, Fla. (7); City Aud., Ft. Lauderdale, Fla. (8); Dade County Aud., Miami Beach (9-10); Peabody Aud., Daytona Beach, Fla. (11); Municipal Aud., Savannah, Ga. (13); Tower, Atlanta, Ga. (14-15); Wescott Aud., Tallahassee (16); Civic, New Orleans (17-19).

Body (tryout)—Erlanger, Philly (VARIETY, Jan. 1, '58).

Canadian Players—Wisconsin State College Aud., Stevens Point (7-8); Lawrence College Aud., Appleton, Wis. (9); U. of Wisconsin Aud., Madison (10-11); La Grange (Ill.) Memorial Aud. (12); Fairchild Aud., East Lansing, Mich. (13-14); Western Michigan U. Aud., Kalamazoo (15); Cohn Aud., Evanston, Ill. (16); Purdue U. Aud., Lafayette, Ind. (17); St. Mary-of-the Woods (Ind.) College Aud. (18).

Cat on a Hot Tin Roof (Victor Jory)—Her Majesty's, Montreal (6-11); Wilbur, Boston (13-18).

Diary of Anne Frank (Joseph Schildkraut)—Pabst, M'wkee (6-11); Hartman, Columbus (13-15); Memorial Aud., L'ville (16-19).

Cloud Seven (tryout) Martha Scott)—Shubert, (15-18).

Happiest Millionaire (Walter Pidgeon)—Curran, S.F. (6-11); Lyceum, Mpls. (15-19).

Interlock (tryout) (Celeste Holm, Maximillian Schell, Rosemary Harris)—Playhouse, Wilmington (16-18).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (6-18).

Maybe Tuesday (tryout) Walnut, Philly (6-11); Shubert, Wash. (13-18) (Reviewed in VARIETY, Jan. 1, '58).

Middle of the Night (Edward G. Robinson)—National, Wash. (6-18, closes).

Most Happy Fella—Riviera, Det. (6-11); Hanna, Cleve. (13-18).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—Locust, Philly (6-11); Riviera, Det. (13-18).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (6-18).

No Time for Sergeants (N.Y. Co)—Mosque, Richmond (6-7); Center, Norfolk, Va. (8); Chapel Hill (N.C.) Memorial Aud. (10); Aycock Aud., Greensboro, N.C. (11-& 13); Ovens Aud., Charlotte, N.C. (14); Municipal Aud., Asheville, N.C. (16);

(Continued on page 288)

Vet Buff Correspondent No Buff For B'way Blues

By SIDNEY BURTON

Buffalo.

Well, shut my mouf and call me Siggie—Freud, that is.

D'y' know what, Doc? I just got back from a weekend of Broadway show-shopping and please, Doc, will you roll out the little old couch and get out your pad and pencil, 'Cause nobody, but nobody, knows the trouble I've seen.

Seems like the Big Stem showshops 're all bogged down with the weight of woe. The real Makropoulos Secret for successful play writers is out at last. Yes, get yourself a pappy or a mammy who are high on the happy water or hop—and it helps if one of 'em's a sex slob, too. Yep, grab yourself an unhappy childhood and you're in. And if my souped-up Southern accent is showin' don't blame Capote—it's by Brando out of Logan.

But let's get back to the gloom boys. Take Bill Inge, for instance. I bet the dark at the top of Bill's stairs was jes' shady 'till Kazan got hold of it. Now it's thick and black—with a heavy assist from the lighting department.

Bill's recollection makes the family a ripe gallery of old chromos. Pa was a rootin' tootin' maverick—like as if Don Murray maybe settled in Oklahoma when he left "Bus Stop." The old brown bottle's in there too and—oh, man—a little extra curricular haystacking when the old man was on the road. That's what made Bill's maw unhappy—and it made little Bill what you psychology fellers call insecure. An' Bill's Aunt Cora didn't help any—bein' a repressed wench who might maybe 've developed into a fairly acceptable nympho if she had had the chance. An' with Bill's sister "Reenie a-teeterin' on the edge of frigidity an' all—if you know what I mean. An' I bet you do. As for Mom, she was really quite a dish, or maybe it's just Teresa Wright that makes her seem that way. Anyhow, it's all real psycho exceptin' Bill can thank the family for making him sad like that, cause it's the kind of sadness that shore pays off at the ticket window.

Now if you want to see a guy who's really dismal, it's that young Tom Wolfe. Bet Tom never thought he'd be caught red-handed in bed with that Laura gal, and in front of all them people too, but that's what happened. Talk about unhappiness—listen, Doc, it's positively melancholy.

Tom's pappy was a gaudy gaffer—a double-horned old goat. Whiskey gave him the tantrum on his good days like when he was celebrating the days he was number one man in, the town houses—the ones that weren't homes, I mean.

Well, at least ma wasn't a lush or a hoppie. She got rid of her guilt complexes another way—by pinchin' pennies. But it seems like there weren't nobody decent in the whole passel of the family or among'st the boarders either. Maybe that's why Laura got Tom to bed so easy, but then things began to look up with Tom off to college and the wide world (before Cinerama that was) and all.

But if yo're hankerin' fer a real scowler, Doc, get a squint at that buddy-boy Gene O'Neill. He was one for the prompt book. With him everything was just one long slide into the gloom. Everyone in the whole danged O'Neill family was a little daft—even the maid. Ma was a junkie and was high on the poppy most of the time. Brother Jim was a boozer and a lowdown tramp.

And as for Paw, he was half miser and the rest alcohol—tight with money and tight with liquor, y'see. No wonder Gene ended up depressed. I see they had a "holiday matinee" New Years. Three hours of mixed up dialoge! Boy, what a way to spend a holiday. But if that's the way Gene wants it to be remembered, it's okay by me.

Jes' the same I'd like to say a word for the old man. Remember when he climbed up on that battered old trunk with the stagehands shakin' out the sea-blue sheets all round him and him shouting "The world is mine—the wealth of Monte Cristo"? Lemme tell you, Doc, he shore was top man in that there theatre.

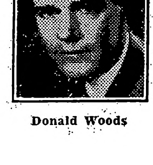
So, like I say, write it all down and analyze it fer me or me fer it. And if it ends up as a song cue, the lyrics might go something like this:

A tear for the Inges, the
Wolfes and O'Neills
Whose one or both parents
were horrible heels.
Despair was their diet—their
theme song, no hope
Cause Pappy or Mammy
craved whiskey or dope.
So—happier childhoods, chin
up and new deals
To all upcoming Inges, nd
Wolfes and O'Neills.

ACTING IS A BUSINESS

By DONALD WOODS

In 1933, a slug of a year, if you remember, my age was 19 (all right, prove it wasn't!) and I was fast becoming what was then known as a "hot" leading man in that now largely-defunct medium of culture, the winter stock company. Married and the proud papa of an eight-pound boy, I was not able to afford lounging around Broadway waiting for that vehicle uniquely suitable to my talents. I'd done leads in Salt Lake City, Memphis, Washington and I was then on a 20-week Toledo when I was the recipient of the following telegram:


Donald Woods

INDIANAPOLIS, IND.
JAN. 20, 1933

DONALD WOODS
GRANADA THEATRE
TOLEDO, OHIO

NEED LEADING MAN FOR STOCK SEASON HERE OPENING FEBRUARY 15 STOP IF INTERESTED WIRE ROCKBOTTOM, ENGLISH THEATRE, INDIANAPOLIS.

Being a fairly fresh-out-of-college English and Drama Major, not yet fully familiar with show business terminology, I wired back the essential point, but I addressed the wire to:

"WHAT IS SALARY?"
MR. ROCKBOTTOM
ENGLISH THEATRE
INDIANAPOLIS, IND.

Now, I didn't think it was *that* funny, but when the Indianapolis manager got over his seizure of hysterics, he *gave* me the $50 more per week I was asking and proceeded to make me earn it by assigning me such odd little jobs each week as "King Magnus" in "The Apple Cart," Phil Merrivale's part in "Death Takes A Holiday" and some 30 other long parts in 30 consecutive weeks.

It wasn't until the season was over that he told me that he would have been glad to give me $100 more per week instead of $50, if I'd been smart enough to ask for it!

This was about the time I began to realize that an actor must *also* be a business man. Like every business man, he has something to sell. Before the shoe salesman sells a pair of shoes, he usually has to sell himself first. Before the actor sells his ability to act, *he* usually has to sell himself first. After all, a big part of himself goes into every part or character he plays.

To sell both of these things for the right price, the actor must know what they worth to the buyer. If he steadily improves the product, it should be worth more. As the "brand name" becomes more well known, it should be worth more.

Now, if you have read this far, you know I'm not talking about the big freelance or long-term contract star. Nor am I talking about the younger actor just starting out. I refer here to that considerable segment of actors classified as "featured players." Anyway, they're fairly well known and established on stage, screen or television.

If you fall in that category, you may say, "Wait a minute! What about my agent?" All right, what about him? It's still up to *you.*" As a business man-actor, I want to know things like the capacity and price scale of the house, the break-even point, overhead and average grosses in the past. If it's a job on screen, television or radio I try to find out what the budget will stand for my job, and then decide in my own mind if I am worth that much to the producer before I ask for it. It's a good idea also to take into consideration that *other* actor who has replaced you occasionally, or whom *you* may have replaced. Is *he* up for this job? Has he worked lately. Will he cut his salary to get it? These "*business*" values you must weigh.

"Well, how about daytime serials?" you ask. "Do you think it's good business practice to be seen in them?" My answer , "Why not?" Here's a short scene between two pretty well known lads who met Cromwell's a few weeks ago. The dialog went something like this:

AL: A daytime serial! You're kidding? You mean you're doing a soap?

WALT: Sure. Why not?

AL: It'll ruin you, that's why no! It'll lower y salary, jeopardize your whole career!

WALT: I don't think it'll do me any harm.

AL. Well, I wouldn't be caught dead working one of those five-a-week grinds . Oh, by the way, Walt, I'm a little short. Could you lend me $10 until next week?

Now who was the smart business man here? I'd say "Walt" just doesn't know that many of our most talented people are doing daytime serials right now. Almost every actor who has worked on a show I do myself called "Hotel Cosmopolitan" has been seen in a lead or an important part on Broadway or in television, and will be seen again. The daytime serial keeps an actor "*in business!*"

Commercials—They Are!

"Well," you ask, "what about commercials? Do you think *they* advance an actor's career?" And I say "Yes, if the actor uses good business judgment in doing them."

I don't advocate doing the saturation commercial with no identification except your face. But the occasional dignified commercial for a good product and with mention of your name can be lucrative and good publicity as well. The fable that the well known actor doing a commercial immediately loses his value as a dramatic actor has been exploded. In my own case The Theatre Guild engaged me for the lead on the U. S. Steel Hour opposite Julie Harris in its production of "Wind From The South" while I was still "hosting" 52 weeks of Damon Runyon Theatre for Budweiser.

Three years ago I came to New York from Hollywood. My purpose: to find a part in a good play on Broadway. Now I can afford to stay here and wait for it. In 1933, I couldn't. In three years I have turned down three plays that turned out to be failures and lost one that was a hit. But these were calculated business risks.

Ray Bramley, one of tv's busiest actors today, once advised me, (when I questioned him about taking a small part in a good show) so I would advise *you:* Ray said, "You're an actor, aren't you? Then *ACT!*"

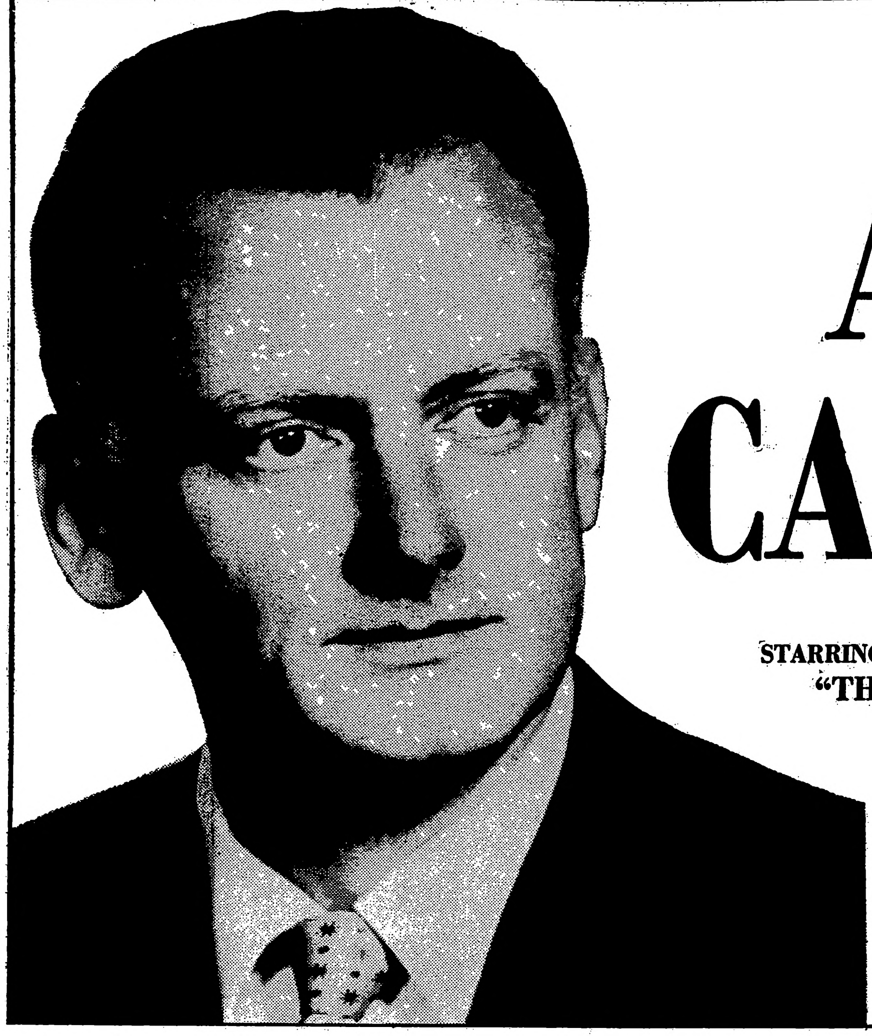
Yes, I think I am going to find that Broadway play soon, not only because I think I know my business as an actor, but also because I know my *acting* as a *business.*

REPERTORY PLAYHOUSE OPENING IN ST. LOUIS

St. Louis.

The Repertory Playhouse, a new professional venture, is slated to open Jan. 21 in Clayton, in suburban St. Louis, with a permanent company of New York players in hit Broadway plays. Alexander White, New York producer and guiding light of the project, says the theatre is to be financed locally and will present "in-the-round" productions in a remodeled auto agency in Clayton.

About 10 shows will be produced during the first season for runs of two weeks each, with eight performances a week including a Sunday students' matinee at reduced prices. White has launched similar theatres in Indianapolis, Cincinnati and Tuscon and is now rounding up a cast of 10 New York actors and actresses.



ART CARNEY

STARRING WITH SIOBHAN McKENNA in
"THE ROPE DANCERS"
CORT THEATRE

PERSONAL MANAGEMENT
WILLIAM McCAFFREY

Congratulations from

"NEW GIRL IN TOWN"

46 ST. THEATRE
New York

"WEST SIDE STORY"

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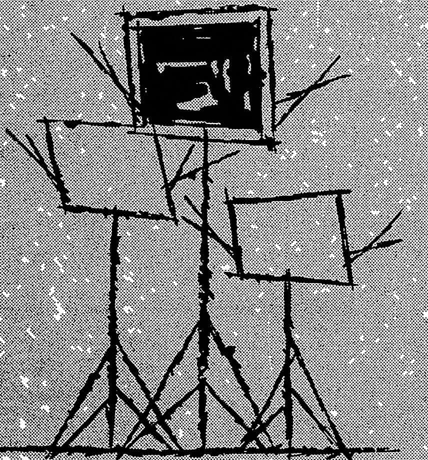

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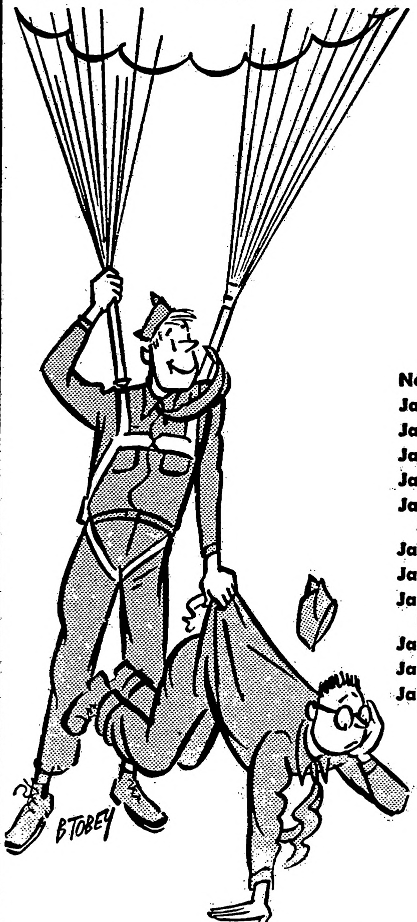

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Jan. 11 & 13—Greensboro, N.C.—Aycock Auditorium
Jan. 14 & 15—Charlotte, N.C.—Ovens Auditorium
Jan. 16—Asheville, N.C.—Municipal Auditorium
Jan. 17 & 18—Columbia, S. C. Columbia Township Auditorium
Jan. 19—Augusta, Ga.—Bell Auditorium
Jan. 20—Savannah, Ga.—Municipal Auditorium
Jan. 22–25—Atlanta, Ga.—Tower Theatre
Jan. 27—Knoxville, Tenn.—Alumni Mem. Aud., U. of Tenn.
Jan. 28 & 29—Nashville, Tenn. Tennessee Theatr
Jan. 30—Tuscaloosa, Ala.—H.S. Auditorium
Jan. 31, Feb. 1—Birmingham, Ala.—Temple Theatre
Feb. 3—Thomasville, Ga.—Municipal Auditorium
Feb. 4—Jacksonville, Fla.—Florida Theatre
Feb. 5—Orlando, Fla.—Municipal Auditorium
Feb. 6—Daytona Beach, Fla.—Peabody Auditorium
Feb. 7, 8 & 9—Miami, Fla.—Dade County Auditorium

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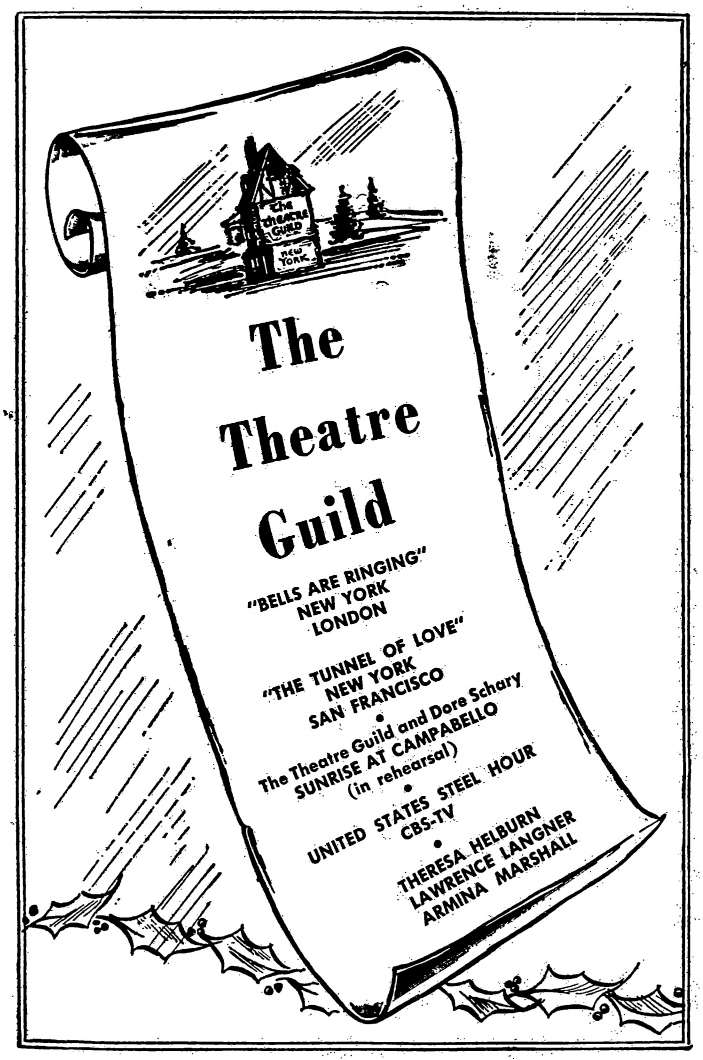

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Season's Greetings

TO ALL MY FRIENDS IN ENGLAND
AND AMERICA

HERMIONE GINGOLD

THEATRE CORP.
OF AMERICA

Theatre In Pictures

By GEORGE FREEDLEY

George Freedley

The Chinese have a proverb not invented by Confucius, or so they tell me, that states categorically that one picture is worth a hundred or a thousand words of explanation. Our popular magazines certainly subscribe to that theory and several have built their reputation on it. Increasing costs of labor and manufacturing processes have reduced the number of illustrations in American theatre books and if lots of them are included the book is priced right out of the book-buyers market unless the book is so basically important and needed that even $17.50 seems a small price to pay. I am referring to "World Scene Design Since 1935" (Theatre Arts Books) and even that price would not be possible if the book had not been assembled in Belgium and manufactured there. Otherwise the price might have been $117.50 instead. We have to pay to maintain our high living standards.

This naturally leads into a section on books built in Britain no matter which American publisher's name appeared on the title page. The British public here curse the costs but they have no idea what their American brethren have to bear. One of the finest of these is "A Picture History of The British Theatre" by Raymond Mander and Joe Mitchenson (Macmillan; not yet published). It is a badly needed book which is why it is included even if not available here except in book shops handling British importations.

Other British (in origin) books are W. Bridges-Adams' "The Irresistible Theatre" (World) which covers the British stage from the 11th Century through the Restoration in the 17th Century; the Mander & Mitchenson "Theatrical Companion to Noel Coward" (Macmillan) and particularly "Shakespeare at the Old Vic" by Roger Wood and Audrey Williamson (Macmillan).

Two of the fine Theatre World Monographs, published in London by Rockliff, were on the Macmillan list. These profusely illustrated books about living actors are "Margaret Rutherford" by Eric Keown and "Emlyn Williams" by Richard Findlater.

France

France, except in the earlier mention of the book on scene design, is not particularly well represented except by Bettina Leibowitz's "Louis Jouvet, Man of The Theatre" (Columbia Univ. Press), Maurice Goudeket's "Close to Colette" (Farrar, Straus & Cudahy) and Noel Oxenhandler's "Scandal And Parade" (Rutgers Univ. Press) which has brilliant illustrative material of France's literary and theatrical genius, Jean Cocteau.

Dance and ballet usually bring out beautiful and expensive volumes of pictures but 1957 was not particularly productive. There were Hugh Fisher's finely pictorial "The Sadler's Wells Theatre Ballet" (Pitman), also his "Margot Fonteyn" (Macmillan) as well as Carl Swinson's "Six Dancers of Sadler's Wells" (Macmillan) and his "Sveltana Beriosova" (Macmillan).

In the purely American field there are Laura Zinner's "Costuming for the Modern Stage" (Univ. of Illinois Press); although actually published in 1956, there was not enough notice taken of Vern Adix's excellent "Theatre Scenecraft" (Children's Theatre Press); William Cahn's "The Laugh Makers" (Putnam), which covers all theatrical entertainment in comedy; and, particularly, Daniel Blum's 13th edition of his invaluable "Theatre World," 1956-57 (Greenberg).

These are the outstanding pictorial theatre books of the year.

Larry PARKS and Betty GARRETT

"Those driven to the view that American entertainment must be noisy and aggressive will find a revelation at Manchester Hippodrome this week. Nothing could be further from the 40 minutes of delight given by a husband and wife team with most welcome transatlantic qualities. Larry Parks, dark and genial, and Betty Garrett, fair, slender and vivacious, give us familiar enough spots of banter, song and dance—but all with polish and finesse only too rarely seen on British halls to-day." — Derek Flude, *Evening Chron.*

"If you appreciate American professionalism in any of its forms, go and have a look at Larry Parks and Betty Garrett. I cannot imagine anyone not feeling more kindly disposed towards the world after watching them. Incidentally, Miss Garrett must be one of the rarest beings in show business—a pretty woman who is also genuinely funny." — D. C., *Evening News.*

Show on Broadway

Fun and Magic

Shepard Traube presentation of two-act, two-performer novelty show. Stars Cornelia Otis Skinner, Fred Keating; assistant, Pepi Gomez; pianist, Theodore Saidenberg. At Shubert Theatre, N.Y., Dec. 29, '57; $4.60 top ($5.75 opening).

In a one-night stand at the Phoenix Theatre two years ago, monologist Cornelia Otis Skinner and magician Fred Keating presented their joint show, "Characters and Chicanery." While trouping the hinterland in the interim, they have shortened the tag to "Fun and Magic," provided Keating with an assistant, and added a pianist for some very incidental music. The show with the truncated title has now opened at the Shubert Theatre and will continue for a limited engagement at the adjacent John Golden.

The ingredients are much the same as those that have comprised the Skinner and Keating repertories for a number of years, whether the principals were operating jointly or solo, and the potential audience would seem to consist chiefly of those not yet initiated into the mysteries of Skinner-Keating illusions, or of cultists of one or the other or both.

For the record, it can be said that Miss Skinner still has one of the world's most charming smiles and that her eyes flash as infectiously as ever. Her stock-in-trade items are still acute, and the sundry American ladies in Paris, the garrulous summer guest at a New England hotel, the lady from Nebraska about to be presented at the court of St. James's, the pathetic Boston school teacher, are people rather than just so many characters. And Miss Skinner's midwestern " " can still stop a show.

Keating's easy dry patter serves as an amusing running commentary as he bridges the gaps between his tricks and Miss Skinner's. In fact, opening at the Shubert Theatre seems to have been unwise, for it is scarcely the house for throwaway humor, and Keating isn't really to blame that some of his drolleries disappeared into various crannies of the large premises. The Golden is smaller and should better suit the duo's intime approach.

Keating's facility for making a live canary disappear before the eye, cage and all, is still one of his best bits. He has now coached Miss Skinner in pieces of prestidigitation, so that she produces a rabbit out of nowhere with the best of them, but for all her persuasive graciousness, Miss Skinner has not yet induced Keating to attempt one of her impersonations.

Charm and legerdemain don't make a bad team, and in their respective fashions, Keating and Miss Skinner are experts. For senior theatregoers, the only elusive illusion is that of the first time.

Geor.

SHOWS ON BROADWAY

Broadway legit grosses for last week, omitted from this special issue because of the early deadline, will be included in next week's regular summary of Main Stem business. However, except for the exclusion of the current grosses statistical data (explained in the legend below) as of last Saturday (4), is included below. The top prices, incidentally, refers to the regular scale, New Year's Eve scales are unmentioned here.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars.

Auntie Mame, Broadhurst (C) (56th wk; 437 p) ($6.90; 1,214; $46,500) (Rosalind Russell).

Bells Are Ringing, Shubert (MC) (58th wk; 460 p) ($8.05; 1,453; $58,101) (Judy Holliday).

Cave Dwellers, Bijou (C) (11th wk; 89 p) ($5.75-$6.25); 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris).

Compulsion, Ambassador (D) (11th wk; 84 p) ($5.75-$6.90; 1,155; $36,200) (Roddy McDowell, Dean Stockwell).

Dark at the Top of the Stairs, Music Box (D) (5th wk; 36 p) ($5.75-$6.90; 1,010; $33,000).

Fair Game, Longacre (C) (9th wk; 73 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene).

Jamaica, Imperial (MC) (10th wk; 76 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban).

Li'l Abner, St. James (MC) (60th wk; 476 p) ($8.05; 1,615; $58,100).

Long Day's Journey Into Night, Hayes (D) (53d wk; 318 p) ($6.90; 1,039; $30,000) (Frederic March, Florence Eldridge).

Look Back in Anger, Lyceum (D) (14th wk; 111 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh).

Look Homeward, Angel, Barrymore (D) (6th wk; 44 p) $6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith).

Miss Isobel, Royale (D) (2d wk; 13 p) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth).

Music Man, Majestic (MC) (3d wk; 20 p) ($8.05; 1,626; $69,989).

My Fair Lady, Hellinger (MC) (95th wk; 755 p) ($8.05; 1,551; $67,696) (Edward Mulhare, Julie Andrews).

New Girl in Town (46th St. (MD) (34th wk; 271 p) ($8.60-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter).

Nude With Violin, Belasco (C) (8th wk; 55 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward).

Romanoff and Juliet, Plymouth (C) (13th wk; 100 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov).

Rope Dancers, Cort (D) (7th wk; 53 p) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney).

Time Remembered, Morosco (C) (8th wk; 63 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg).

Tunnel of Love, National (C) (45th wk; 361 p) ($5.75; 1,162; $33,000) (Tom Ewell).

Visit to a Small Planet, Booth (C) (48th wk; 380 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard).

West Side Story, Winter Garden (MD) (15th wk; 116 p) ($8.05; 1,404; $63,203).

Closed Last Week

Country Wife, Miller's (C) (6th wk; 45 p) ($5.75-$6.90; 946; $28,000) (Julie Harris, Laurence Harvey, Pamela Brown). Closed last Saturday (4).

Makropolous Secret, Phoenix (D) ($4.60; 1,150; $29,392) (Eileen Herlie). Racked up a four-week run as of Dec. 29 and gave its closing performance New Year's Eve for a total of 33 performances and four previews.

OFF-BROADWAY SHOWS

Brothers Karamazov, Gate (12-6-57.

Clerambard, Rooftop (11-7-57).

In Good King Charles' Golden Days, Downtown (1-24-57).

Julius Caesar, Shakespearwright (10-23-57).

Pale Horse, Jan Hus (12-9-57).

Palm Tree in Rose Garden Cricket (11-26-57).

Simply Heavenly, Sullivan St. Playhouse (11-8-57).

Threepenny Opera, de Lys (9-25-57).

Tobias of the Angel, Theatre East (1-2-58).

Touring Shows

Continued from page 271

Township Aud., Columbia, S.C. (17-18); Aud., Augusta, Ga. (19).

No Time for Sergeants (2d Co.)—Hanna, Cleve. (6-11); Nixon, Pitt (13-18).

Oh Captain (tryout)—Shubert, Philly (11-18).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—U. of Vermont, Burlington (12); Kleinhans Music Hall (13); Central H.S., Syracuse (14); Eastman, Rochester (15); Rensslear Polytechnic Institute (16); Symphony Hall, Boston (17-18).

Separate Tables (Eric Portman, dine Page)—Hartford, L.A. (6-11); stone, Chi (15-18).

Sunrise at Campobello (tryout) (Ralph Bellamy)—Colonial, Boston (6-11); Forrest, Philly (13-18) (Reviewed in VARIETY, Jan. 1, '58).

Two for the Seesaw (tryout) (Henry Fonda)—Forrest, Philly (6-11, moves to N.Y.) (Reviewed in VARIETY, Dec. 11, '57).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Nixon, Pitt (6-11); Shubert, Det. (13-18).

Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Shubert, New Haven (6-11); Colonial, Boston (13-18).

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OBITUARIES

ALFRED H. HEAD

Alfred Harris Head, former drama critic and legit pressagent, died Dec. 26 in New York. He was legit reviewer for the old N. Y. Herald for six years prior to its merger with The Tribune.

He left the Tribune in 1920 and went to work for legit producer David Belasco as a pressagent. He was later associated with the Theatre Guild and other producers.

His wife survives.

KAETHE DORSCH

Kaethe Dorsch, 67, veteran film and legit actress, died Dec. 27 in Vienna. A native of Nurenburg, Germany, she starred on the German language stage and later became a member of the Vienna Burg Theatre.

Her last role was in "Maria Stuart" at the Burg Theatre a few days before her death. She also was seen in several films.

WILL G. DORBANDT

Will G. Dorbandt, 68, retired theatre owner, died in Athens, Tex., Dec. 26 after a heart attack. He opened the first film theatre, the Dixie, in Athens in 1912 and later opened the Lbierty there. He retired in 1950 when the theatres were sold.

Survivors include his wife, son, daughter, brother and three sisters.

Fred H. Dieterichs, 86, former clarinet soloist with the Philadelphia Orchestra, died Dec. 25 in New Britain, Pa. Two sons and two brothers survive.

Sir Randle Holme, 93, a director of RKO Radio Pictures since the company's formation in 1930 and also its legal adviser, died Dec. 23 in London.

Norman Myers, 55, a salesman with Rank Film Distributors since 1937, died Dec. 20 in London.

John P. Stohrer, longtime organist and pianist, died recently in Concord, N. H.

Albert C. Hooper, 60, former orchestra leader, died Dec. 22 in Burlington, Vt.

Mother, 60, of film actress Ann Nigel, died Dec. 27 in Hollywood.

In Loving Memory

CHARLES V. YATES

January 9, 1955

REGGIE, HARRIET, STEVE, JACK

Harry Von Tilzer

His Brother
HAROLD

In Memoriam

1957

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JAMES TROUP
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ASSOCIATION OF THEATICAL PRESS AGENTS AND MANAGERS

MARRIAGES

Carlene King Johnson to Lawrence H. Drake, Rutland, Vt., Dec. 21. Bride was Miss United States in 1956.

Joanne Feldscher to Charles Stern, San Mateo, Cal.. Dec. 29. Bride's an ad exec; he's a Frisco bandleader and deejay.

BIRTHS

Mr. and Mrs. Marvin Pfeffer, son, San Antonio, Dec. 21. Father is transmitter engineer with KITE in that city.

Drift & Despondency

Continued from page 7

mandments" goes 221 minutes, "Giant" 195 and "80 Days" 175. All for a mammoth payoff. The film-colony at the early part of the year was convinced that the roadshow hard-ticket approach was the one to be taken for the b.o. gold. It wasn't that simple a formula.

"Raintree County" was delivered by Metro at a cost of over $5,000,000, for 187 minutes of negative. Full returns aren't in as yet but M-G, because of the disappointing b.o. performance of the Civil War epic decided to cut about 20 minutes and switch to continuous run in some locations.

Some wariness set in re the general thought about roadshowing. Indeed, Columbia, launching its "Bridge on the River Quai," hedged via a flexible policy calling for two-a-day at the start but with no longterm decisions.

Bitterly memorable was 1957 to the many who lose their jobs. Warners axed its entire art department and pink-slipped six publicists. Paramount took similar action on a lesser scale, as did Universal. Near panic hit the industry and is riding over into 1958. There's fear of further dismissals at just about all companies.

Is this kind of mess justified? Some company execs argue yes, the unions say no. The labor organizations in the course of their campaign against the firings made extensive use of the companies' own financial statements, including:

Warner Bros., net profit of $3,415,000 for its fiscal year, for a rise of 63%; 20th-Fox 39-week net goes to $5,623,000, topping the profit for the comparable period of 1956 by 43%; Paramount nets $4,237,000 for nine months, up 10%; United Artists nets $2,363,000 in nine months, representing a gain over 1956.

Film Reviews

Continued from page 48

The Brain From Planet Arous

evil, scientifically-advanced "brain" from another planet which comes to earth, overpowers scientist John Agar, then enters his body to continue with his (the "brain's") plan to conquer the universe. Friends, especially romantic interest Joyce Meadows, notice new strange behavior, but are at a loss to understand it—until another "brain" from the same planet, a good one this time, arrives on earth and tips Miss Meadows to the one way the other "brain" can be overpowered and killed (blow to one particular part of his noggin anatomy). This subsequently happens and Agar returns to normalcy and Miss Meadows.

Agar turns in a competent performance in lead role, and Miss Meadows is okay as femme interest. Other portrayals are stock, as are majority of the technical credits.

Direction of Nathan Hertz keeps things on the move, and camera work of Jacques Marquette (who also produced for a good credit) is effective. *Neal.*

Nathalie
(FRENCH)

Paris.

Gaumont release of SNEG-Internationale-Electra production. Stars Martine Carol; features Michel Piccoli, Philippe Clay, Lise Delamare, Misha Auer, Aime Clariond, Louis Seigner, Armande Navarre, Jacques Dufilho. Directed by Christian-Jaque. Screenplay, Pierre Apesteguy, Jean Ferry, Jacques Emmanuel; dialog, Henri Jeanson; camera, Robert Le Febvre; editor, Jacques Desagneaux. At Colisee, Paris. Running time, **100 MINS.**

Nathalie	Martine Carol
Franck	Michel Piccoli
Coco	Philippe Clay
Cyril	Misha Auer
Count	Aime Clariond
Pippart	Louis Seigner
Friend	Armande Navarre
Valet	Jacques Dufilho

This is a light-veined whodunit with a saucy model outsmarting the coppers all the way, and finally with the model getting the young police inspector who always wanted to quit the force anyway. Direction is rapid and bowls this along for a fair entry for this type of pic. It has movement, cleverness and some name value in Martine Carol for probable good chances in Yank foreign houses as well as general entertainment values for more general possibilities.

Miss Carol is properly scatterbrained, but with enough method to her madness to confound police and crooks alike. Some of her comedy timing misses, but she is ably assisted by Philippe Clay's humorously menacing killer, Michel Piccoli's engaging policeman, and Misha Auer's shrewd playing.

Director Christian-Jacque has kept this moving to gloss over some obvious plot discrepencies which are not so important in this type of pic. Film has good technical credits and fine production values, plus a sense of style which makes it above the-run-of-the-mill entries in this genre of sophisticated cops and robbers doings. *Mosk.*

Blue Murder at St. Trinian'.
(BRITISH)

Zany slapstick farce with typical British appeal, unlikely to rouse other audiences to over-much enthusiasm.

London.

British Lion release of a Sidney Gilliat-Frank Launder production. Stars Terry-Thomas, George Cole, Joyce Grenfell, with Alastair Sim and Sabrina as guest stars. Directed by Frank Launder. Screenplay by Launder, Val Valentine and Sidney Gilliat; inspired by drawings of Ronald Searle; camera, Gerald Gibbs; editor, Geoffrey Foot; music, Malcolm Arnold. At Gaumont, London. Running time, **86 MINS.**

Romney	Terry-Thomas
Flash Harry	George Cole
Sgt. Gates	Joyce Grenfell
Miss Fritton	Alastair Sim
Virginia	Sabrina
Joe Mangan	Lionel Jeffries
Italian Police Inspector	Ferdy Mayne
Superintendent	Lloyd Lambie
Major	Thorley Walters
Captain	Cyril Chamberlain
Dame Maud Hackshaw	Judith Furse
Bassett	Richard Wattis
Prince Bruno	Guido Lorraine
Myrna	Lisa Gastoni
Cynthia	Jose Read
Bridget	Dilys Laye

Launder and Gilliat took a chance when, in "The Belles of St. Trinian's," they decided to try and bring the "awful schoolgirls" of Ronald Searle's cartoons to screen life. The novelty made the film a click in Britain, but in this follow-up, the gag wears a bit thin. That is not to deny that the pic packs quite a lot of yocks. But the humor now is a bit obvious and the string of slapstick situations pinned on to a thin, yet complicated, story line do not add up to a very satisfactory comedy film.

There are all the obvious gags, with the schoolgirls behaving like little fiends. But the story, if such it can be called, opens with St. Trinian's in a state of siege. The school is without a headmistress (Miss Fritton, played by Alestair Sim) is in jail and pending the arrival of a new headmistress, the police and the army have been called out to keep order.

The scene shifts to Europe. By cheating, the girls have won an Unesco essay contest with first prize a coach trip to Rome. The girls are anxious to go in order that one of them should be married off to Prince Bruno of Italy. Further complications are caused by one of the girls' fathers pulling off a diamond robbery. To get him out of the country he poses as the headmistress of St. Trinian's and goes off on the trip as chaperone.

Trip enables the girls to swing Mozart at a Vienna music festival and to become involved in a crazy water polo match with the jewels secreted in the ball. It also enables Leslie Jeffreys to pose as a woman, Joyce Grenfell to pose as an interpreter though actually a policewoman and Terry-Thomas to steal the film as a shady boss of the coach firm.

The older girls of St. Trinian's are easy on the eye but it seems stupid wasting Lisa Gastoni on this sort of tripe. There is also rather too much of George Cole as a young shyster and certainly too much of Miss Grenfell, whose coyness is fine in small doses.

There are a number of good lines and situations. But the whole affair is too contrived and lacking in subtlety to register solidly. Sabrina, Britain's much-boosted queen of the bosom cult, is dragged in as a guest artist in an unnecessary scene which fortunately does not overstrain her limited histrionic ability. *Rich.*

Blood of Dracula

Okay horror film for lowercasing as packaged with "I Was a Teenage Frankenstein."

Hollywood, Dec. 20.

American-International release of Herman Cohen production. Stars Sandra Harrison, Louise Lewis, Gail Ganley, Jerry Blaine; features Heather Ames, Malcolm Atterbury, Mary Adams, Thomas B. Henry. Directed by Herbert L. Strock. Story-screenplay, Ralph Thornton; camera, Monroe Askins; editor, Robert Moore; music, Paul Dunlap. Previewed Dec. 18, '57. Running time, **68 MINS.**

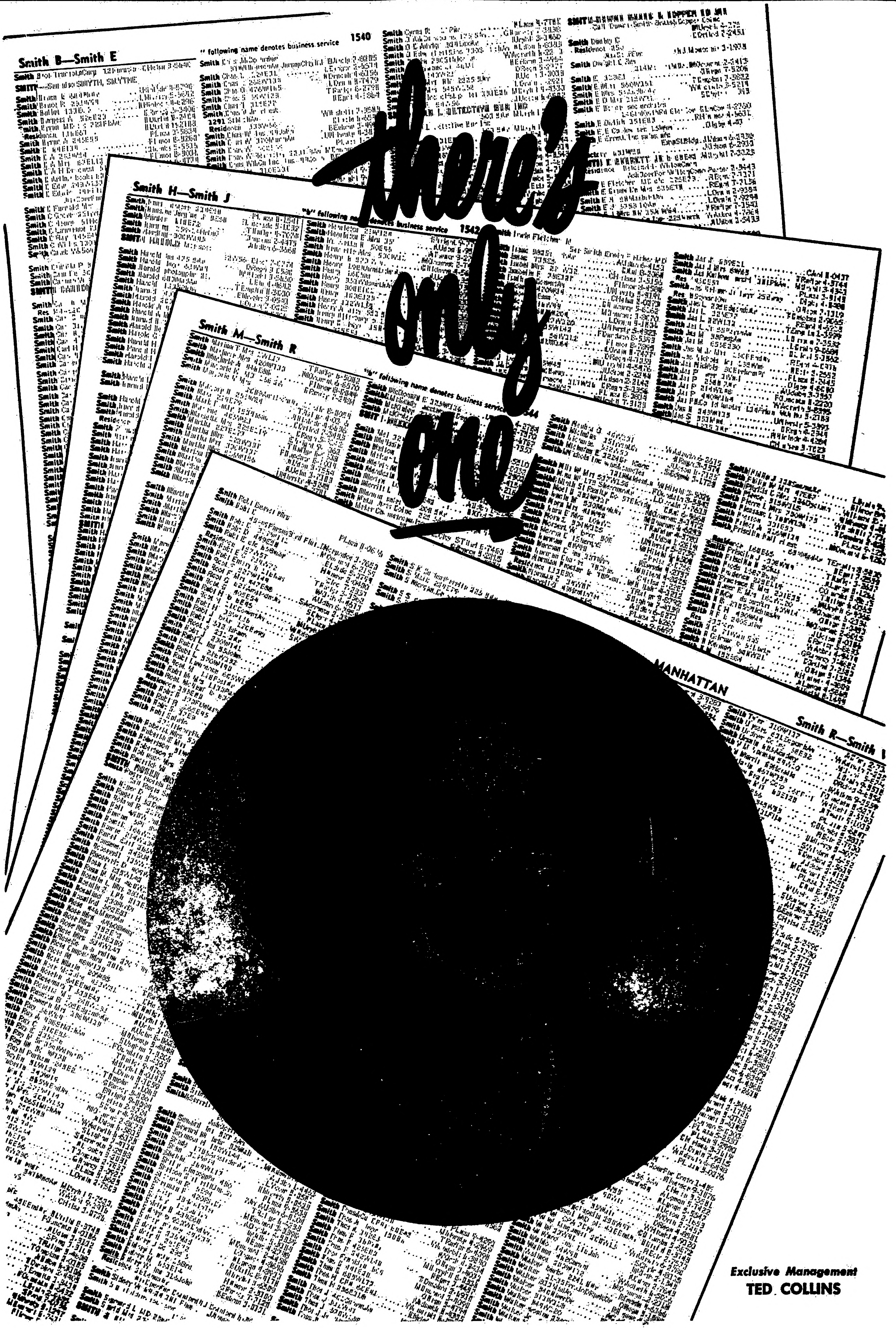
Nancy Perkins	Sandra Harrison
Miss Branding	Louise Lewis
Myra	Gail Ganley
Tab	Jerry Blaine
Nola	Heather Ames
Lt. Dunlap	Malcolm Atterbury
Mrs. Thorndyke	Mary Adams
Mr. Perkins	Thomas B. Henry
Eddie	Don Devlin
Mrs. Perkins	Jeanne Dean
Sgt. Stewart	Richard Devon
Mike	Paul Maxwell
Stanley Mather	Carlyle Mitchell
Terry	Shirley De Lancey
Glenn	Michael Hall

"Blood of Dracula" picks up the familiar vampire theme for a suitable offering in the horror field. Slow in takeoff, film nevertheless packs enough interest to salve its intended audience and holds to a logical climax.

Produced by Herman Cohen for lower-bracketing with his "I Was a Teenage Frankenstein," Ralph Thornton script unfolds in a girls school, where Sandra Harrison is enrolled by her father following death of her mother. Embittered by his early marriage to another woman, Sandra comes under the influence of the chemistry teacher, Louise Lewis, who is experimenting in strange powers made possible by a centuries'-old amulet from the Carpathians, home of the vampires. Completely under teacher's spell, young femme commits a fiendish murder she does not remember, and later commits two more, when she turns into a bestial killer with flaming fangs. Realizing her condition, she begs teacher to release her, and when latter refuses chokes her to death, meeting her own violent end by impalement on a huge spike.

Herbert L. Strock directs with a sure hand and draws okay performances from his entire cast. Miss Harrison is fully up to demands of her role, Miss Lewis credibly portrays chemistry teacher willing to do anything to reach her objective and Gail Ganley does well by another student role. Jerry Blaine, one of the victims, is in for a tuneful song number, "Puppy Love," handled effectively, and other parts are satisfactorily undertaken by Heather Ames, a victim; Mary Adams, head of the school; and Malcolm Atterbury, homicide lieutenant.

Technical credits are competently executed, headed by Monroe Askins' photography and Robert Moore's editing. *Whit.*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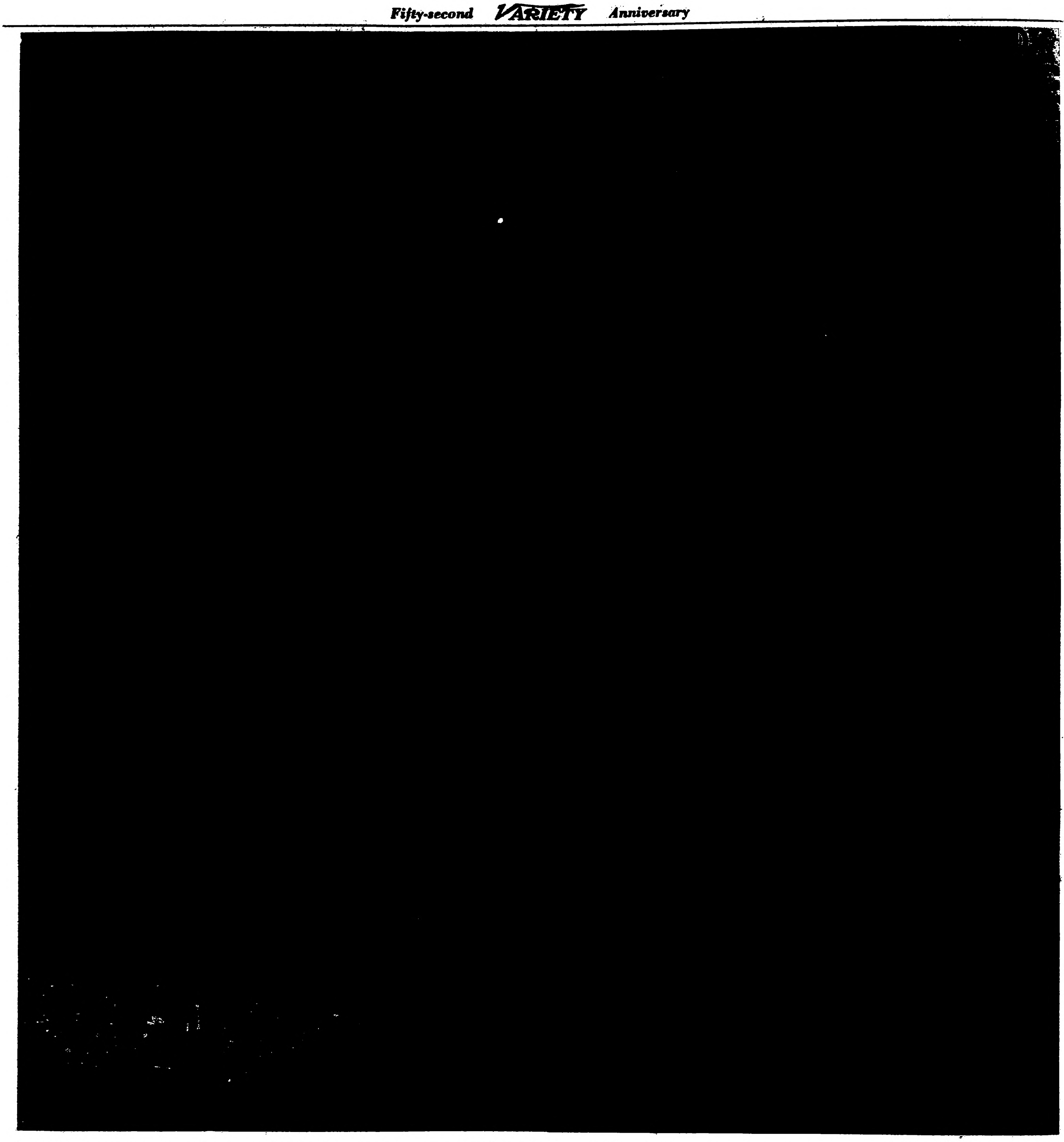

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AND ON, AND ON, AND ON.

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VARIETY

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FILM HOUSES WITH 'LIVE' SELL

Austria Exports Franz Josef Schmaltz In Sentimental 'Vienna on Parade'

By ROBERT J. LANDRY

America's concert platforms and arenas nowadays delight in groups imported from overseas which are able to supply these boxoffice come-ons: (a) a numerous personnel, since soloists are hard-sell, (b) colorful native attire, and (c) recognizable sentimental appeal. In the case of "Vienna on Parade" which opened Friday (10) at Carnegie Hall, N. Y., an American concert showman, Andre Mertens of Columbia Management, went to Austria several times during the past 15 months to organize, negotiate, rehearse and ready this invasion of triple-distilled schmalz.

The company of 68 includes a military band, in obviously brand-new baby blue uniforms, two Viennese sopranos (blondes, naturally) a tenor, a zither soloist, an instrumental quartet and a cluster of pink-cheeked singing and dancing boys and girls from the Grinzing hills outside Vienna. The resultant entertainment is lively with marches and waltzes, operetta, folklore, peasant costuming, a samping of "Merry Widow" type theatricality, of matinee idol leading men, and stylized soubretting from yesteryear.

It is a conscious purpose of the Austrian government and people to restore the vaunted gaiety of

(Continued on page 24)

Film Story Ed, Once Trade Hero, Faces Extinction

Rise of the independent producers and the recent accent on the "big" properties is seeing a decline of what once used to be one of the most vital spots in any film company—the story departments.

Latest company to bow to the new conditions is Paramount, which has pinkslipped Allan Jackson, its story editor for 14 years. He ankles his job as of Feb. 1. His exit dramatizes the speed with which things change nowadays.

Early in 1957, he was offered the job as story editor at CBS. Paramount begged him to stay and doubled his salary. Jackson agreed. On the day before New Year's he received his notice.

Department isn't being eliminated however. John Rearick is taking over.

This in effect leaves only two story departments functioning fully in New York—at 20th-Fox and Metro. Latter has Olin Clark under contract. At 20th, Henry Klinger functions as associate story editor under Joseph Moskowitz who's in

(Continued on page 22)

Red-Faced Barricades

Paris, Jan. 14.

Pathe Productions of Paris had to reprint its New Year greeting cards which included a still from "Les Miserables," made in East Berlin on co-production. On close study it revealed a placard on the barricades of the 1848 French rebels reading *"Property Thievery."*

It was not felt that this was the ideal note to strike.

Seattle Talks 'World's Fair'; In Advance, Blueprinting Concert Hall, Li'l Theatre

Seattle, Jan. 14.

While city fathers here and elsewhere in the state are still mulling over the World Fair committee's raising of necessary dough to put on a fair from $15 million to $47 million dollars, the Seattle Civic Center committee has okayed immediate building projects to cost $3,500,000.

Of that amount $2 million will be used to build a 3,000-seat concert hall within the shell of the present Civic Auditorium and $1,500,000 for a separate "little theatre," seating 1,000.

The Civic Center committee is working closely with the World Fair group. Each segment has $7,500,000 to work with—the local committee for creating a center with concert hall, theatre and recreation facilities; the state group for acquiring land and construction in the same area for a proposed world's fair in 1961-62. Originally it was thought the combined $15 million could set up the fair, but a recent report from the committee set the price at $47 million for a fair to measure up to previous projects of like nature.

BIG BIZ BACKING NEW VAUDE ERA?

By JOE COHEN

The commercial firm sponsoring television shows may yet bring back vaudeville. Nothing else has been able to.

Industrial shows are virtually set to make their appearances in theatres. Variety packages touring under auspices of commercial firms are being studied for inclusion as regular stageshows in picture houses. The first such venture is being readied by Phillip Morris cigarettes which is rehearsing a hillbilly unit to play houses in the south and southwest.

Commercial sell in theatres is actually not new. In many theatres throughout the country, exhibitors have been pitching from the screen. Jam Handy and other film manufactuers produce celluloid plugging trademark products. However, this will be the first "live" unit to play under money admission in filmeries. (Guy Lombardo did a sales coupon tour 20

(Continued on page 24)

RUSSIANS' OWN SPUTNIK FILM DUE IN STATES

A five-reel documentary tracing the preparation and launching of Sputnik II, the rocket that carried the dog aloft and is still orbiting around the earth, will be imported into the States from Russia at the end of this month.

According to Nicholas Napoli, head of Artkino, the Soviet film agents in this country, the film is in black-and-white and has not yet been released in Russia. It carries an English narration recorded in Moscow.

Also due for release by Artkino is a science-fiction color film, "Road to the Stars," which envisages methods of future space travel based on concepts evolved by Russian scientists. Subject also runs for five reels and has a story line to it.

To date, the Russians have made

(Continued on page 69)

Selznick Defends Downtown Prices In Nabe Booking of 'Farewell To Arms'

Measured Hysteria

Producer David O. Selznick, on being asked about "panic" in the motion picture industry, said panic wasn't warranted, but added:

"If they (the film people) weren't frightened, they'd be awfully foolish."

Also going the rounds in Manhattan film circles is this quip: "We're cutting to the bone; in fact, below operating efficiency."

Creeping inflation in the nation, plus widening pockets of unemployment, throws the spotlight of discussion anew on the question of prevailing film theatre admission scales and the question of how much Joe Public is willing to spend for a ticket when he has the "out" of television entertainment, which costs only electricity and pauses for sell.

Admissions looms large at a time when the industry is trying to lure back to the boxoffice the segment of the audience that has deserted it in recent years. The answers run in two different directions.

There are those who argue that the high level of admissions, particularly in the downtown runs, has been a strong contributory factor to the b.o. decline and that the public, already burdened with inflation, and with "free" tv as an out, has been expressing its resentment of high admissions.

And then there are those who hold that today's conditions are such that the customers will fork over practically anything for a picture they really want to see, and that the real problem isn't the worry about too high prices, but about making the type of important films that make admissions seem

(Continued on page 16)

Jean Kerr's Kids, Pop's Newspaper All Fiction Disguised for Metro

Metro's film adaptation of Jean Kerr's bestseller, "Please Don't Eat the Daisies," will present the material as fiction. Under the contract the studio may not use the real names of the authoress, her husband, drama critic Walter Kerr, or their four children. Also, there may not be any location shots of the Kerr house in Larchmont, N.Y., which is a key element in the pieces, and the yarn will not even mention the Larchmont locale. Finally, the picture won't identify the N. Y. Herald Tribune, for which Kerr is the legit reviewer.

Mrs. Kerr, who wrote "Daisies" as a series of humorous articles for various magazines, stipulated in negotiations with the studio that members of her family, the house and town, and even the newspaper be fictional. Her idea is to avoid additional public attention and loss of privacy for the four small boys. She will not do any work on the screen adaptation, partly because she's already busy with preparations for the Broadway production next fall of "Goldilocks," a musical comedy for which she and her husband have written the book and collaborated on the lyrics.

Metro paid $75,000 for the rights to "Daisies."

Nixon Bids For On-Air Support For Ike's Policy

Washington, Jan. 14.

Vice President Richard M. Nixon tossed a public service hot potato into the annual conference of CBS Television Affiliates here yesterday (Mon.).

He told them, in effect, that they have a "privilege and duty" to sell the Administration's defense and foreign aid programs over their stations.

He told them, too, that in the present mood of the American people it might be good business, as well as public service, to increase the volume of news and information on the air and to decrease the amount of entertainment.

Nixon addressed the first day's luncheon of the affiliates' meeting, more or less off-the-cuff, on the Eisenhower Administration's foreign policy.

"People with your power," he told the station owners, "have a privilege and duty to bring the situation home to the people, that we must be strong militarily but that, at the same time, we've got

(Continued on page 20)

Moist (Eye & Throat) Party To Joe Frisco

By ARMY ARCHERD

Hollywood, Jan. 14.

The track was fast at the Masquers, Friday night (10) when Joe Frisco, a vaude great and a show biz pet, was garlanded by his fellow players, from the Palace to Pimlico. The emotion-packed event, possibly the most misty ever run in the hall, brought out an overflow crowd for a testimonial to the stuttering wit. But the guest of honor was unable to put on the feedbag at his own banquet—his recent surgery and illness have whittled him down to 90 pounds and it was almost impossible for him to stow solids. No troubles, however with liquids—from the grape to the grain.

"D-d-d-don't worry," he told the boys. "General W-w-w-wainwright made it." Frisco, at 68, still packing a cigar, but minus his derby, leaned on a cane as he slowly made his way into the hall. It was a bit dramatic since the trouper only a month ago underwent three hours and 10 minutes of surgery. *"N-n-now you know,"* he quipped, *"m-m-my act doesn't take that l-l-l-long!"*

It was reported he insisted his hospital nurse be able to read a track chart. Frisco is the only man who carries two pairs of glasses, one for the Racing Form, the other for the scratch sheet. His classic jokes about his horse-betting include: *"I had a great*

(Continued on page 24)

DON'T REMEMBER SCHOOLMARMS ONLY WHEN 'STUCK' WITH SHAKESPEARE

By PATRICK D. HAZARD

(Author of this article is currently billeted at the U. of Pennsylvania where he is working up a proposed curriculum for the teaching of "popular culture" courses within the frame of American Civilization. He is a former Michigan high school teacher.)

Horace Mann and P. T. Barnum played different sides of the street, and the teacher and promoter in America have had chips on their respective shoulder ever since. The century-old cultural cold war between education and show biz in our civilization is, up to a point, a good thing: it keeps important distinctions (between, say, enlightenment and razzmatazz, knowledge and knick-knacks) clearly in mind. But the old antagonisms, in new and empty minds, can move both professor and press-agent to original and unnecessary confusions. I say it's once again time to check our stereotypes for size: Is the latter-day Horace Mann necessarily a pedant or hypocritical phoney? Or are our new-model Barnums ulcerous hucksters on the way to being robber barons of the popular arts?

Perhaps a fresh look will reveal the basis for at least some forms of peaceful coexistence. I won't presume to say what the scholar and teacher can learn from the media masters of grayflannel magic (that's really for them to say to me), but I do think scholastic stodginess is worse than silly when one has seen the movie ads of Saul Bass ("St. Joan," "The Man With the Golden Arm"). Our textbooks ought to aim at that kind of brilliant graphics. I do want to say, however, that the scholar can be useful to the policymaker in the popular arts without being untrue to his ideal of objectivity. This paradox is true because of a new climate of belief on the university campus.

Not so long ago, most professors grew up before the coming of the movies, radio and television. Inevitably, these new media seemed to threaten the scholar with a subtle, indirect form of technological unemployment. So, partly from

(Continued on page 18)

Paul Robeson's Brit. TV; See State Dept.'s Okay

London, Jan. 14.

Paul Robeson is accepting invitations to appear on British commercial tv for an exclusive ATV series starting with "Sunday Night at the Palladium" April 6.

Deal, made through his London agent, Harold Davison, also includes a nationwide concert tour. Understood there's strong possibility of U.S. State Dept. approving Robeson's passport application, long withheld.

Muzak 'Going UP?'

Vancouver, Jan. 14.

Seemingly whatever Seattle can do, Vancouver "can do better." CJOR Wired Music (Muzak) hre, taking cue from Roosevelt Hotel, Seattle, has sold installations into the elevators of Belmont and biggi Georgia Hotels.

This on heels of announcement that Strand here gets Seattle's Cinerama set-up by March. It's currently "Muzak while you work the lift" here, and riders are reported brisker, better on bonhomie.

Telepix Eligible For Brussels Expo

International Experimental Film Competition at Brussels, Belgium, this spring now is open also to filmed records of television shows. Deadline for all entry applications is Feb. 1.

The competish is skedded for April 21-27. It'll be followed during the summer by the regular international film fest and, later on, by the selection of the best films of all time.

Experimental film competition is staged by the Cinematheque de Belgique, headed by Jacques Ledoux, who has urged filmmakers in the U.S. to send in their applications.

Denies R&R Is V.D. Cause; Alan Freed Sez It's Just 'Adult Entertainment'

Hartford, Jan. 14.

A WINS N. Y., deejay catsigated the Massachusetts Public Health Department for its news release of Saturday (11) condemning rock 'n' roll as the cause of an increase of venereal disease among teeners and a general increase in juvenile delinquency. Alan Freed pointed out that rock 'n' roll has been accepted as adult entertainment.

More than one half of the 137,000 persons who attended his recent bash at the Paramount, New York, he said, were adults, adding that a great percentage of those who attended the local house also in this classification. The dirty part of r 'n' r has been cleaned up, he said.

College students, Freed said, are now demanding danceable r 'n' r music. Freed said that "Ray Anthony within the last month threw

(Continued on page 22)

'Stay Out of Our Hair' Dick Powell Cautions Madison Av. 'Geniuses'

Hollywood, Jan. 14.

If Madison Ave. "geniuses" would leave picture-making in the hands of the professionals, there would be some progress made in the quality of telefilms, asserts Dick Powell, prexy of Four Star Films and owner of that company, along with David Niven and Charles Boyer.

Powell points to Four Star Playhouse, which Four Star turned out a few years ago, a series which proved a success both in quality and financially, and attributes its success to the fact actors (the three owners of the company) picked their own scripts.

"But today it's very seldom that actors pick their stories. Instead they're selected by sponsors and agencies. Nowadays at Four Star we have one show with five actors who have nothing to say about the scripts. Out of 41 scripts these actors submitted, over 50% were turned down. In my opinion the agency turned down the good stories, and accepted the worse material. Somebody back on Madison Ave. thinks he's a genius.

"I'm going to N.Y. to see if I can talk some sense into him. We made our reputation making anthology pictures, but now they won't let us judge what's best. As far as I'm concerned, I'd just as soon lose the show if these conditions can't be corrected. They're impossible working conditions. When they turn the stories down, the only reason they give is 'I don't like it.'

"That in general is what's wrong with most tv. When I came out here to work in movies, I was a singer, and I'd pick out the songs. A couple of years later some executives at the studio who felt they were geniuses decided they would pick the songs, and we never did have any hits after that," comments Powell acidly.

NATIONAL LOTTERY PROMISES CUT IN TAX?

Washington, Jan. 14.

Only way for Americans to get a tax cut is the use of a national lottery, Rep. Paul A. Fino (R., N. Y.) told the House of Representatives last week.

"The recent Trendex poll taken in every section of this land and of people i every income bracket," he said, "should be sufficient proof that most of the people favor a national lottery as a means to reduce taxes.

"If the honorable members of this Congress would banish hypocrisy, remove the blinders, and open their eyes to this painless and voluntary form of taxation, they will find an additional $10 billions a year coming into the United States Treasury.

Greer Garson Oil Well

Dallas, Jan. 14.

Greer Garson, the film actress and wife of local oilman E. E. Fogelman, is to get a Texas oil field named for her.

That was revealed by Fryer & Hanson Drilling Co., co-owner of the discovery well with Fogelson. Application has been made to the Railroad Commission for discovery allowable and asked that the area be named for Mrs. Fogelman. Approval of the commission is expected.

Entertainment's Own 'Fallout'

William D. Boutwell Argues Young Must Be Taught To Be Masters, Not Slaves, Of Modern Mass Media.

William D. Boutwell, an older pundit than Patrick D. Hazard (see adjoining space), recently addressed the National Council of Teachers of English in advocacy of the thesis that the modern educator must take films, television, radio, jazz and other forms of "pop culture" into reckoning. Using the provocative thought that the major detonations in entertainment have their own "fallout" which is felt long afterwards, Boutwell, (he's Director of Teenage Book Club) alluded to America's grim statistics of juvenile delinquency as "an index of mental shortcomings of both parents and young people."

When students get holes in their teeth, schools concern themselves. But what about holes in their heads? Not the least diverting idea put forward by Boutwell to the English teachers is this:

" *The only textbook in mass media is a magazine*—VARIETY."

The following paragraphs from Boutwell's address sum up his point of view. He followed on with practical here's-how steps, of interest primarily to school pros. Quote:

One of my best friends is a high school principal. I've known him a long time. So long that I have no hesitation in charging him with the neglect of American youth and other educational crimes. That is, I do this if I can beat him to the verbal punch. Recently, I had the good fortune to get my blast in first. This is what I said:

"Abe, you run a good school but your students graduate from high school unprepared to cope with one major force that will most affect their lives practically every waking hour until they die—and I don't mean sputniks."

"Look," replied Abe. "Their parents want them to go to college. Sixty per cent of my graduates get into college. Isn't that enough? What are we neglecting?"

"Education for mass communication, I replied.

"You mean cut out the comic books boys, turn off the rock and roll, and hit the books?"

"No, I don't mean teach youngsters to kick out mass communication. I mean to teach them to learn to live with it. We all know about fallouts nowadays. Mass Communication comes down on us like a fallout. Miles and miles away somebody sets off a magazine or a television show or a movie. For weeks and months afterward the results fall on millions of people all over the world. If the "explosion" is, let us say, a new musical called "My Fair Lady", then the fallout of music and laughter cheers everybody. If it is the latest issue of a scandal magazine then the fallout can be dangerous. The cumulative effect of a fallout can brighten or blight the lives of millions."

Abe isn't bowled over easily. "Very fancy," he said. "Let me tell you what really happens. On Saturday night the boys get some girls and an old jalopy and a case of beer and off they go to the nearest drive-in theatre. Do you think they care what picture is showing? I'm not sure they even see the picture. My job is education. What you are talking about is entertainment. Every guy has a right to choose his own entertainment on his own time. Good, average, cheap or tawdry. That's his business, not the schools."

I was determined not to be sidetracked. So I said:

"Abe, you know the language of the UNESCO preamble—'since wars begin in the

(Continued on page 22)

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INDEX

Bills 70
Chatter 79
Film Reviews 6
House Reviews 69
Inside Music 56
Inside Pictures 18
Inside Radio-TV 48
International 12
Legitimate 71
Literati 77
Music 54
New Acts 69
Night Club Reviews 66
Obituaries 70
Pictures 3
Radio 27
Radio Reviews 48
Record Reviews 54
Television 27
Television Reviews 37
Tollvision 26
TV Films 30
Vaudeville 62
Wall Street 18

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BOARD WITH ROOM FOR VOGEL

Strickling Metro Pub Chief With Coast HQ; Vet Si Seadler Tops Ad Staff; Terrell Head P. A.

Howard Strickling, 58-year-old head of advertising and publicity at the Metro studio in Culver City, has been appointed overall ad-pub and exploitation director of the entire Loew's-Metro organization.

This followed series of home-office meetings. The overhaul will see the shift of the bulk of promotional activity from Gotham to the Coast. Idea is to have the department in immediate touch with the growing number of independent film-makers working on the Metro lot.

Strickling, who dates from old Metro company in 1919, and long regarded as a "Louis B. Mayer man"—indeed, he was among the beneficiaries of Mayer's will—succeeds Howard Dietz in the top post. (See separate story on Dietz.)

In accordance with Dietz's recommendations, the N.Y. office personnal setup will be under the direction of S. F. (Si) Seadler, who continues as advertising director, and Dan Terrell will be director of publicity.

Like Dietz, Seadler had been with the Goldwyn Company originally and went to M-G, as ad manager, with the 1924 merger of Metro and Goldwyn. Following an association with Loew's Theatres, Terrell became exploitation chief at M-G in 1950 and eastern publicity manager in 1952.

The N.Y. meetings, which are continuing, also will bring decisions on the extent of personnel economizing at the homeoffice. As a matter of fact, many ad-pub staffers had expected their pink slips last Friday (10) but were given a "reprieve" pending the outcome of the sessions.

Sitting in at the conclaves are president Joseph R. Vogel, domestic sales chief Jack Bryne and his top aides, Strickling, Seadler, Terrell, exploitation head Emery Austin and Edward J. Churchill, president of the Donahue & Coe ad agency.

Nathanson Leaves MGM of Canada

Henry Lewis Nathanson has quietly moved out as president of M-G-M Pictures of Canada, this being in line with the company's overhaul of its domestic market (United States and the Dominion) distribution personnel setup.

Nathanson had been M-G's top distribution exec in Canada for nearly 30 years. Originally he held the M-G franchise in Toronto (Regal Films) and went on the direct payroll when this was bought out by the company.

Also exiting is Chester Friedman, who held the post of exploitation head in Canada. He plans to open his own public relations office in Toronto.

TED O'SHEA TO LOAF, CULTIVATE HEALTH

E. K. (Ted) O'Shea, 61, v.p. and general sales manager for Magna Theatre Corp., is retiring from the company and from the film business due to illness. He has felt poorly for some time.

Vet exec had been supervising the roadshow openings of "Oklahoma" in the Todd-AO process. Prior to joining Magna, O'Shea had been v.p. and assistant general sales manager of Paramount.

O'Shea comes from Buffalo. His first job was with Shea Theatres there. Later he joined Metro as a salesman.

Noel Meadow handling the national campaign for the latest Brigitte Bardot film, "The Bride Is Much Too Beautiful," which Ellis-Lax Films is distributing in the U.S.

TOMLINSON SILENT, STILL BUYING LOEW'S

Immediately following last week's meeting of the Loew's board, big stockholder and director Joseph Tomlinson announced a "no comment" when approached by a reporter. He repeated same when advised of Wall Street rumors to the effect he was selling out his stock, but quickly added that only recently he had purchased additional shares. Number - specified.

Check with the N. Y. Stock Exchange showed Tomlinson had bought 5,000 more shares, bringing his total to 185,000. He's the largest individual investor in the company. It was also revealed that a Corporation A owns the stock, a Corporation B owns Corporation A and a Corporation C owns 75% of Corporation B. Tomlinson owns 75% of Corporation C.

Immediately following the board session, the investor returned to his home in Florida.

Par to Service N.Y.C. Accounts Via MG Merger

In the most significant move of its kind so far, Paramount and Metro are set to merge their physical distribution facilities in the major New York market area. Effective March 1, Par is giving up its Gotham exchange and will shift all operations pertaining to the handling of prints to the M-G branch.

Par and M-G, on a share the overhead basis, will have the same personnel and facilities in all matters dealing with inspection, storage, shipping, etc. Full meaning of such a joint operation lies in the fact that the N. Y. area accounts for up to 15% of all domestic rentals, by far exceeding any other exchange area.

Par's exchange building is to be taken over by the company's Automertic subsidiary. Salesmen, bookers and clerks whose concern is the actual sale of film, which, of course, remains competitive, to be moved to the homeoffice.

Feeling is the backroom work for two companies can be handled as cheaply as one, particularly since each outfit as presently constituted is geared to handle far more productions than on present lineups.

Par and M-G recently set such a backroom get-together in Cleveland. With the Gotham maneuver providing the impetus, similar moves can be expected around the country, and involving the majority, if not all, distributors.

There's a punchline to be written for this departure from standard practice. The late Sidney R. Kent recommended that the distribs share the expense of backroom operations as a means of economy. That was in 1924.

FILIPINOS RELUCTANT TO REMIT DOLLARS

The Motion Picture Export Assn.'s remittance deal in the Philippines has hit a snag, with the transfer of earnings for the second half of 1957 now uncertain.

Development comes in the wake of the deal worked out by Leo Hochstetter, then still the MPEA's Far East man, who managed to get out $1,500,000. Coin covered latter part of 1956 and the first six months of 1957.

Philippines promised to pay the remainder, but their reneged, pleading poor economic conditions.

WALL ST. BLOC STEERS LOEW'S

President Joseph R. Vogel expectedly will inform stockholders of Loew's shortly that widescale overhead lopping of the recent past will mean an annual saving of $6,000,000.

Loew's Inc. is in the lap of the gods of Wall Street. Changes in the board makeup of this film corporation made over the past week clearly suggest that the four new members of the directorate's slate are representative of a block of stock so powerful as to be sufficient to call the turns on all new policies.

The Louis Green-Jerome Newman slate of nominees in themselves lack over-powering voting strength. But inside sources suggest that they, along with other investors with whom they are aligned, form a Gotham financial district clique which, if maintained, would be empowered to exercise policy-making strength. For one, Joseph Tomlinson, largest individual stockholder, is in their camp, at least for the time being. On the same side are the banking firms of Lehman Bros. and Lazard Freres.

New Faces / Forces

New nominees for the board along with Green and Newman are Ira Guilden, chairman of the board of trustees of Title Guarantee & Trust Co., and Philip A. Roth, vice chairman of this same outfit. Green is a partner in Stryker & Brown, which deals in investment securities, and Newman is a managing partner in Graham-Newman, investment house, and chairman of the executive committee of the Government Employees Insurance Co. and Government Employees Life Insurance Co., Washington.

Newman, who is credited by Wall Street sources as being the individual who brought the group together, states he represents only one vote on a 19-man board, and therefore cannot predict the future course. However, and this is significant in the light of the strength attributed to him by others, he insists he's concerned only with building up the corporation, not liquidating it.

Green recently went on the rec-

(Continued on page 10)

First Half of 1957 Enough Bullish Year Might Have Set Film Records; Latter Months Ruinous-Sindlinger

First six months of 1957 brought such an increase in admissions and dollar income that had the level of business been maintained the full year would have been the best since the lush prosperity of 1946 for the United States motion picture industry. But the second half proved dismal, making it an overall poor year, and the nosedive was due in large part to the availability of good, however, vintage, Hollywood product on television.

This is the finding of Sindlinger & Co., headed by Albert E. Sindlinger, business analyst who covers the field of film theatre-going along with the penetration of radio, television and newspapers and the consumption of such products as gasoline, soaps, cigarets, refreshments, etc., for clients. The multi-faceted market survey outfit is based in Ridley Park, which is a suburb of Philadelphia.

Sindlinger's figures, which follow, show the remarkable rise in the first two quarters of 1957 and the alarming collapse in the second two—a collapse which has virtually every major company in the business scurrying about to effect economies in their operations.

Conversations recorded by Sindlinger's agents across the country show the public is more interested in theatrical features but they're buying less tickets because of the lure of the films on tv for free.

Theatre revenue in 1956 was $1,204,200,000, representing a gain of $19,100,000, or 1.6% over 1955. Total attendance, including children and free admissions at drive-

(Continued on page 20)

PRE-1948 SELLOFF WAS 'MUST'—SELZNICK

Producer David O. Selznick in New York last week defended the film companies' sale of the pre-1948 product to television as "a matter of survival." Some of the companies were "facing disaster" if they didn't sell he said.

At the same time, Selznick deplored the lack of a reissue market which, had it existed, might have kept a lot of films from television. "A way certainly could have been found to exploit the old films, but no element in the industry gave any support," he held.

Gordon to Firms: 'Don't Sell Any To TV for Next 3 Yrs'

Julius Gordon, president of Allied States Assn., yesterday (Tues.) urged the film companies and independents to declare a three-year moratorium on the licensing of their theatrical productions to television. Gordon, who operates a circuit in Texas, told a trade press conference in New York that the showings of Hollywood features on video has "everybody (in the film business) bleeding to death" and the only way to avert demise is to stop the disposition of product to this medium.

The three-year cease-and-desist order which he proposes, said Gordon, would give the film industry a chance to recover its momentum. Further, he went on, it would give the distributors an opportunity to reappraise the situation and have proven that the tv divestiture is economically in the worst interest of the entire business. They have nothing to lose, he added, because

(Continued on page 22)

National Boxoffice Survey

Trade Holds Up Well; 'Sayonara' Champ, 'Peyton' 2d, '80 Days' 3d, 'Water' 4th, 'Raintree' 5th

Business in key cities over the country covered by VARIETY currently are holding remarkably strong despite an expected dip from the booming year-end holiday sessions. Many spots still are playing the pix they opened for the holidays two and three weeks ago, and some are staying over again. Nearly every key noted that exhibs were amazingly pleased with the way trade has held up following such a sensational Christmas-New Year's period.

"Sayonara" (WB), which became new champ in the week ending New Year's, still is in first place. And "Peyton Place" (20th), which was a close second in the same period, again is within hailing distance of the Marlon Brando opus. The two pix promise to run up nearly $800,000 gross between them.

"Around World in 80 Days" (UA) is finishing third. "Don't Go Near Water" (M-G), comparatively new this round, is landing fourth money. "Raintree County," also from Metro, is copping fifth position.

"Legend of Lost" (UA) is capturing sixth place. "Seven Wonders of World" (Cinerama) is winding up seventh. "Old Yeller" (BV), a newie, is copping eighth spot. "Tarnished Angels" (U) is finishing ninth while "Search For Paradise" (Cinerama) rounds out the Big 10.

"God Created Woman" (Kings), "Enemy Below" (20th), "10 Commandments" (Par) and "Sad Sack" (Par) are the runner-up pix in that sequence.

"Bridge on River Kwai' (Col) shapes as one of the outstanding newcomers, aside from those listed currently. It is capacity in N.Y., smash in Boston and great in L.A. "Gervaise" (Cont), terrific in N.Y., is rated big in Frisco and hotsy in L.A.

"Farewell To Arms" (20th), fine in Frisco, shapes okay in L.A. "Golden Age of Comedy" (DCA) is rated big in N.Y., playing two houses. "Man in Shadow" (U), good in Pitt, shapes strong in Chi.

"Deep Six" (WB), another newcomer, is hot in Detroit and fine in Denver. "Paths of Glory' (UA) continues very big in N.Y. "Wild Is Wind" (Par), also new, shapes sturdy in N.Y., snappy in L.A. and stout in Chi.

"My Man Godfrey" (U), is rated big in Toronto. "Teenage Frankenstein" (Indie) is stout in Detroit.

"Les Girls" (M-G), good in Boston, looms big in Providence. "Pal Joey" (Col), torrid in Balto, is big in Philly and okay in L.A.

"Tall Stranger" (AA) looms fair in Balto and hotsy in Boston. "Rodan" (DCA), big in K.C., shapes good in Toronto.

"Witness For Prosecution" (UA) continues good in L.A. "Kiss Them For Me" (20th) looks nice in Buffalo and modest in L.A.

(Complete Boxoffice Grosses on Pages 8-9)

Local Live Talent At De Luxe Nabe

Minneapolis, Jan. 14.

The neighborhood de luxe St. Louis Park in the earliest 28-day clearance slot is inaugurating a policy of two stage shows nightly at least once every week without any admission boost. Talent is being recruited locally.

Harold Field, theatre's owner, recently expended a substantial sum to improve and beautify what already was one of the city's finest uptown houses. The theatre also recently started serving coffee cappuccino, a combination of coffee and chocolate, gratis to customers, boasts ample parking space and recently has increased its newspaper advertising linage greatly.

RANDFORCE CIRCUIT ACTS FOR SKOURAS

"Merger" spirit is spreading to exhibition, with the Randforce circuit believed to be absorbing the buying, booking and other functions of Skouras Theatres. Move has been pending for some time and is attributed to "economy." Both circuits operate suburban New York locations.

The two chains have certain other connections.

'Confidential' Ed Sues Rank Over 'Truth' Pic

London, Jan. 14.

Writs for alleged libel have been issued against J. Arthur Rank Film Distributors, Mario Zampi and Michael Mordaunt-Smith, European editor of Confidential. A claim for damages is being made against all three parties for alleged defamation of character in "The Naked Truth," currently running at the Odeon, Leicester Square.

The comedy, which was produced and directed by Mario Zampi, is released through the Rank Organization. Pertwee wrote the original story and screenplay.

Producers Rally Film Colony; 'Gotta Halt Fast-Buck Selloff Of Post-1948 Product to Video'

Hollywood, Jan. 14.

An all-industry strategy conference in an effort to present a united front against the sale of post-1948 feature films to television, will be held here Thursday (16) under the auspices of the Screen Producers Guild. Dinner session is the result of weeks of individual campaigning by various segments of the production end of the industry.

Guild prexy Samuel G. Engel has invited execs of the Screen Actors Guild, Screen Directors Guild and Screen Writers Guild as well as top TOA members including Si Fabian, Leaonard Goldenson, Elmer Rhoden, Frank Ricketson, Sol Schwartz, George Skouras and Mitchell Wolfson.

Engel, pointing out that only a united front can combat the "suicidal practice" of selling post-1948 films to tv, said the session had been called with the hope that "those who are now engaged in this 'quick-buck method' of liquidating these valuable film assets will come to realize the grave error that's been made; the extent of the damage caused by it; and the inevitable doom which faces the entire motion picture and theatre industries if this error is not corrected and rectified."

Engel said that SPG hopes that the welfare of all concerned can best be solved if the problem can be quickly and amicably solved but warned that "we are determined to exercise whatever means are available to us—morally and legally—in order to bring this imprudent and suicidal practice to a halt."

Prolog to 1958? Minneapolis Off In Sunny Sky

Minneapolis, Jan. 14.

Some industry members here feel there's special reason for exultation over the fact that during these two first 1958 weeks downtown Minneapolis first-run theatres have been garnering the biggest aggregate grosses in the industry's history locally.

That special reason is that the splurge is occurring in the face of the showhouses being hit during the same period by 76 oldie feature pictures that the four Twin Cities' commercial television have shot at them.

It speaks well for exhibition's healthy future, believe such exhibitor leaders as Charlie Winchell, president-general manager of the Paramount circuit here, that the showhouses have overcome the competition of a number of really topnotch pictures for free on home video sets.

Among the 76 features on video here the initial 1958 fortnight have been "Guadacanal Diary," "Bachelor Mother," "David Harum," "Return of the Vampire," "Champagne for Caesar," the original "Tarnished Angels," "Sabre Jet Impact," "Brothers in the Saddle," "See Here, Private Hargrove," 'Top Banana," 'Johnny Holiday," "Dawn Patrol," "Two Guys From Milwau-

(Continued on page 14)

CURLEY SAGA FOR CELLULOID

Richard Day and Realtor Form Shannon Productions

Boston, Jan. 14.

A film company has been formed here to produce the life story of former Governor James Michael Curley, Richard Day of Hollywood, film producer, and Samuel Nesson, real estate operator and lawyer, announced the incorporation of Shannon Productions Inc.

Day and Nesson declare the film will be based on Curley's book, "I'd Do It Again." No details were forthcoming regarding starting date, shooting locations and actors. Curley had revealed last summer that he was agreeable to a film based on his autobiog.

$1 Stock Issue

Hollywood, Jan. 14.

Crestview International Productions, formed by Jack and Dan Milner on Nov. 21, 1957, will float a stock issue of $150,000 to underwrite firm's upcoming indie, "Branded Lady."

Stock will sell at $1 per share.

No Par Backlog Diversion From TV to Circuits

Group of prominent circuit operators, after two months of talks, have walked away from a proposed deal whereby they would have purchased the Paramount pre-1948 backlog for $40,000,000. Their idea was to acquire the pictures for the purpose of keeping them away from television.

Many of the chain execs, who are aligned with Theatre Owners of America, were in agreement on the purchase but one important dissenting voice was raised and this killed the transaction. Balking at the deal was a major circuit official who made the point that all other film companies had sent their back-number pictures to video and it won't matter $40,000,000 worth if Par now does the same.

Par as a result still has the library on the block.

Meanwhile, it was disclosed that thoughts of a possible hassle with the Dept. of Justice discouraged CBS from following through on its projected buy of the vintage pictures last spring. Basic terms were worked out, as noted in this publication at the time, but fears of an antitrust rap prevented culmination of the deal.

However, since that time a change in climate, as obtaining with the networks, has taken place. Congressional criticism of the webs has faded, for one thing. And a Philadelphia District Court last week knocked the props from under the D. of J. in a suit versus RCA and NBC-TV. The ruling concerned an exchange of tv stations but noetheless, it's felt, this could have the effect of dissuading the Department from another a-t action against another net. Could mean that CBS might again be interested in the Par pix.

Wants Directors Guild Re-Join Industry Council

Hollywood, Jan. 14.

Campaign to woo Screen Directors Guild back into the Motion Picture Industry Council fold will be undertaken by Jerry Wald, named prexy of the Council at the annual meeting last week. Others named were Ronald Reagan, first veepee; Frank Nugent, second veepee; Hal Mohr, secretary; Steve Broidy, treasurer.

Directors bolted MPIC six years ago on the grounds that it was not contributing anything to MPIC and that consequently its membership in the group was not giving service to its own members.

Wald reported that Council is launching a campus campaign to arouse new interest in films and the first tiein will be with the UCLA Art Department where students will compete for scholarships to be given for the best designing of main titles of pix.

Wald said he is mainly interested in pushing unity in the industry and an "aggressive" policy under which MPIC wouldn't "just take it" in the face of attacks like the recent dire prediction by Chicago Exhib Edwin Silverman that all major studios would fold this year.

Poles Abrupt New Ceiling Threatens U.S. Film Pact

Poland's deal with the Motion Picture Export Assn., for the purchase of between 40 and 60 American films has hit a sudden snag. It derives from a sudden Polish imposition of a "ceiling" on the number of zlotys the film monopoly can spend of the pictures.

The Polish negotiations are the only ones carried on with the Iron Curtain countries that looked hopeful. In fact, both the Polish Government and the International Media Guarantee program (U.S. Info Agency) in Washington had approved the arrangement which calls for the Media Guarantee office to accept the zlotys locally and pay out dollars in New York.

The sudden Polish insistence on a lower total amount payable in local currency is a puzzler since the Poles presumably aren't short of their own cash. MPEA execs say the deal isn't off, but it'll take renegotiation at the money end.

Jed Harris' Florida Film

Hollywood, Jan. 14.

Robert Blees was signed by Jed Harris Productions to collaborate with Harris on the screenplay of an untitled film to be produced by Harris as an indie, and shot in Florida.

Blees and Harris have left for Miami to check locations on the drama. No release has been set yet.

Dietz Still Here, and Metro's Got Him

Veteran's Unique Career as Filmdom's Highest-Salaried Publicity Chief Reprised

By GENE ARNEEL

No swansong is in order for Howard Dietz because, as he puts it, *"I am not leaving M-G-M and M-G-M is not leaving me."* But his shift from ad-pub vicepresidency to consultant status (at half pay, or $1,000 per week, for the next four years) suggests a backward glance at a career that began with Goldwyn Pictures Corp. in 1918.

This outfit had as president Joseph Godsol, who made a fetish about the on-time arrival of his employees. Dietz had a talent for tardiness and when called upon to explain this told Godsol: "While it's true I come in late I always go home early."

Dietz says he takes credit for the successes over the years "because I always was blamed for the flops." But he has been no one-man show, having worked with the ideas of others as well as his own. Perhaps the most spectacular bally work was the 1939 Atlanta premiere of "Gone With the Wind," which drew 1,000,000 persons to a town with a population of 300,000. It was at this time that Vivien Leigh, upon arrival, noted that the band was playing "the song from the picture." The song was "Dixie." Dietz credits David O. Selznick with doing the pioneer work on the "Wind" promotion.

It was in 1927 that Dietz took on the tub-thumping for "Love," Greta Garbo starrer, at New York's Embassy Theatre. He staged a contest to determine who were more emotional, blondes or brunets. The blondes won—and the redheads challenged them. What had started out as a local stunt became nation-wide in publicity scope.

For "Sea of Grass" Dietz sent deeds for an acre of land in New Mexico to critics across the country.

(Continued on page 14)

New York Sound Track

Critic **Charles A. Butler** notes there's only one pursuit in the **Brigitte Bardot**-starring "And God Created Woman": *Give us this day our daily bed* . . . Metro's **Dan Terrell** appointed to the board of trustees of American U.

Spyros P. Skouras, 20th-Fox prexy, made two false starts on his trip to Europe last week. First, he was booked on BOAC, which cancelled the flight because of icing conditions. Then, he transferred to TWA, which took off, but returned when one of the motors conked out. Skouras and his wife finally got out the next day . . . Pathe's **Duncan McGregor** due back from Paris the coming week . . . "Porte de Lilas," distributed in the States by **Ilya Lopert**, is the French government's choice as an Academy Award contender . . . Going down to Florida and his company's "Across the Everglades" location, author **Budd Schulberg** ("What Makes Sammy Run," "The Disenchanted," "On the Waterfront," etc.) sat next to a man who, to his amazement, knew more about New York piers than he. The mystery cleared up at the end of the trip. Schulberg's seat neighbor was—**James Hoffa** . . . Motion Picture Export Assn.'s **Robert Corkery** is off for Brazil and Argentina . . . 20th-Fox starting a record company in South Africa . . . **Joseph L. Mankiewicz's** been screening two oldies—"The Blue Angel" and "Blood and Sand"—at 20th. Both are on the company's production sked. Could be he's dickering . . . Cable from agent **Irving Lazar** in Moscow to Donohue & Coe account exec, **John Krimsky** in New York: "Everything organized. Contracts being prepared. Arrive New York ten days. Love. Lazar." Krimsky's waiting for the FBI to arrive any minute.

Phyllis James, on leave from Britain's Board of Trade where she dealt with film industry questions, is in the U.S., studying television and its effects . . . 20th-Fox is sending a "Farewell to Arms" print to **Ernest Hemingway** in Cuba. Hemingway in the past has been no admirer of features based on his books . . . Director **Charles Vidor** still planning to do a biofilm on dancer Nijinski . . . "Gervaise" will get the **Joseph Burstyn** award for 1957, with the Danish "Ordet" trailing . . .

On the "Open Hearing" tv show Sunday (12), Zenith's **Ted Lietzell** said he didn't know the cost of Zenith's Phonevision decoder box. "I haven't seen the cost figures on it," he maintained. Leitzell started the show by pointing out that his opponent, **Dr. Dallas Smythe,** was once pro-toll and wanted a job with Zenith. Smythe, incidentally, had a hard time defending his point that no toll trials should be held . . . **Leonard Levinson** has edited "The Affairs Of Casanova" from its 3,200 pp. original text into a 320 pp. paperback for Pyramid (50c) and points out that Casanova was the son of an actor & actress, that he wrote and adapted plays, had been a pit fiddler at the St. Simon theatre in Venice and also did some acting.

Metro is lining up one of the most extensive exploitation campaigns in its history for "The Brothers Karamazov," which bows in February at Radio City Music Hall. In addition to personal appearances by stars **Yul Brynner, Claire Bloom** and **Maria Schell,** studio has set up an "MGM Cavalcade of Fashions" which will hit 15 key cities prior to the film's opening. It will feature costumes from the film as well as classic costumes from other Metro pix contrasted by modern fashions from local department stores. Both Signet and Dell Publications will publish soft-cover versions of the **Dostoievsky** classic tied in with the film, the Signet version being unabridged. Studio also is making a pitch for the college trade, making 200 scripts available to various universities and a film strip and narration package will be made for school and college use in audio-visual programs.

Jean Goldwurm states his Times Film Corp. "relinquished" the rights to "Wee Geordie" and the line that George K. Arthur "has taken back the picture" gave the wrong impression . . . **Stanley Kramer** paid $60,000 plus a percentage to **Howard Fast** for screen rights and an adaptation of the latter's historical novel, "My Glorious Brothers." **Fast,** prominent Communist who broke with the party last year, wrote the book in 1948.

A. H. Blank, founder and president of **Tri-States Theatre Corp,** has given $125,000 toward construction of a new unit for the **Raymond Blank** Memorial Hospital, which will be used for treating emotionally disturbed children in Des Moines. It will be known as the **Anna Blank** Memorial Building in memory of the first Mrs. Blank, who died in 1952. The Raymond Blank Memorial Hospital was given by Mr. and Mrs. Blank in memory of their son, Raymond.

Though seating only 299, the Lincoln Theatre in New Haven grossed $6,365 in its first week's engagement of the French "And God Created Woman." That's a 12-year record . . . **Louis Malle,** age 25, has received France's Prix Louis Delluc, given each year to the outstanding director and film. Malle was honored for his first film, "Ascenseur pour l'Echafaud" (Elevator to the Hangman) . . . **Jean Anouilh** will both write and direct a new film, "Mademoiselle Moliere," reports the French Film Office in Gotham. Same source says **Jean Delannoy** will direct an adaptation of Harriet Beecher Stowe's "Uncle Tom's Cabin" later this year. It'll be shot in Liberia.

Advice to writers was given by **John P. Marquand,** who spent two weeks as "writer-in-residence" at Kirkland House of Harvard in a new program by which Harvard residence houses are contributing almost as much as the classrooms to the specific education of undergrads. "I don't think that **Mark Twain** spent much time imagining that he might be writing a classic when he worked on "Huckleberry Finn," Marquand said. "He wrote it, I believe, primarily because it was his work to write . . . Writing is a business. If I didn't write in a businesslike way—starting regularly in the morning—my books would probably not even be started yet."

William Zinsser's crack in N.Y. Herald-Tribune that "The Tarnished Angels" (U), "might be called a good B movie — and that's infinitely

(Continued on page 18)

N. Y. to Europe

Robert Anderson
Stan Burns
Marc Connelly
Lillian Hellman
Leo Durocher
Neil Kirk

Europe to N. Y.

Daniel Barenboim
Ethel Gabriel
Erroll Garner
Barry Gray
Singe Hasso
June Jago
Ray E. Lawler
Beatrice Lillie
Fenella Maguire
Michael Myerberg
Richard Pratt
Madge Ryan
Romy Schneider
John Sumner
Kenneth Warren

N. Y. to L. A.

Cy Feuer
Lester Fletcher
Elia Kazan
Robin N. Levinson
Shirley Maclaine
Ernest H. Martin
Earl Rettig
Norman Rosemont
George Sanders
Chuck Tranum
Esther Williams
Meredith Willson

L. A. to N. Y.

Edgar Bergen
Frances Bergen
Claire Bloom
Joan Crawford
Leo Durocher
Norman Granz
Hy Hollinger
Art Linkletter
Pat O'Brien
Richard Quine
Howard Strickling
Ivan Tors

YANKS FEAR TRICKS IN ITALY

Caper of the Gift-Wrapped TNT

Vancouver, Jan. 14.

Something new in threats, or hoaxes, is reported by telephone from three remote British Columbia towns, Trail, Castelgar and Nelson.

Exhibs found almost identical five-stick explosive charges in their respective Odeon (FP), Castle (Indie) and Civic (FP) theatres, while on routine search for overlooked patron's items after Friday night's showings.

In each theatre the dynamite was Christmas-paper wrapped, had a trailing fuse, and the Trail and Castlegar "gifts" were singed, as if they had been lit.

Castlegar exhib, George Glanich, said, "We are mystified. The only conclusion we can come to is that it's a prank, a practical joke, or else at least one of 'em would have gone off."

All three theatres fair-as-usual Friday night biz, and are 20-30 miles apart. Since incidents, theatres' boxoffice manifest "shell-sheck," while previously only "nervous" owing to home-wire tv trend that is salting so many citizens to own firesides. See separate story in Tollvision Section.

Gronich to Paris in MPEA Revise

Death of Allport (London) and Probable Exit of Baldwin (Rome) Creates Personnel Problem

Motion Picture Export Assn. is reshuffling its European personnel in what is billed partly as an economy move. Change sees Fred Gronich, now the MPEA rep in Frankfurt, taking over as the MPEA European manager with headquarters in Paris.

Other posts to be filled include the late Fayette W. Allport's London job and likely also the Rome Bureau, where Charles Baldwin has indicated he wants out.

MPEA streamlining and economizing is in line with a desire to conform to general industry conditions. "We are looking into our operation to see where we can trim without impairing operating efficiency," said an MPEA exec.

Meeting on upcoming MPEA changes was held in New York last week, but the only decision actually taken was the one regarding Gronich. He's replacing Marc M. Spiegel, who bows out Feb. 1 to join the Hecht-Hill-Lancaster operation as foreign sales v. p.

It is definite that Gronich will be replaced in Frankfurt by Leo Hochstetter. Latter was formerly the MPEA field man in the Far East where he negotiated the important Philippine settlement. He was announced by Eric Johnston for the Paris job, but the death of Allport and Gronich's desire to leave Germany has now altered these plans.

Three men—Baldwin, Ralph Hetzel, the MPEA's exec v. p., and Griffith Johnson, v. p.—have been mentioned in connection with the London post. Hetzel acknowledged last week that he had discussed the idea, but said he was not going. There is also the possibility that Johnston may take someone from the outside, probably someone with a State Dept. background.

Though Baldwin wants to retire, it's considered possible he'll be put into London at least for some months. MPEA is said to be in touch with Frank Gervas re the possibility of his assuming Baldwin's Rome job. Gervas recently has produced in Rome.

Meanwhile, Johnston last week appointed George Larson as the MPEA's Scandinavian manager covering the territories of Denmark, Norway, Finland and Sweden. Larson, formerly press attache of the U. S. Embassy at Stockholm, has recently been associated with the export-import business in Sweden. He replaces the ailing Carl York, who stays on as a consultant. The one critical territory in the area is Denmark, which had been covered by Gronich from Frankfurt.

In New York, George Canty, for eight years an MPEA exec, retires Friday (17). Canty had worked with the industry for 30 years, serving with the U. S. State Department and also as Universal's European manager. He was with the U. S. Embassy in Berlin during the Nazi days.

It is not clear at the moment whether MPEA intends to open the long-planned bureau in Argentina.

(Continued on page 20)

Rank's 14th U.S. Unit

Rank Film Distributors of America has established a new branch office to cover the Buffalo and Albany territory. Bert Freese will be branch manager.

This makes the 14th branch for Rank-Yank. Freese, who reported Monday (13), will work under regional manager, Abe Weiner in Boston.

Venice Film Jury Strictly Critics

Rome, Jan. 14.

Three-man commission named to select the pictures for admission to next year's Venice Film Festival, just announced, comprises Domenico Meccoli, Giulio Cesare Castello and Mari Verdone. All are film critics in this country. Meccoli also was just re-named prexy of the Italian Film Critics Assn. Senator Giovanni Ponti, head of Venice Biennial organization, said the group will be presided over by the director of the Film Festival Floris Ammannati.

Choice of film crix only for the key body is reported to have resulted from criticism of previous selection committees, and supposedly followed the advice by most followers of the festival. Previous group was said at the time of its appointment to have been an exclusively political choice.

Fest director Ammannati is reported planning a U. S. visit next spring in search of suitable product for next fall's event. This marks the first time this procedure has been followed.

'SMELL TROUBLE' VIA FUND PLAN

By FRED HIFT

The American film companies, through the Motion Picture Export Assn. have protested an Italian edict that all of their earnings in Italy must go into one blocked account starting next Sept. 1.

On the surface, the Italian plan doesn't violate the current Italo-American film agreement. But, as one foreign exec put it last week: *"We can smell trouble."*

At the moment, American earnings in Italy go into two accounts. Of the total monies received, 40% goes into one account and 60% into the other. Out of the 40% account, the Italian subsidiary companies pay their expenses and leave roughly 10% as profits. Out of the 60% account come the official remittances and the Finmeccanica compensation deals. Out of this account, too, are taken production funds, though most are drawn from the 40% account. The companies have almost no funds in the 60% account, but coin has accrued in the 40% section which the Italians say should be used to "aid the industry."

The Italians now want everything put into a single blocked account, thus eliminating the 10% profit to the subsidiary outfits. It's these monies which, the Italians claim, have been "misused" by the Americans; and if the Italians decide to renounce the film agreement, this will be part of the reason for doing so.

Notification of the Italian wishes reached the companies via ANICA's Eitel Monaco who, however, has said he was merely transmitting "the wishes of the government." Such matters, in Italy, are however, rarely decided without Monaco's consent.

What makes the American companies' position difficult for the moment is the fact that the ANICA letter kept mum about the disposition of the funds once they are in a single account. Up to this point, though they hardly expect things to stop here, the companies have no serious objections to a single account.

Considering the current state of the Italian industry, the companies think it logical to assume that unrevealed-as-yet Italian demands are on the way. Monaco has had a number of beefs, mainly that not enough of the American production in Italy is co-production with Italian interests and that the Americans should hand out another "loan" out of monies not being used. Some sections of the industry also have been unhappy with the compensation deals via Finmeccanica under which all or most of the available American funds are remitted. The Italians have several other complaints.

Independent Distribs Poll Members To Keep Burstyn Awards Alive

Though the Independent Motion Picture Distributors Assn. is in effect nonexistent, the organization again has polled independent distributors of foreign films for the Joseph Burstyn award.

Initiative came from Arthur L. Mayer, former IMPDA prexy, who felt that the Burstyn awards should not be allowed to die. Mayer immediately ran into trouble via the question of membership, i.e. who should or shouldn't be polled. It was finally decided to send questionnaires to everybody.

Then a storm erupted via Ilya Lopert whose "Cabiria" had been left off the voting list by mistake, and whose "Red Balloon" wasn't listed because Mayer (like the Academy of Motion Picture Arts & Sciences) considered it a short. Lopert argued that the New York film critics had treated "Balloon" as a feature.

In the light of the fact that the IMPDA now in effect exists only on paper, and has no president, the question of the presentation of the Burstyn awards will pose a neat problem. Maver, now a producer ("High Hell" for Paramount), said last week he was discouraged with the whole thing. "It'll definitely be my last chore for the organization," he said.

IMPDA died because of the inability of some of the top indie distributors to see eye-to-eye on anything and their mutual suspicions that members were using the group to their own selfish advantages. Early in 1957, with Mayer wanting to retire from the presidency, these antagonisms erupted when Jean Goldwurm of Times Film aspired for the job. Lopert, Richard Davis and eventually also Goldwurm resigned from the organization.

Many indies regret the absence of an organization in the growing import field where, they say, the various companies could speak effectively with a single voice in many critical areas, such as censorship, customs, etc. Richard Brandt of Trans-Lux at one point planned a new group, but it never got further than the planning stages.

Quo Vadimus?

Toranto, Jan. 14.

"Lady Chatterley's Lover" followed "The Ten Commandments" into York Theatre, Toronto, Jan. 9.

Draw your own moral.

More German Pix Reach U.S. Screen

Showing of German films in the States, both in original and subtitled versions, are on the increase, Munio Podhorzer, prez of Casino Film Exchange, reports. To support this statement, he cited the fact that the income of Casino was up 33% during the past year.

Podhorzer said his company had released 29 new features in 1957 and had already contracted for 33 from Germany for 1958. Last year, his company distributed in addition 20 subtitled pix which, he said, roused interest among the arties.

The number of houses playing the German language product regularly should increase by three or four this year, Pohdorzer said. About 15 theatres now play these films. Podhorzer said 23 of his new 33 pictures will be in color "which is in line with exhibitor preference."

SEALS TO 378 FEATURES! 25% FROM OVERSEAS

Production Code Administration during 1957 issued seals to 378 feature films of which 94—or very close to 25%—were made abroad either by American or foreign companies.

According to the Motion Picture Assn. of America, it issued certificates to 118 films produced and released by member companies. Of these, 17 were shot abroad. Code seals also were given to 188 nonmember produced pix which were released through member company facilities. Of these, 63 were shot abroad. Finally, approval went to 72 films produced and released by non-members, and of these 14 were made overseas.

Of the total 94 films made abroad, exactly one-half were made by American companies and the other half by foreign outfits.

In 1956, the number of pictures approved by the Code ran to only 313.

Monaco Defines Italian Hopes: Sympathy (i.e. New Terms) From U.S.

By ROBERT HAWKINS

Rome, Jan. 14.

Trade reports that the Italians intended at any moment to denounce the MPEA-ANICA agreements were termed "exaggerated" by ANICA topper Eitel Monaco. To the contrary, the Italian industry official told VARIETY, he felt and hoped that current talks between organization and the Rome office of the Motion Picture Export Assn. would help iron out the points of friction which currently exist between the two industries.

After noting that as never before, the current local and world-wide film industry crisis called for closer ties and understanding between the U.S. and Italy, Monaco added that only if the MPEA failed to reply—or replied negatively—to the points currently under discussion would he reluctantly be forced under the circumstances to invoke a breach of agreement by the American side and denounces the pact.

The Italo topper pointed out that none of the points under discussion qualified as "new" but had been discussed over the past year or two since the signing of the AGIS-ANICA agreement. Despite repeated requests on the part of the Italians, Monaco said, none of these controversies had been successfully (if at all) answered by the MPEA home board. The current talks were therefore designed to re-emphasize these points and get a New York opinion on them.

Purported violations of the AGIS-AINCA pact, according to the Italians, who have termed them "violations in letter and in spirit," and which still according to local industry-ites have long remained unanswered on the part of the American companies despite repeated complaints, are summed up in the following points:

(I) The pact was made on the basis of the (MPEA) companies at the time operating in Italy, and import licenses were apportioned on that basis. Italian argument is that this portion no longer holds after the defection of Republic and RKO's reduced operation (also cited is fact that UA's "quota" is also questionable, as it goes to an Italian distributor, Dear Film), and that these "lapsed" licenses should be given to Italian distribs (which are otherwise uable to get them as Italian Ministries will not increase total licenses above original figure). The Yank counter argument to this of course is that despite Republic's resignation, all deals negotiated during its membership remain in force until the pact lapses.

(2) Italians are unhappy over what they maintai is a breach of admittedly verbal promise: that MPEA would see that more "true" co-productions would be made in this country with blocked funds (Monaco calls such pix as "Seven Hills of Rome," where Titanus and

(Continued on page 18)

U.S. Pix Again to India; Drop Duty; Freeze 87% Of Yanks' Remittables

Eliminating its virtual embargo on American film imports in effect since last October, the Indian government has agreed to resume the issuance of licenses at a slightly reduced rate, i.e. 75% of any company's former top level.

In addition, the Indians allowed that, as of Jan. 1, the import duty would revert to the old rate of 5c per foot (it had been 10c).

For pictures imported under licenses already issued, there will be free remittance. However 87½% of the revenues from newly licensed films will be blocked for a three-year period. Disposition of these accumulated funds will be negotiated later.

The new deal was negotiated in India by Irving Maas, the Motion Picture Export Assn.'s Far Eastern supervisor who headquarters in Tokyo. He was assisted by Charles Egan, the MPEA's local Indian rep. It's figured that, under the new deal, over 200 films will be brought into India. A total of 276 American films were shipped into the country during 1956.

The Indian restrictions are due to the country's economic difficulties. Even though the market is very large, the Americans' share of it is comparatively small and almost insignificant when compared with the earnings of the local Indian product.

Tessa Smallpage, Australian soprano, wife of Sid Goldman, director of theatre operations at Radio City Music Hall, N. Y., recuperating from surgery at Doctors Hospital.

Bonjour Tristesse

(C'SCOPE—COLOR)

Loose and luxurious living on the Riviera with Deborah Kerr, David Niven, Jean Seberg. Controversy re the theme, as per Francoise Sagan original best-seller, ought to help sell provocative but basically thin fare.

Columbia release of Otto Preminger production. Stars Deborah Kerr, David Niven, Jean Seberg; features Mylene Demongeot, Geoffrey Horne, Juliette Greco, Walter Chiari. Directed by Preminger. Screenplay, Arthur Laurents, from the Francoise Sagan novel; camera (Technicolor), Georges Perinal; editor, Helga Cranston; music, Georges Auric. Previewed in New York Jan. 10, '58. Running time, **94 MINS.**

Anne	Deborah Kerr
Raymond	David Niven
Cecile	Jean Seberg
Elsa	Mylene Demongeot
Philippe	Geoffrey Horne
Herself	Juliette Greco
Pablo	Walter Chiari
Philippe's Mother	Martita Hunt
Mrs. Lombard	Jean Kent
Jacques	David Oxley
Denise	Elga Andersen
Hubert	Jeremy Burnham
Mr. Lombard	Roland Culver
Maid	Eveline Eyfel

Considerable note was taken of the tale of promiscuity on the Riviera by the then 17-year-old novelist, Francoise Sagan. It was a thin book, physically, and the characters, Bohemian manners and mores and all, were thin, too, but the fiction of the young French lass created a stir and sold like popcorn Saturday matinee.

In transplanting the work to the screen, producer - director Otto Preminger basically has stayed with Miss Sagon's first-person-told tale of the amours of a middle-aged, charming and wealthy Frenchman within both view and earshot of his daughter who, like the author at the time, is 17. It's hardly a matter of wonder that Pere's free-living escapades should prove contagious, that the girl, too, should take a fling at same.

It's a credit to Preminger's handling that a somewhat feather-light quality is effected, for any heavy-handed, all-out-for-realism treatment might have rendered the story unwholesome in family terms to the point of being repugnant to many. In its airy way, "Bonjour Tristesse" has a certain amount of charm although, of course, it seems likely that puritan circles will be heard from. If the film is to be a conversation piece, as was the book, ticket-buying interest doubtless will be provoked. To be considered in the boxoffice appraisal are the cast names, as well.

But it is not a Class "A" effort. Script deficiencies and awkward reading—some lines are spoken as though just that—they are being read—have static results. Scenario by Arthur Laurents is, indeed, shallow, though perhaps he had little choice. The characters are a surface lot, projecting little emotion.

Detracting from the make-believe also is Jean Seberg's deportment. In her second cinematic try (her first was in Preminger's unfortunate "Saint Joan"), Miss Seberg's Cecile is more suggestive of a high school senior back home than the frisky, knowing, close friend and daughter of a roue living it up in the sumptious French setting. She is, of course, a selfish and malicious character to start with.

Strangely enough, Miss Seberg, while lacking necessary expression in the early reels, appears to achieve at least some professionalism during the course of the unfoldment. Perhaps it's a matter of getting used to her. Preminger apparently insists that the public must.

David Niven is properly affable as the father who travels with a mistress and makes no attempt to disguise his pursuits. Deborah Kerr is a standout talent as the artist whom Niven proposes to marry and who speeds away to apparent suicide upon finding him in another illicit situation.

As the more conventional of the principal characters, Miss Kerr has looks and poise but there are instances where she, too, has difficulty with the stiltedness of the dialog.

Mylene Demongeot fits in well as a silly, sunburned blonde; Geoffrey Horne rates adequate as playmate for Cecile and Walter Chiari comes off as something of a cariacature of a rich South American.

The Riviera villa backdrop and beach scenes are rich in eye appeal via the CinemaScope and Technicolor photography and wardrobes make for another visual plus. Effective also is the switch to monochrome for Left Bank bistro scenes. Editing is smooth and music is first-rate, particularly the title song which sets the mood of sadness as Cecile reflects on past events (it's all flashback).

Title designs by Saul Bass are colorful and clever. *Gene.*

More B.O. Inflation

Minneapolis, Jan. 14.

New year is starting out with inflation getting in its entertainment licks here. Meaning that at 1958's outset amusement is costing the local public more and will continue to do so.

On the heels of action by all three United Paramount downtown theatres upping their admission prices for their current attractions from 90c to $2.25 in one instance and from 90c to $1.50 after 5 p.m. in the other two, the local American Association baseball club, too, has announced that ticket prices the coming son will be boosted.

Last season's baseball taps were $1.10, $1.50 and $1.75 for bleachers, reserved seats and box seats, respectively. For the coming season they go to $1.25, 1.75 and $2.

Sing, Boy, Sing

(SONGS-C'SCOPE)

Tommy Sands in his first film. Script based on his tv click but not strong in adaptation.

Hollywood, Jan. 10.

Twentieth-Fox release of Henry Ephron production. Stars Tommy Sands, Lili Gentle; co-stars Edmond O'Brien, John McIntire; features Nick Adams, Diane Jergens, Josephine Hutchinson, Jerry Paris, Tami Conner, Regis Toomey. Directed by Ephron; screenplay, Claude Binyon, from story by Paul Monash; camera, William C. Mellor; art directors, Lyle R. Wheeler, Herman A. Blumenthal; sound, Eugene Grossman, Harold A. Root; music, Lionel Newman; editor, William Mace; musical numbers staged by Nick Castle. Previewed Jan. 8, '57; Running time, **89 MINS.**

Virgil Walker	Tommy Sands
Leora Easton	Lili Gentle
Joseph Sharkey	Edmond O'Brien
Rev. Walker	John McIntire
C. K. Judd	Nick Adams
Pat	Diane Jergens
Caroline Walker	Josephine Hutchinson
Fisher	Jerry Paris
Ginnie	Tami Conner
Rev. Easton	Regis Toomey
Disc Jockeys	Art Ford, Bill Randle, Biff Collie
Mrs. Fitzgerald	Marie Brown
Miss Keyes	Madge Cleveland
Haggarty	Tom Greenway
Hillman	Lloyd Harter
Fitzgerald	Patrick Miller

For the third time in roughly a year, 20th-Fox has come up with a screen debut of a "hot" juve vocal talent, in this case Tommy Sands. He registers as a potent new film personality who will, with proper material, become a boxoffice lure. Unfortunately, the vehicle chosen for his bow can register only moderately since the adaptation of the tv show that first catapulted him to stardom emerges as satisfactory fare for an adult video audience but not for teenage theatregoers.

Claude Binyon's screenplay contains only minor changes from the original Paul Monash telescript about a young rock 'n' roll singer and the pressures placed upon him by a somewhat unscrupulous manager on one hand and the latent pulls of his religioso background. Manager Edmond O'Brien wants to keep the kid away from the influences of his revivalist grandfather but the latter's death eventually brings Sands to a new maturity in his position as a teenage idol.

Bulk of the musical numbers are concentrated in the first half of the film; the final reels dip into the dramatics inherent in the basic story and it is in the sometimes moralizing philosophy that the picture loses its appeal for the younger generation.

Sands is excellent, both as a singer and as a performer, handling himself with an ease and naturalness that gives the part credibility. O'Brien turns in a top performance as the manager and there is prime support from Nick Adams, as an "Okie" whom Sands hires as a companion in his desperate need for companionship. In much smaller roles, Josephine Hutchinson is quietly convincing as Sands' aunt and Jerry Paris is good as the manager's press agent accomplice. Lili Gentle, as Sands hometown girl friend, has little to do except look wistful.

Henry Ephron's direction is on the slow side but sympathetically guided his tyro troupers. Musical numbers of Nick Castle help. Also Ephron has injected some solid values in the black-and-white production and surrounded himself with a good technical crew that add some assets to the film, notably in William C. Mellor's camera work and the effective art director of Lyle R. Wheeler and Herman A. Blumenthal. During the course of the film, Sands sings about a dozen numbers, including the hymn "Rock of Ages." Best is the title tune, a likely hit, and "Soda Pop Pop." *Kap.*

The Female Animal

(C'SCOPE)

Old-style slants on Hollywood. Jane Powell, Hedy Lamarr and George Nader for marquee dressing.

Hollywood, Dec. 27.

Universal release of Albert Zugsmith production. Stars Hedy Lamarr, Jane Powell, Jan Sterling, George Nader; features Jerry Paris, Gregg Palmer, Mabel Albertson, James Gleason. Directed by Harry Keller. Screenplay, Robert Hill, based on story by Zugsmith; camera, Russell Metty; editor, Milton Carruth; music, Hans J. Salter. Previewed Dec. 27, '57. Running time, **92 MINS.**

Vanessa Windsor	Hedy Lamarr
Penny Windsor	Jane Powell
Lily Frayne	Jan Sterling
Chris Farley	George Nader
Hank Lopez	Jerry Paris
Piggy	Gregg Palmer
Irma Jones	Mabel Albertson
Tom Maloney	James Gleason
Dr. John Ramsay	ichard H. Cutting
Nurse	Ann Doran
Hairdresser	Yvonne Peattie
Charlie Grant	Casey Adams
The Director	Douglas Evans

With very few exceptions, stories about Hollywood have had pretty tough sledding at the boxoffice and there's nothing in this latest try to lift it above the programmer class. Plot is old-fashioned both in concept and unfoldment and even with the Jane Powell name to brighten prospects with youthful audiences outlook is spotty.

Albert Zugsmith production, based upon his own original, centers on Hedy Lamarr, a temperamental star who falls for an extra who saves her from a falling light on the set. Robert Hill screenplay follows her setting him up as caretaker for her beach home, with mother-daughter conflict inserted when the star's daughter, Miss Powell, finds herself in love with mama's boy-friend, latter still struggling to keep his self-respect. Film opens clumsily in what later appears to be flashback technique, and winds on an uncertain romantic note.

Miss Lamarr manages some semblance of reality as the star who seems half lit through most of the film, but George Nader as the extra suffers from lack of definitive character opportunity. Direction by Harry Keller seldom rises above the script, which generally affects various characters. Miss Powell overplays her opening drunk sequence and fares littl better later on, although she fills a bathing suit with eye-filling allure. Part of Jan Sterling, as a former star who still has a roving eye for males and goes on the make for Nader, is dragged in for no particular reason. Supporting cast headed by Jerry Paris and James Gleason are okay.

Russell Metty's camera work leads off generally competent technical credits. *Whit.*

Snowfire

(COLOR)

Neat attraction for the preteenage audience. Release arrangements pending.

Hollywood, Jan. 8.

A McGowan Production, written, produced and directed by Dorrell and Stuart McGowan. Stars Snowfire, Molly McGowan, Don Megowan; features John Cason, Claire Kelly, Melody McGowan, Mike Vallon, Rusty Westcott, Bill Hale, Paul Keast. Camera, Brydon Baker; editor, Arthus Nadel; music, Albert Glasser. Previewed Jan. 3, '58. Running time, **73 MINS.**

Snowfire	Himself
Molly McGowan	Herself
Mike McGowan	Don Megowan
Buff Stoner	John Cason
Carol Hampton	Claire Kelly
Melody McGowan	Herself
Poco	Mike Vallon
Luke Stoner	Rusty Westcott
Skip Stoner	Bill Hale

Patently aimed at the kiddie trade, "Snowfire" emerges a good attraction for pre-teenage audiences and a natural for Saturday matinee and schoolroom showings.

Feature, for which a release has not yet been set, was lensed a year or so ago in and around Bryce Canyon, Utah. (A tv pilot also has been edited from it, incidentally.) Action centers around the title horse and a young girl's (Molly McGowan) friendship with the nag, which had been captured earlier by dad (Don Megowan) from a wild herd. Girl lets the horse escape, then keeps pop and all the villains from capturing him by tipping off the animal as to their movements. Windup finds dad agreeing to certain concessions (no branding, and letting horse out to roam at night), and daughter bringing the equine home.

Megowan is good as the father, while Claire Kelly, in romantic lead as owner of the neighboring ranch, is a capable actress as well as a looker. Molly McGowan (daughter of Dorrell McGowan, as is other cast member, Melody McGowan) is generally okay, and her lack of experience will probably go unnoticed by the juves.

Production credits are good, most notably the Eastman Color camera work of Brydon Baker. Snowfire, by the way, is a well-trained steed that takes the title role in stride. *Neal.*

Perspective—At Last?

St. Louis, Jan. 14.

"There is no need yet for black crepe on the doors of motion picture theatres," James H. Arthur, president of Arthur Enterprises Inc., operators of films houses here, told the Advertising Club of St. Louis last week.

Television was something of a problem during its embryonic period, Arthur said, but theatres are now recovering from "present depressed condition" and heading toward a new era of prosperity.

"It is now recognized that people have room in their lives for movies, radio and tv, no one to the exclusion of any other."

The Missouri Traveler

(COLOR)

Nostalgic piece of Americana half-century ago, aimed at family trade.

Hollywood, Jan. 10.

Buena Vista release of Patrick Ford production. Stars Brandon de Wilde, Lee Marvin, Gary Merrill, Paul Ford; costars Mary Hosford; features Ken Curtis, Cal Tinney, Frank Cady, Kathleen Freeman, Will Wright, Mary Field. Directed by Jerry Hopper. Screenplay, Norman Shannon Hall, from novel by John Burress; comera (Technicolor), Winton C. Hoch; editor, Tom McAdoo; music, Jack Marshall. Previewed Jan. 3, '58. Running time, **104 MINS.**

Biarn Turner	Brandon de Wilde
Tobias Brown	Lee Marvin
Doyle Magee	Gary Merrill
Finas Daugherty	Paul Ford
Anna Love Price	Mary Hosford
Fred Mueller	Ken Curtis
Clyde Hamilton	Cal Tinney
Willie Poole	Frank Cady
Nelda Hamilton	Mary Field
Serena Poole	Kathleen Freeman
Sheriff Peavy	Will Wright
Rev. Thorndyke	Tom Tiner
Henry Craig	Billy Bryant
Jimmy Price	Barry Curtis
Red Poole	Eddie Little
Herb Davis	Rodney Bell
Hattie Neely	Helen Brown
Pos Neely	Billy Newell
Simpson	Roy Jensen

C. V. Whitney comes through with an interesting piece of Americana of a half-century ago in this nostalgic followup to his first picture, "The Searchers." "The Missouri Traveler" is an often heartwarming drama of life in a small Missouri town in model-T days, richly iced with humor and carrying a goodnatured quality about its unfoldment that communicates to the spectator. Film will have particular appeal for the family trade.

Based on the John Burress novel, this is the story of a runaway orphan whose struggle to become a farmer and earn his own way has a profound effect upon the life of a rural community. Brandon de Wilde plays the 15-year-old who becomes the center of some storm in the town where Gary Merrill, the newspaper editor, takes him under his wing, and Lee Marvin, a tough, wealthy and hardfisted neighboring farmer, seemingly appears to be taking his own bitterness out on the lad but actually is instilling in him some of the essential truths of life that he had to learn the hard way himself.

Highlighting the Patrick Ford production, which Jerry Hopper deftly directs from the Norman Shannon Hall screenplay with an eye tuned always on homely possibilities, is the windup Fourth of July celebration, including a parade and a horse-trotting race between the boy and his oppressor, with the whole town betting on young de Wilde. Clincher is a fight between Merrill and Marvin, a humor-ridden battle taking in the town's whole main street. Use is made of every cornball gag and stunt in the book in these closing reels.

Picture, which gets the benefit of exceptionally fine Technicolor lensing by Winton C. Hoch, is peppered with top performances. De Wilde captures the imagination as the courageous lad who tries to operate a farm by himself, Merrill is understanding in his relations with the boy and Marvin is brutally frank in his characterization of a man whose word is good only if it's in writing. Paul Ford, former horse trainer but now operator of the town's only chili parlor and head of town's council, makes an indelible impression in a humorously-drawn characterization. Mary Hosford as the town's leading citizen secretly in love with Marvin is okay in spinster role. Standout support also is offered by Cal Tinney, town's baker; Ken Curtis, the blacksmith, Frank Cady, school principal; Will Wright, the sheriff.

Technical credits are class, including Jack Okey's art direction, Tom McAdoo's editing and Jack Marshall's music score. *Whit.*

Day of the Badman

(COLOR)

Familiar oater material for the program market.

Universal release of Gordon Kay production. Stars Fred MacMurray, Joan Weldon, John Ericson, Robert Middleton, Marie Windsor; features Edgar Buchanan, Eduard Franz, Skip Homeier. Directed by Harry Keller. Screenplay, Lawrence Roman, from story by John M. Cunningham; camera (Eastman Color), Irving Glassberg; editor, Sherman Todd; music, Hans J. Salter. Previewed Jan. 7, '58. Running time, **81 MINS.**

Judge Jim Scott	Fred MacMurray
Myra Owens	Joan Weldon
Sheriff Barney Wiley	John Ericson
Charlie Hayes	Robert Middleton
Cora Johnson	Marie Windsor
Sam Wyckoff	Edgar Buchanan
Andrew Owens	Eduard Franz
Howard Hayes	Skip Homeier
Mrs. Quary	Peggy Converse
Silas Mordigan	Robert Foulk
Mrs. Mordigan	Ann Doran
Jake Hayes	Lee Van Cleef
Mr. Slocum	Eddy Waller
Rudy Hayes	Christopher Dark
Floyd	Don Haggerty
Monte Hayes	Chris Alcaide

A routine western for the most part, "Day of the Badman" stacks up only an average entry for the general program market, with but the size of the screen and the color to distinguish it from footage which appears constantly in the home.

Lawrence Roman screenplay, based on a story by John M. Cunningham, is pivoted around Fred MacMurray, judge in a typical hoss-opera town who's shortly to pass sentence on a convicted killer when into town ride four of the latter's kin to see that he's set free. Quartet mess up the town to such an extent that seemingly everyone but MacMurray—the sheriff included—want only "banishment" for the jailed man. MacMurray, however, sticks to his guns, announces a sentence of hanging, then returns home where, with only slight aid from side-kick Edgar Buchanan, he wipes out the four buddies who'd come to rub him out.

In MacMurray's capable playing the story-line gets some interest and substance whereas in less experienced hands the whole thing would have bordered on the ridiculous. Joan Weldon has the femme lead and is okay as the lass who's first in love with MacMurray, switches over to John Eriscon, but reverts to her first love in the end. Ericson is fine as the town sheriff who turns cowardly when the chips are down, and there's good support from, among others, Robert Middleton, leader of the baddies; Marie Windsor, town trollop and g.f. of the convicted man; and Skip Homeier, another of the four villains.

Harry Keller's direction of the Gordon Kay production wisely concentrates on the action—fights, beatings, shootings and the like—and can also be credited with helping to bring out the generally good cast work. Benefiting film, too, is the Eastman Color camera work of Irving Glassberg, the art direction of Alexander Golitzen and Alfred Sweeney, and Hana J. Salter's musical score. *Neal.*

Unter Achtzehn

(Under Age)

(AUSTRIAN)

Vienna, Jan. 8.

A Paula Wessely Film release of Otto Duerer production. Stars Paula Wessely; features Vera Tschechowa, Paul Loewinger, Peter Parak, Erik Frey, Louis Soldan, Guido Wieland, Margaret Fries, Toni Puschelik. Directed by Georg Tressler. Screenplay, Emil Burri, Johannes M. Simmel, Georg Tressler; camera, Sepp Riff; music, Carl de Groof. At Loewen Kino, Vienna. Running time, **90 MINS.**

Luise Gottschalk	Paula Wessely
Elfie Breitner	Vera Tschechowa
Herr Kutzmeier	Paul Loewinger
Stefan Maurer	Peter Parak
Walter Messmer	Erik Frey
Bauer Larsen	Louis Soldan
Dr. Janegger	Guido Wieland
Edith Messmer	Margarete Fries
Karli	Toni Puschelik

One half of this picture is meticulous description of the activities of welfare centers. The other half is old fashioned. Nevertheless, this looks headed for a good boxoffice future, probably repeating as a crowd-pleaser abroad as well. Puritans will love it, despite several sexy and strip tease scenes.

Paula Wessely, working in a social center, sympathetically punches over her role. Scripters are to blame for such nonsense as not permitting a 18-year-old "bad girl" with a million dollar figure to become a mannequin and ordering her to work in a laundry instead. Vera Tschechowa is a looker and can act. The "bad boy" Peter Parak manages a light touch which spells audience interest. Erik Frey is the seducer and is very good.

Director Georg Tressler, grand old man of the Burgtheatre, either avoided correcting the script or added the same blunders himself in the yarn. However, he maintains a fair pace. Sepp Riff's lensing is very fine. Other technical credits measure up. *Maas.*

The Safecracker

Ray Milland starring against British Intelligence situations. Two stories tied together, okay average entertainment.

Hollywood, Jan. 10.

Metro release of John R. Sloan production. Stars Ray Milland; costars Barry Jones; features Jeannette Sterke, Ernest Clark, Melissa Stribbling, Victor Maddern, Cyril Raymond, Percy Herbert. Director, Milland. Screenplay, Paul Monash; based on story by Lt. Col. Rhys Davies, Bruce Thomas; camera, Gerald Gibbs; editor, Ernest Walter; music, Richard Rodney Bennett. Previewed Jan. 2, '58. Running time, 96 MINS.

Colley Dawson	Ray Milland
Bennett Carfield	Barry Jones
Irene	Jeannette Sterke
Morris	Victor Maddern
Major Adbury	Ernest Clark
Inspector Frankham	Cyril Raymond
Angela	Melissa Stribling
Sergeant Harper	Percy Herbert
Mrs. Dawson	Barbara Everest
General Prior	Anthony Nicholls
Herbert Fenwri	David Horne
Dakers	Colin Gordon
Sir George Turvey	Clive Morton
Inspector Owing	John Welsh
Belgian Messenger	Pamela Stirling
Col. Charles Mercer	Colin Tapley
Lonsen	Henry Vidon
Thomson	Ian MacNaughton
Shafter	Bernard Fox
Bailey	Richard Shaw
Lambert	Charles Lloyd Pack
Squadron Leader Hawkes	Barry Keegan
McCullers	Sam Kydd
Greek Ship Owner	Ferdy Mayne
Fenwright's Secretary	Jackie Collins

This British import consists of two separate stories, both following the experiences of a master safecracker. One serves as a prolog to the other. Each is interesting, but picture itself suffers from break in plotline. Film's melodramatic ingredients, however, should see it through the program market, where Ray Milland as star will give pic meaning.

Milland, appearing in—for him—a somewhat offbeat role, not always a pleasant character, also does a good job at direction of the David E. Rose production; produced by John R. Sloan. A lively tempo is maintained and considerable suspense accompanies the unfoldment, particularly major plot, involving British Military Intelligence in Warld War II.

First story, which runs 45 minutes, intro's Milland as an expert for a London safe manufacturer. His flair for opening safes leads to him becoming a cracksman for a seemingly respectable antique dealer who sells historical items of great value to greedy collectors who aren't interested in their origin. Second, and main story, untwirls two years after Milland is caught and imprisoned, when England now is at war with Germany. British MI, learning that a complete list of German spies in England is in the vault of a Belgian chateau, "borrows" safecracker from prison for the purpose of secretly opening this vault so the list may be photographed without the Germans being aware of the act. After being trained as a Commando, Milland is dropped with a British patrol into Belgium for the exciting mission.

Milland enacts his unsavory character with feeling and in his direction draws good performances from balance of principals, headed by Barry Jones, as the antique dealer, only other member of cast known to audiences here. Cyril Raymond plays a Scotland Yard inspector who jails him, then arranges for his delivery to MI for the dangerous mision, and Ernest Clark heads the mission as an Army major. Jeannette Sterke lends distaff interest as daughter of a Belgian resistance leader.

Script by Paul Monash is based on an original by Lt. Col. Rhys Davies, British Army Intelligence (Ret.) and Bruce Thomas. Gerald Gibbs' photography is fast, Ernest Walter's tight editing helps pace and Richard Rodney Bennett's music score catches the spirit.

Whit.

The World Was His Jury

Courtroom melodrama okay for program spots; names of Edmond O'Brien and Mona Freeman to help.

Hollywood, Jan. 4.

Columbia release of Sam Katzman production. Stars Edmond O'Brien, Mona Freeman; features Karin Booth, Robert McQueeney, Paul Birch, John Berardino, Dick Cutting, Harvey Stephens, Carlos Romero, Hortense Petra. Directed by Fred F. Sears. Screenplay, Herbert Abbott Spiro; camera, Benjamin H. Kline; editor, Edwin Bryant; music, Mischa Bakaleinikoff. Previewed Dec. 26, '57. Running time, 82 MINS.

David Carson	Edmond O'Brien
Robin Carson	Mona Freeman
Polly Barrett	Karin Booth
Jerry Barrett	Robert McQueeney
Martin Ranker	Paul Birch
Tony Armand	John Berardino
D. A. Wendell	Dick Cutting
Judge Arthur Farrell	Harvey Stephens
1st Mate Johnson	Carlos Romero
Pretty Girl	Hortense Petra
Jimmy Barrett	Kelly Junge Jr.
Jane Barrett	Gay Goodwin

"The World Was His Jury" is a fairly well plotted courtroom melodrama but slow unfoldment militates against the full interest subject matter should have enjoyed. Film is okay for programmer market, where names of Edmond O'Brien and Mona Freeman may count.

Sam Katzman production deals with the skipper of a luxury liner whose ship is burned off the New Jersey coast with loss of 162 lives and his subsequent trial for criminal negligence. O'Brien portrays his crack defense attorney, who, with nothing to go on in the way of evidence to help his client, proceeds to find this evidence via witnesses and thereby brings to justice the man responsible for the tragedy, the skipper's second in command who was out to get his superior. The Herbert Abbott Spiro screenplay skillfully builds this situation of courtroom denouement, despite a sometimes naive approach to courtroom technique, and good characterizations are provided through Fred F. Sears' direction.

O'Brien socks over his portrayal of the attorney who has never lost a case, now faced with a possible guilty verdict, and Miss Freeman persuasively plays his wife who leaves him because she's certain, as is everybody else, that he's defending a guilty man. Robert McQueeney, the accused captain, delivers well in a restrained performance, Karin Booth provides distaff allure as his wife, Paul Birch is properly rugged as second-in-command, John Berardino scores as O'Brien's private investigator and Harvey Stephens is dominant as the judge.

Katzman has lined up a full complement of capable technicians, including Benjamin H. Kline, camera; Paul Palmentola, art direction; Edwin Bryant, editing.

Whit.

Gun Fever

- **Routine action meller.**

Hollywood, Jan. 3.

United Artists release of Harry Jackson-Sam Weston production. Co-producer, Edward L. Rissien. Stars Mark Stevens, co-stars John Lupton, introduces Jana Davi. Features Aaron Saxon, Jerry Barclay, Norman Fredric. Directed by Stevens; screenplay, Stanley H. Silverman, Stevens from story by Harry S. Franklin, Julius Evans; camera, Charles Van Enger; editor, Lee Gilbert; music, Paul Dunlap. Previewed Jan. 3, '58. Running time, 83 MINS.

Lucas	Mark Stevens
Simon	John Lupton
Amigo	Larry Storch
Tanana	Jana Davi
Trench	Aaron Saxon
Singer	Jerry Barclay
Whitman	Norman Frederic
Kane	Clegg Hoyt
Martha	Jane Innes
Thomas	Russell Thorsen
Stableman	Michael Himm
Indian Chief	Iron Eyes Cody
2nd Indian Chief	Eddie Little
Jerry	April Delavanti
Lee	John Godard
Jack	Vic Smith
Norris	Robert Stevenson
Bartender	William Erwin
Man	David Bond
Farmer	George Selk

A drawn-out vengeance theme, "Gun Fever" shapes as acceptable program fare, particularly in action areas where patrons accept fist and gun fights as substitutes for story. It's overlong at 83 minutes but competently made within its budget boundaries and should get satisfactory returns for producers Harry Jackson and Sam Weston and co-producer Edward L. Rissien. Mark Stevens and John Lupton, both regulars on tv screens, are the only familiar cast names but little marquee value is indicated.

Stevens directed and co-scripted, in addition to starring, stretching himself thin in the process. Screenplay which Stanley H. Silverman and Stevens fashioned from a story by Harry S. Franklin and Julius Evans casts Stevens as a fast-gun miner whose parents are killed by Indians led by a white renegade and Stevens vows vengeance. Lupton is his partner and the son of the renegade from whom he has long since parted because of the father's villainy. After the required amount of violence and some incidental romance with newcomer Jana Davi, the renegade is slain and Lupton, though badly wounded, apparently will start life anew with Miss Davi while Stevens rides alone.

Dialog is sometimes incongruous for the characters and locale and Stevens' direction is much too leisurely between fights, some of which could have been staged. He's appropriately tightlipped throughout and Lupton is credible. Miss Davi has an interesting face and figure, glimpsed partially in a bathing scene (a separate, nude version was shot for foreign audiences and may engender a trifle more interest). Supporting cast work is headed by Larry Storch's work as a Mexican gunslinger but Aaron Saxon overacts as the renegade and the lesser portrayals are all stock.

Producers took full advantage of outdoor lensing, including making use of weather conditions. Camera work by Charles Van Enger is okay and the other technical credits are average.

Kap.

The Lady Takes a Flyer

(C'SCOPE—COLOR)

Lana Turner and Jeff Chandler teamed in so-so story. Fair returns indicated.

Hollywood, Jan. 10.

Universal release of William Alland production. Stars Lana Turner, Jeff Chandler; costars Richard Denning, Andra Martin; features Chuck Connors, Reta Shaw, Alan Hale Jr., Jerry Paris. Directed by Jack Arnold. Screenplay, Danny Arnold; story, Edmund H. North; camera (Eastmancolor), Irving Glassberg; editor, Sherman Todd; music, Herman Stein. Previewed Jan, '58. Running time, 93 MINS.

Maggie Colby	Lana Turner
Mike Dandridge	Jeff Chandler
Al Reynolds	Richard Denning
Nikki Taylor	Andra Martin
Phil Donahoe	Chuck Connors
Nurse Kennedy	Reta Shaw
Frank Henshaw	Alan Hale Jr.
Willie Ridgely	Jerry Paris
Collie Minor	Lee J. Thompson
Childreth	Nestor Paiva
Tower Officer	James Doherty

Teaming of Lana Turner and Jeff Chandler figure to help the chances of this peacetime air yarn, which otherwise falls short of satisfactory entertainment. Film is burdened with plodding treatment that militates against ready acceptance, but star names—particularly femme's firepower after her performance in "Peyton Place"—coupled with a spicy bathtub sequence may be exploited for fair returns in general market.

Duo enact husband-and-wife owners of a plane ferrying service which first takes them to all parts of the world, the separates them when the husband takes his planes out alone after the birth of their baby. William Alland production is well mounted and vivid backdropping is afforded by good use of color. Dramatically, however, film seldom gets off the ground and only in the finale when femme is trying to bring in her near-gasless plane, with the airstrip shrouded by fog, does action come to life. Attempted useage of comedy sometimes results in cloying coyness.

Danny Arnold screenplay opens with Chandler, a former Air Force colonel, meeting his wartime buddy, Richard Denning, at a California airport, where latter operates a flying school and Miss Turner, former wartime ferry pilot, is an instructor. Chandler is all steamed up about starting a ferry service and trio go into partnership. In Japan, on an assignment, Chandler and distaffer fall in love and marry upon returning to States. For a honeymoon, they go on a ferrying trip through Europe. Back home, conflict rises between couple when she reveals she expects a baby and insists upon renting a house, rather than live in an apartment. Later, after infant is born, she remains at home while Chandler takes to the clouds. Film builds to a climax when wife takes one of the planes Chandler is to deliver in England and flies the Atlantic. Chandler beating her there and directing her to the ground through the fog.

Jack Arnold's direction is as smooth as script will permit and manages to get capable performances from his players. Miss Turner lends allure to her role, Chandler is properly rugged and Denning competently handles a light characterization. Andra Martin is in for romantic conflict as a femme pilot who goes on make for Chandler, and Chuck Connors and Jerry Paris are pilots and Lee J. Thompson scores as a glib secretary.

Irving Glassberg's color photography heads up good technical credits, and editing by Sherman Todd, music by Herman Stein and art direction by Alexander Golitzen and Richard H. Riedel also count.

Whit.

Diamond Safari

Minor entertainment but filmed in Johannesburg, South Africa, for good backgrounds. Filler.

Hollywood, Jan. 6.

Twentieth-Fox release of Gerald Mayer Production, directed by Mayer. Stars Kevin McCarthy; features Andre Morell. Screenplay, Larry Marcus; camera, David Millin, Peter Lang; editors, Carl Pierson, Peter Pitt; music, Woolf Phillips. Previewed Jan. 2, '58. Running time, 67 MINS.

Harry Jordan	Kevin McCarthy
Sgt. van der Cliffe	Joel Herholdt
Compound Manager	Gert van den Bergh
Stephen Timbu	Geoffrey Tsobe
Police Boy	Harry Mekels
Medicine Man	Thomas Buson
Williamson	Andre Morell
Petey	Joanna Douglas
Louise Saunders	Betty McDowall
Carlton	Patrick Simpson
Doc	John Clifford
Phillips	Michael McNeile
Reubens	Robert Bice
Glass Blower's Wife	Frances Driver

This indie effort, filmed for the most part in Johannesburg, South Africa, stacks up as generally uninteresting filler fare. The backgrounds provide some value, but there's little else to distinguish release.

Picture actually is the outgrowth of an idea by Edward Dukoff, credited as exec producer, to lense a vidpix series around this foreign locale. Two "pilots" subsequently were tied together with a week's Hollywood filming to make this feature.

Screenplay by Larry Marcus is pivoted around Kevin McCarthy, a private investigator. He first clears a native of a murder charge, then rounds up a pair of diamond smugglers. And that's about it.

McCarthy, only "name" in the cast, is authorative in star role, giving film one of its biggest assets. Betty McDowall, as one of the smugglers, eventually killed along with cohort John Clifford, also is good in the leading femme part. Top featured and okay as one of the suspects is Andre Morell.

Direction of Gerald Mayer, who also produced, is stock, as are majority of the technical contributions. Foreign filming, incidentally, was done in color, but picture is being released in black-and-white.

Neal.

Escape From Red Rock

(REGALSCOPE)

Fast-moving oater.

Hollywood, Jan. 10.

Twentieth-Fox release of Bernard Glasser production. Stars Brian Donlevy; co-stars Eilene Janssen, Gary Murray, Jay C. Flippen; features William Phipps, Michael Healey, Nesdon Booth, Daniel White. Directed by Edward Bernds. Screenplay, Bernds; camera, Brydon Baker; editor, John F. Link; music, Les Baxter. Previewed Jan. 8, '58. Running time, 75 MINS.

Bronc Grierson	Brian Donlevy
Janie Acker	Eilene Janssen
Cal Bowman	Gary Murray
John Costaine	Jay C. Flippen
Arky Shanks	William Phipps
Joe Skinner	Michael Healey
Pete Archer	Nesdon Booth
Farris	Daniel White
Guard	Andre Adoree
Boyce	Courtland Shepard
Maria Chavez	Tina Menard
Miguel Chavez	Natividad Vacio
Krug	Zon Murray
Judd	Rick Vallin
Tarrant	Ed Hinton
Coach Driver & Double	Frosty Royse
Price	Frank Richards
Elena Chavez	Linda Dangcil
Mayor	Eumenio Blanco
Antonia Chavez	Elena Da Vinci
Grover	Hank Patterson
Mrs. Donnely	Eileene Stevens
Manager	Frank Marlowe
Clerk	Joe Becker
Krug Henchie	Dick Crockett
Double	Roydon Clark
Double	Sailor Vincent

There's enough rapid action in "Escape from Red Rock" to keep audiences occupied in the oater market. Story line is sufficiently different to warrant good suspense and star name of Brian Donlevy is good for an added boost.

Edward Bernds' direction of his own screenplay logically builds story of a young ranchman forced to take to the trail after being falsely accused of a holdup murder. Bernard Glasser tosses in the type of production values best suited to theme, which winds in an Apache attack on a shack occupied by rancher and the girl he took with him, now his bride. Donlevy apparently was cast for name value, since his role is minor, but he dominates his brief footage as an outlaw leader soft about babies.

Gary Murray is strongly set as the young rancher whose loyalty to a brother accused of being a bandit and killer is so fierce that he constantly is taking on the whole town in fights. Against his will, he's pressed into casing a holdup job planned by Donlevy, who has brought the wounded brother back to Murray, to whom it's made clear that unless he throws in on the job his brother will be left to die. After the holdup in which he doesn't participate, Murray learns he's supposed to have murdered a woman and lights out with Eilene Janssen, whose drunken stepfather constantly is beating her, and they're wed in a Mexican hamlet. Taking refuge in the cabin of a settler, they find Apaches have killed man and his wife but overlooked a tiny baby, whom the young couple proceed to care for. A sheriff's posse finally saves them from another attack.

Donlevy is his usual authoritative self, particularly in later sequences when he and his gang descend on young couple in their hideaway. Both Murray and Miss Janssen are good, although latter's dialog is brief, and Jay C. Flippen registers as a soft-hearted sheriff. William Phipps and Michael Healey also rate as outlaws, and Nesdon Booth is okay as the stepfather.

Technical departments are well executed, leading off with Brydon Baker's photography, John F. Link's editing, Les Baxter's music score and Rudi Feld's art direction.

Whit.

Andrus Productions Inc. has been authorized to conduct a film and television productions business in New York, with capital stock of 200 shares, no par value. Directors are: Malon S. Andrus and Valdamar Peterson; Marguerite L. Jones, William V. Armstrong was filing attorney at Albany.

Return to Warbow

(COLOR)

For minor oater market.

Hollywood, Dec. 27.

Columbia release of Wallace MacDonald production. Stars Phil Carey; features Catherine McLeod, Andrew Duggan, William Leslie, Robert J. Wilke, James Griffith, Jay Silverheels, Chris Olsen. Directed by Ray Nazarro. Screenplay, Les Savage Jr., based on his novel; camera (Technicolor), Henry Freulich; editor, Charles Nelson; music, Mischa Bakaleinikoff. Previewed Dec. 19, '57. Running time, 66 MINS.

Clay Hollister	Phil Carey
Kathleen Fallam	Catherine McLeod
Murray Fallam	Andrew Duggan
Johnny	William Leslie
Red	Robert J. Wilke
Frank Hollister	James Griffith
Indian Joe	Jay Silverheels
David Fallam	Chris Olsen
Sheriff	Francis de Sales
Deputy No. 1	Harry Lauter
Deputy No. 2	Paul Picerni
Doc Appleby	Joe Forte

"Return to Warbow" is routine western entertainment. Screenplay has no highlights and direction does nothing to generate excitement. Good color pictorial values, but no cast names.

The Les Savage Jr., script starts with an okay premise but fails to develop its potential. Movement remains at a monotone. Ray Nazarro's direction is slack and the whole feeling of the Wallace MacDonald production is old-fashioned and lacking in the snap necessary to please modern-day audiences. Cast consequently suffers from lack of opportunity.

Plot follows Phil Carey, who escapes from Arizona Territorial Prison with two other cons to return to his former home to pick up $30,000 stolen in a stagecoach robbery 11 years before. Deal calls for him to share the loot with his two companions, who in turn hope to eradicate him as soon as they lay hands on the coin, supposedly held by Carey's drunken brother. It develops brother has gambled money away.

Carey tries hard to rise above role and Catherine McLeod as his former girl friend is as good as script will permit, the same said for William Leslie and Robert J. Wilke as his two pals, James Griffith in brother role, Andrew Duggan the husband of Miss McLeod and Chris Olsen as her son.

Henry Freulich's color camera work is excellent. Balance of technical credits are standard. *Whit.*

Charmants Garcons

(Charming Boys)

(FRENCH; COLOR; SONGS; DANCE)

Paris, Jan. 8.

Sirius release of Jacques Roitfeld production. Stars Zizi Jeanmaire, Henri Vidal, Francois Perler, Daniel Gelin; features Gert Froebe, Jacques Dacqmine, Marie Daems. Directed by Henri Decoin. Screenplay, Charles Spaak; camera (Eastman-color), Pierre Montazel; editor, Claude Durand; music, Guy Beart, Georges Van Parys; choreography, Roland Petit. At Marignan, Paris. Running time, 105 MINS.

Lulu	Zizi Jeanmaire
Alain	Daniel Gelin
Jo	Henri Vidal
Robert	Francois Perier
Edmond	Gert Froebe
Charles	Jacques Dacqmine
Max	Gil Vidal
Germaine	Marie Daems
Andre	Jacques Berthier

Around Zizi Jeanmaire is built an attempted tale of a young cabaret singer-dancer besieged by a flock of men trying to win her charms, but with none having matrimony in view. Pic lays out, in sketchy fashion, her series of runins with all the boys who deceive her but give her plenty of attention until she meets the Mr. Right for the traditional ending.

Main flaw in the film is its traditional aspect which mainly unfolds a rather unsavory tale, saved from time to time by shafts of humor. This is primarily an exploitation item for the U.S. with a plus item in Zizi Jeanmaire. However, color print costs make this a chancey bet. Pic looks to do well here.

Miss Jeanmaire has a limp wrist manager who brings on a big, lecherous millionaire who follows her about waiting for the weak spot when he can buy in. He trails her around France when she disconsolately takes off after finding her current love is married. Follows interludes with a boxer and a gentleman thief until she finally finds the right fellow after the millionaire backs the show she has wanted to do.

Miss Jeanmaire is uneven in the character with the lowlife zest somewhat too mannered, but perks up in her song and dance bits. Some catchy tunes are involved but the dances remain stagebound. Men all impart okay aspects in their conventional roles with Gert Froebe standout as the conniving millionaire. Technical credits are good. It is a followup, from a distaff point of view to "Adorable Creatures" which did their biz in the U.S. two years ago.

Mosk.

Blockbusters Boost L.A. Biz; 'Kiss' Tepid $11,000, 'Sayonara' Smash 24G For 3d, 'Peyton' Terrific 29G, 5th

Los Angeles, Jan. 14.

Sharp dip is being taken by local first-runs this frame because of lack of strong openers, and sliding biz of some holdovers. However, a majority of the really big blockbusters are holding up well. "Sayonara" in third session at Hollywood Paramount is tops for a single situation with a hotsy $24,000.

"Peyton Place" still is great with $29,000 in fifth frame, three houses. And "Farewell To Arms" should do an okay $55,200 in ninth round special roadshowing in eight houses, including $15,500 at Chinese-Los Angeles combo.

Among newcomers; "Kiss Them For Me" is only tepid $11,000 in first multiple run showing. "Gervaise," launching the El Rey on new arty policy, is fine $6,000. "Old Yeller" still is nice in third Fox Wilshire round.

Hard-ticket pix all are showing up fairly well. "Bridge on River Kwai" looks great $21,500 in fourth Egyptian session. "Seven Wonders of World" and "Around World in 80 Days" also continue stoutly.

Estimates for This Week

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Zero Hour" (Par) and "Submarine Command" (Par) (reissue). Modest $10,600. Last week, State with New Fox, El Rey, "Les Girls" (M-G) (1st multi-run), plus second features (2d wk), $13,600. Hawaii with Hillstreet, Ritz, "Pal Joey" (Col) (1st multi-run) and "Tijuana Story" (Col) (2d wk, Hawaii, Hillstreet; 1st wk, Ritz), $21,100.

Orpheum, New Fox, Uptown (Metropolitan-FWC) (2,213; 965; 1,715; 90-$1.50)—"Kiss Them for Me" (20th) (1st multi-run) and "Doctor at Large" (U). Tepid $11,000 or near. Last week, Orpheum, Uptown with Hollywood, "Enemy Below" (20th) and "Plunder Road" (20th), $21,700.

Downtown Paramount, Iris (ABPT-FWC) (3,300; 825; 90-$1.50) —"Deep Six" (WB) and "Taming

(Continued on page 20)

Broadway Grosses

Estimated Total Gross

This week $574,300

(Based on 25 theatres)

Last Year $574,600

(Based on 23 theatres)

'Peyton' Terrific $35,000 in Philly

Philadelphia, Jan. 14.

While bad weather in middle of past week hit all houses, weekend trade picked up sharply with the big holiday openers garnering the major coin. "Peyton Place" is getting the top coin with a mighty take at the Fox in second round. "Sayonara" is rated terrific in third Randolph stanza. "Gervaise" continues socko in third Trans-Lux week. "Don't Go Near Water" also is amazingly big in second session at the Arcadia.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (2d wk). Splashy $12,000. Last week, $20,000.

Boyd (SW - Cinerama) (1,430; $1.20-$2.80) — "Search for Paradise" (Cinerama) (15th wk). Okay $9,100. Last week, $21,000 with year-end holidays.

Fox (National) (2,500; 55-$1.80)—"Peyton Place" (20th) (2d wk). Mighty $35,000. Last week, $47,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Tarnished Angels" (U) (3d wk). Down to oke $6,500. Last week, $12,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Novel Affair" (Indie) (3d wk). So-so $3,200. Last week, $3,600.

Mastbaum (SW) (4,370; 99-$1.49) —"Girl Most Likely" (U). Poor $7,000. Last week, "Deep Six" (WB) (2d wk), $6,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Raintree County" (M-G) (2d wk). Still big at $12,000. Last week, $27,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (WB) (3d wk). Terrific $23,000. Last week, $37,000.

Stanley (SW) (2,900; 99-$1.80)—"Pal Joey" (Col) (10th wk). Still big $10,000. Last week, $17,000.

Stanton (SW) (1,483; 99-$1.49)—"Old Yeller" (BV) (3d wk). Okay $9,500. Last week, $20,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Gervaise" (Cont) (3d wk). Continues sock at $4,400. Last week, $6,500.

Studio (Goldberg) (499; 99-$1.49) —"Razzia" (Kass) (3d wk). Good $3,200. Last week, $4,000.

Viking (Sley) (1,000; 75-$1.49)—"Sad Sack" (Par) (4th wk) and "Invisible Boy" (M-G) (2d wk). Fair $7,000. Last week, $10,000.

World (Pathe) (500; 99-$1.49)—"Bolshoi Ballet" (Rank) (3d wk). Good $3,500. Last week, $4,500.

'Sayonara' Fancy $10,000, 2d K.C. Wk.; 'Water' Same, 'Peyton' Tall 8½G, 3d

Kansas City, Jan. 14.

Healthy biz, sparked by top product continues, as most fronts have holdovers. "Rodan" is a bright newcomer in four Fox Midwest houses. "Raintree County" at Roxy, "Peyton Place" at the Tower, "Sayonara" at Paramount and "Don't Go Near Water" at Midland all are very big hold overs. "Peyton" is doing so well currently in third week, it will stay a fourth.

Estimates for This Week

Glen (Dickinson) (700; 75-90) — "Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (6th wk). Hearty $2,000; holds. Last week, $3,000.

Isis, Brookside, Vista, Granada (Fox Midwest) (1,350; 900; 750; 1,217; 85-90)—"Rodan" (DCA). Big $18,000 as Fox Midwest combines usual subsequent-runs with regular first-run Granada. Last week, subsequent-run.

Kimo (Dickinson) (504; 90-$1.25) — "How To Murder Rich Uncle" (Col) (3d wk). Pleasant $2,000; holds. Last week, $2,500.

Midland (Loew) (3,500; 90-$1.25) — "Don't Go Near Water" (M-G) (2d wk). Stays for nine days, strong $10,000. Last week, great $15,000, best in months.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (20th wk). Okay $8,500. Last week, with holiday play, big $12,000.

Paramount (UP) (1,900; 90-$1.25) —"Sayonara" (WB) (2d wk). Fancy $10,000; holds. Last week, $15,000.

Rockhill (Little Art Theatres) (750; 75-90) — "It Happened in Park" (Indie). Moderate $1,500. Last week, "Doctor at Large" (U) (2d wk), $1,200.

Roxy (Durwood) (879; 90-$1.25-$1.50)—"Raintree County" (M-G) (3d wk). Bullish $8,000; holds. Last week, $11,000.

Tower (Fox Midwest) (2,100; 90-$1.25)—"Peyton Place" (20th) (3d wk). Lofty $8,500; stays on. Last week, $10,500.

Uptown, Fairway (Fox Midwest) (2,043; 700; 75-90) — "Tarnished Angels" (U) and "Ride a Violent Mile" (20th) (2d wk). Oke $4,000 in 5 days. Last week, with Granada in combo, hearty $14,000.

'SAYONARA' SOCK 12G, PORT.; 'PEYTON' $10,000

Portland, Ore., Jan. 14.

Biz continues to soar at first-runs here this round, with nearly all spots showing blockbusters. Last week's total gross was the greatest of any for many years covering like periods. Holdovers are smash all around. "Raintree County" holds for a third at the Broadway. "Sayonara" continues for a second rousing session at the Fox. "Peyton Place" is hotsy at the Orpheum in second while "Don't Go Near Water" at Liberty is nice. "Legend of Lost" shapes good in second Paramount week.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Raintree County" (M-G) (3d wk). Lofty $8,000 or near. Last week, hefty $15,700.

Fine Arts (Foster) (425; 90-$1.25) —"Lady Chatterly's Lover" (Indie). Lusty $3,000. Last week, "Last Bridge" (Indie), $1,300.

Fox (Evergreen) (1,536; $1-$1.50) —"Sayonara" (WB) (2d wk). Sock $12,000. Last week, $17,600.

Guild (Foster) (400; $1.25)—"Constant Husband" (Indie). Oke $2,500. Last week, "Doctor At Large" (Indie) (2d wk), $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Don't Go Near The Water" (M-G) and "Careless Years" (UA) (2d wk). Nifty $7,000 or close. Last week, $13,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Peyton Place" (20th) (2d wk). Torrid $10,000. Last week, $16,400.

Paramount (Port-Par) (3,400; 90-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Good $8,000 or close. Last week, $12,300.

'Peyton' Mighty $22,000, Pitt Ace

Pittsburgh, Jan. 14.

While "Sayonara" continues its booming business at Stanley and "Don't Go Near Water" is holding up very well in the wind-up at Penn, "Peyton Place" has arrived at the Harris to give the downtown area another blockbuster. In the meantime, "And God Created Woman" keeps on smashing records at the Squirrel Hill nabe arter. Nixon finished nine-month run of "Around World in 80 Days" at top-speed.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Man in Shadow" (U) and "This Is Russia" (U). Will be lucky to get okay $5,000. Last week, "The Enemy Below" (20th) (2d wk-9 days), $6,000 on top of $11,000 first stanza.

Guild (Green) (500; 85-99)—"Lost Continent" (Lopert) (4th wk). Too much against it and in 12 days looks only $2,000. Last week, $1,900.

Harris (Harris) (2,165; 99-$1.50) —"Peyton Place" (20th). Bad weather first couple of days may have hurt. However, the $22,000 in sight is terrific here. Indicates a long stay. Last week, "Restless Breed" (20th) and "God Is My Partner" (Indie), brought in at last minute for $2,250 in 4 days.

Nixon (Rubin) (1,500; $1.25-$3)—"Around the World" (UA) (39th wk). Final stanza skyrocketed on closing notice, shooting up to sun-

(Continued on page 20)

'Peyton' Great $15,000, Balto; 'Joey' Hot 9G, Both 3d, 'Sayonara' Big 17G

Baltimore, Jan. 14.

The holiday glow was still on here for some spots with the biggies still looking great and holding on in follow-up frames. "Peyton Place" is still great in third Century session. "Sayonara" at Stanley also is big in third. "Raintree County" shapes smash at Film Centre in second. "Pal Joey" is still strong in third stanza at the Hippodrome. "Enemy Below" shapes okay at the New opening round.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Peyton Place" (20th) (3d wk). Great $15,000 after $20,000 in second frame.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (9th wk). Good $5,000 after $5,300 last week.

Film Centre (Rappaport) (890; 50-$1.50) — "Raintree County" (M-G) (2d wk). Great $10,000 after $20,000 opener.

Five West (Schwaber) (460; 50-$1.25)—"Smallest Show On Earth" (Indie). Light $2,000. Last week, "Ship Was Loaded" (ndie) (2d wk), $2,300.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Pal Joey" (Col) (3d wk). Hotsy $9,000 after $15,000 in second.

Mayfair (Fruchtman) (980; 50-$1.25)—"Tall Stranger" (AA). Fair $5,000. Last week, "Legend of Lost" (UA) (3d wk), $5,000.

New (Fruchtman) (1,600; 50-$1.25) — "Enemy Below" (20th). Okay $8,000. Last week, "Sad Sack" (Par) (3d wk), $6,000.

Playhouse (Schwaber) (400; 50-$1.25)—"Panic in Parlor" (DCA) (3d wk). Nice $3,000 after $3,800 in second.

Stanley (SW) (3,200; 50-$1.50)—"Sayonara" (WB) (3d wk). Big $17,000 after $18,000 for second.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Seven Wonders of World" (Cinerama) (3d wk). Nice $9,000, with special matinee showings for students. Previous week, $18,000.

Cincy Still Big; 'Peyton' Wow 18G, 'Sayonara' Stout 19G, 'Legend' 6G

Key City Grosses

Estimated Total Gross

This Week $2,874,500

(Based on 22 cities and 256 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,979,200

(Based on 24 cities and 238 theatres.)

Cincinnati, Jan. 14.

Tall grosses continue to brighten Cincy's film front this week after the five-figure feast last stanza, rocketed in by New Year's Eve. "Sayonara" at the flagship Albee is tops in second stanza, but "Peyton Place" is much stronger in third round at the smaller Palace. "Raintree County" shapes terrific in third week at the Grand. "Legend of Lost" is in nice stride in second week at Keith's. Hard ticket "Search For Paradise" and "Around World in 80 Days" maintain their fast tempos.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Sayonara" (WB) (2d wk). Boff $19,000 after $28,000 takeoff. Holds.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (6th week). Hefty $13,500. Adhering to 10-a-week showings. Last week, $15,500.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (3d wk). Great $16,000 following $16,500 in second stanza. Stays indef.

Guild (Vance) (500; 50-90)—"All At Sea" (M-G) (3d wk). Good $2,000. Last week, $2,500. Holds a fourth.

Keith's (Shor) (1,500; 75-$1.25)—"Legend of Lost" (UA) (2d wk). Nice $6,000. Last week, $10,000.

Palace (RKO) (2,600; 90-$1.50)—"Peyton Place" (20th) (3d wk). Mighty $18,000 on heels of $20,000 preem. Holds.

Valley (Wiethe) (1,300; 1.50-$2.50) — "Around World in 80 Days" (UA) (31st wk). Solid $8,000, same as last week.

'Angels' Lofty 8G, Prov.; 'Girls' 12G

Providence, Jan. 14.

"Sayonara' in its third sesh at Majestic and "Les Girls" at the State currently are topping a gross-happy town. "Around World" is steady in 14th session at Elmwood. Top newcomer is "Tarnished Angels" rated nice at Albee.

Estimates for This Week

Albee (RKO) (2,200; 60-85)—"Tarnished Angels" (U) and "Looking for Danger" (AA). Nice $8,000. Last week, "Enemy Below" (20th) and "Escape from Red Rock" (20th), $7,500.

Elmwood (Snyder) (745; $2-$2.50) —"Around World in 80 Days" (UA) (14th wk). Steady $8,500. Last week, $8,800.

Majestic (SW) (2,200; 90-$1.25)—"Sayonara" (WB) (3d wk). Sock $12,000. Second was $14,000.

State (Loew) (3,200; 65-80)—"Les Girls" (M-G) and "Ride Back" (M-G) (2d wk). Neat $12,000 in nine days. First was $15,000.

Strand (National Realty) (2,200; 60-85)—"Operation Mad Ball" (Col) and "Escape from San Quentin" (Col). Oke $7,000. Last week, "Sad Sack" (Par) and "Gun Battle at Monterey" (Par) (2d wk), $3,000.

'STRANGER' GOOD 22G, HUB; 'PEYTON' FAT 28G

Boston, Jan. 14.

Big pictures still are running since the holidays with little new product and with trade holding solid. "Razzia" did so well at the Pilgrim that it also was put into Mayflower. It's hotsy in both. "Tall Stranger" is good at the Paramount and Fenway. "Peyton Place" in third at Memorial still is terrific. "Bridge on River Kwai" on hardticket policy at Gary shapes wow in third. "Sayonara" is stout in third at the Metropolitan.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75) —"Raintree County" (M-G) (13th wk). Oke $5,000. Last week, $6,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Old Yeller" (BV) (3d wk). Big $8,500. Last week, $12,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (8th wk). Slick $17,000. Last week, $14,000.

Copley (Indie) (961; 90-$1.25)—"Grand Maneuver" (Indie). Good $6,500. Last week, "Only French Can" (Indie) (2d wk), $3,500.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col) (5th wk). Fourth week was fine $7,000. Last week, $9,500.

Fenway (NET) (1,378; 60-$1.10) —"Tall Stranger" (AA) and "Affair in Havana" (AA). Oke $16,000. Last week, "Enemy Below" (20th) and "Plunder Road" (20th) (10 days), $7,000.

Gary (Sack) (1,340; $1.50-$2.75) —"Bridge on River Kwai" (Col) (3d wk). Smash $25,000. Last week, $24,000.

Kenmore (Indie) (700; 85-$1.25) —"Across Bridge' (Rank) (3d wk). Neat $6,000. Last week, $7,000.

Paramount (NET) (1,700; 60-$1) —"Tall Stranger" (AA) and "Affair in Havana" (AA). Hot $16,000. Last week, "Enemy Below" (20th) and "Plunder Road" (20th) (10 days), $19,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World" (AA) (40th wk). Happy $17,500. Last week, $17,000.

Pilgrim (ATC) (1,700; 60-$1)—"Razzia" (For) and "Triple Deception" (Rank) (2d wk). Smash $14,000. Last week, $16,000.

Mayflower (ATC) (689; 60-$1)—"Razzia' (For) and "Triple Deception" (Rank). Hotsy $6,200.

Memorial (RKO) (3,000; 75-$1.25) —"Peyton Place" (20th) (3d wk).

(Continued on page 20)

'Sayonara' Boff $16,000, Mpls.; 'Peyton' Terrific 12G, 'Water' 10G in 3d

Minneapolis, Jan. 14.

Setting a local record for scarcity of newcomers, current week finds only one downtown fresh arrival, "Slaughter on Tenth Avenue." The holdovers' almost complete dominance attests, perhaps, to the Loop cinemas' prosperity since the new year's start. These takings have been breaking all-time records, thanks to the most powerful array of product in years and advanced admissions at six of the nine houses.

It's the third week for "Raintree County." Third weeks are being chalked up by "Peyton Place" and "Don't Go Near the Water." It's a fourth for "Legend of Lost" and second stanzas for b.o. champions "Sayonara" and "God Created Woman." The amount of money spent at Loop film houses since 1958's arrival is considered "fantastic" by exhibitor leaders.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (27th wk). Continues at great $9,000. Last week, $10,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (75th wk). Second year not too far away, but these are final weeks because "Search for Paradise" opens March 4. Remarkable $8,000. Last week, $7,500.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (3d wk). Favorable word-of-mouth helping this one. Great $10,000. Last week, $11,500.

Lyric (Par) (1,000; $1.25-$2.25)—"Raintree County" (M-G) (3d wk). Has done very satisfactorily as a reserved-seat pic. Trim $7,000. Last week, $9,000.

Radio City (Par) (4,100; $1.25-$1.50)—"Sayonara" (WB) (2d wk). Nothing but raves for this. Terrific $16,000. Last week, $26,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Slaughter on 10th Avenue" (U). Well regarded picture but only slow $5,500 looms. Last week, "Tarnished Angels" (U), $8,000.

RKO Pan (RKO) (1,800; 75-90)—"Legend of Lost" (UA) (4th wk). Has demonstrated considerable b.o. strength and rounds out a highly proftable downtown run. Good $5,000. Last week, $6,000.

State (Par) (2,300; $1.25-$1.50)—"Peyton Place" (20th) (3d wk). Patrons go for this one. Great $12,000. Last week, $14,000.

Suburban World (Mann) (800; 85) —"08/15" (Indie). Bangup $2,500. Last week, "Raising a Riot" (Indie), $1,200.

World (Mann) (400; 85-$1.25)—"God Created Woman" (Kings) (2d wk). Sensational at $8,000. Last week, $9,100.

DET. HOLDING BOFFO AT B.O.

Chi Still Big Despite H.O. Surplus; 'Shadow' Stout 13½G, 'Enemy' Fast 18G, 'Sayonara' Hep 59G, 'Yeller' 21G

Chicago, Jan. 14.

Action houses offer the bulk of new product in the Loop, currently and with mild weekend weather new fare should soften the natural post-holiday decline.

Among the first framers, Garrick's "Motorcycle Gang"-"Sorority Girl" combo figures a fancy $16,000 while "Girl in Black Silk Stockings" and "Hell Bound" looks mild $4.800 at the Monroe. "Man in Shadow" and "Hard Man" at Roosevelt looks like good $13,500 or near.

The major holdovers, while dipping, still show strength, notably "Sayonara" in third stanza at the Chicago; "Don't Go Near Water" in same frame at the United Artists; and "Enemy Below" in second sesh at Oriental.

"Monolith Monsters" and "Love Slaves of Amazons" loom as a tidy tandem in second week at the Grand. "Legend of Lost" is tapering to an okay second session at the Woods.

"And God Created Woman" at the Loop in third round is rated shapely. Back-to-school movement is sapping much of "Old Yeller's" vitality at State-Lake, also in third. Esquire's fourth week of "Wild is Wind" looms tall.

As for roadshows, "Around World in 80 Days" at Todd's Cinestage, and "Seven Wonders of World" at Palace continue lively. But "Raintree County" at McVickers, closing Jan. 28, still is listless.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Sins of Casanova" (Times) (2d wk). Fair $2,600. Last week, $3.000.

Chicago (B&K) (3.900; 90-$1.80)—"Sayonara" (WB) (3d wk). Smash $59.000. Last week, $67,000.

Esquire (H&E Balaban) (1.350; $1.25-$1.50)—"Wild Is Wind" (Par) (4th wk). Sturdy $8,000. Last week, $10,000.

Garrick (B&K) (850; 90-$1.25)—"Motorcycle Gang" (AI), "Sorority Girl" (AI). Fat $16,000. Last week, "Eighteen and Anxious" (AB-PT), $5.600 in 5 days.

Grand (Nomikos) (1.200; 90-$1.25)—"Monolith Monsters" (U)

(Continued on page 20)

'Peyton' Wham $20,000, Cleve.; 'Sayonara' Boff 19G, 'Water' Hotsy 9G

Cleveland, Jan. 14.

Key houses are flourishing here this stanza, with husky long-runners topped by a terrific take being racked up by "Peyton Place," in third session at the Hipp. "Legend of Lost" is rated okay in second State round while "Don't Go Near Water" is good in third Stillman week. "Sayonara" is running close to "Peyton" for total coin with a big total at the Allen in third frame.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Sayonara' (WB) (3d wk). Big $19,000. Last week, $23,500.

Embassy (Community) (1,200; 70-90)—"Hard Man" (Col) and "Tiajuana Story" (Col), Good $6.500. Last week, "Enemy Below" (20th), $4.800.

Heights Art (Art Theater Guild) (925; $1.25)—"Sins of Casanova" (Indie). Wow $9.000. Last week, "God Created Woman" (Kings) (3d wk), ditto.

Hipp (Telem't) (3.700; $1.25-$1.50)—"Peyton Place" (20th) (3d wk). Wham $20.000 after $25.000.

Lower Mall (Community) (500; 60-90)—"Bride is Much Too Beautiful" (Indie). Good $4,000. Last week, "Escapade in Japan" (U) and "This is Russia' (U), $2.800.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around the World" (UA) (31st wk). Nice $9,000. Last week, $8.000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (28th wk). Smart $16,000 after $18.400 last week.

State (Loew) (3,500; 70-90)—"Legend of Lost" (UA) (2d wk). Okay $10,000. Last week, $19,000.

Stillman (Loew) (2,700; 90-$1.20)—"Don't Go Near Water" (M-G) (3d wk). Good $9,000 after $10,000 in second.

'SAYONARA' SOCK 12G, OMAHA; 'WATER' $5,000

Omaha, Jan. 14.

Holdovers are creating the big noise at downtown first-runs this session. "Sayonara" at the Orpheum and "Don't Go Near Water" at the State are both sturdy in second stanzas. "Girl Most Likely" is just fair at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Girl Most Likely" (U) and "Violaters" (U). Fair $3,000. Last week, "Enemy Below" (20th) and "Woman in Dressing Gown" (WB), $4,500.

Omaha (Tristates) (2,066; 75-90)—"Man in Shadow" (U) and "Naked in Sun" (AA). Weak $3,000. Last week, "Sad Sack" (Par) (2d wk-9 days), $12,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Sayonara" (WB) (2d wk). Sock $12,000, and may go a third week. Last week, $18,000.

State (Goldberg) (850; 75-90)—"Don't Go Near Water" (M-G) (2d wk). Big $5,000 after $6,000 debut.

'Sayonara' $19,000, Frisco; 'Arms' 14G

San Francisco, Jan. 14.

First-run trade is off here some from terrific last week but still very solid at most locations. "Sayonara" and "Farewell To Arms" continue great, former being in third round at Paramount where it has an amazing figure. "Tarnished Angels" looms lively in second Golden Gate stanza while "Sad Sack" still is sturdy in fourth St Francis frame. "Raintree County" is rated okay but longruns are slipping. "Gervaise" and "And God Created Woman" are proving biggest blockbusters in many months at arty houses.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25) — "Tarnished Angels" (U) and "Black Tent" (Rank) (2d wk). Lively $9,000. Last week, $18,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Farewell To Arms" (20th) (2d wk). Fine $14,000. Last week, $30,500.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (4th wk). Good $10,000. Last week, $14,000.

Paramount (Par) (2,646; 90-$1.25)—"Sayonara" (WB) (3d wk). Great $19,000. Last week, $28,000.

St. Francis (Par) (1,400; 90-$1.25) — "Sad Sack" (Par) and "Hard Man" (Col) (4th wk). Nice $8,000. Last week, $12,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (60th wk). Fair $10,500. Last week, $16,900.

United Artists (No. Coast) (1,207; 90-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA) (4th wk). Okay $6,500. Last week, $7,800.

Stagedoor (A-R) (440; $1.50-$2.00)—"Raintree County" (M-G) (3d wk). Oke $7,000. Last week, $10,000.

Larkin (Rosener) (400; $1.50) — "God Created Woman" (Indie) (3d wk). Socko $8,000. Last week, $9,500.

Clay (Rosener) (400; $1.50) — "God Created Woman" (Indie) (3d wk). Great $7,000. Last week, $8,700.

Vogue (S.F. Theatres) (364; $1,25)—"Father Panchali" (Indie) (3d wk). Okay $2,000. Last week, $1.900.

Bridge (Schwarz) (396; $1.25) — "Razzia" (Kass) (2d wk). Big $3,500. Last week, $5,000.

Coronet (United California) (1.250; $1.50-$3.75) — "Around World In 80 Days" (UA) (55th wk). Good $14,000. Last week, $22,000.

Rio (Schwarz) (397; $1.10) — "8 x 8" (Indie) (2d wk). Fair $1,500. Last week, $2,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gervaise" (Cont) (2d wk). Great $6,000. Last week, $8,000.

'PEYTON' 'WATER' 'SAYONARA' TOPS

Detroit, Jan. 14.

Downtown theatres continue to do smash biz this week even though off from last round with its holidays. "Peyton Place" looks great in second visit at the Fox. "Sayonara," also in second week at the Michigan shapes boffo. Newcomer "Deep Six" is hotsy at the Palms while "Girl Most Likely," also new, is good at the Madison.

"Don't Go Near Water" looms lively in third round at the Adams. "I Was A Teenage Frankenstein" stays strong at the Broadway-Capitol in second session. "Seven Wonders of World" still stays torrid in 76th stanza at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Peyton Place" (20th) (2d wk). Great $27,000 or over. Last week, $58,000.

Michigan (United Detroit) (4,000; 90-$1.50)—"Sayonara" (WB) (2d wk). Wow $25,000. Last week, $35,000.

Palms (UD) (2,961; 90-$1.25)—"Deep Six" (WB) and "Gunfire at Indian Gap" (Rep). Torrid $18,000. Last week, "Graf Spee" (Rank) and "Street Sinners" (UA), $20,000.

Madison (UD) (1,900; 90-$1.25)—"Girl Most Likely" (U) and "Escapade in Japan" (U). Good $12,000. Last week, "Pal Joey" (Col), $10,000 in ninth week.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Teenage Frankenstein" (Indie) and "Blood of Dracula" (Indie) (2d wk). Strong $16,000. Last week, $27,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (U) (55th wk). Good $12,000. Last week, $16,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Don't Go Near Water" (M-G) (3d wk). Hep $13,000. Last week, $17,200.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (76th wk). Staying near hotsy $13,000. Last week, $12,700.

Trans-Lux Krim (T-L) (1,000; $1.25)—"All At Sea" (M-G) (3d wk). Big $3,400. Last week, $4,500.

'Peyton' Huge 20G, Buff.; 'Yeller' 18G

Buffalo, Jan. 14.

Although the city is nearly 100% holdover or extended-run, biz is holding amazingly big currently. Lone newcomer is "Kiss Them For Me," rated spry at Paramount. "Don't Go Near Water" is holding unusually stoutly in second session at the Buffalo while "Peyton Place" shapes terrific in third Century round. "Old Yeller" looms great in second week at Lafayette as does "Sayonara" at the Center, also on second stanza.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Don't Go Near Water" (M-G) (2d wk). Stout $15,000. Last week, $25,000.

Paramount (AB-PT) (3,000; 70-90)—"Kiss Them For Me" (20th) and "Badlands of Montana" (Indie). Spry $11,000. Last week, "Sad Sack" (Par) and "Hell Canyon Outlaws" (Indie) (3d wk), $9,500.

Center (AB-PT) (2,000; 70-90)—"Sayonara" (WB) (2d wk). Smash $11,000. Last week, $15,000.

Lafayette (Basil) (3,000; 70-90)—"Old Yeller" (BV) (2d wk). Great $18,000. Last week, $23,000.

Century (UA-TC) (2,900; 70-90)—"Peyton Place" (20th) (3d wk). Terrific $20,000. Last week, $25,000.

Teck (SW Cinerama) (1,200; $1.20-$2.40)—"Search for Paradise" (Cinerama) (14th wk). Good $5,500. Last week, $6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Post-Holiday Perks, 'Angels' Bright $32,000, 'Sayonara' Sock 140G, 6th, 'Peyton' 80G, 5th, 'Kwai' 34G, 4th

Milder weather after the heavy midweek snowstorm proved a booster for Broadway deluxers in the current session because it induced suburbanites to come into the city again after the snow and severe cold. Usual post-holiday dip was not nearly as severe as usual this week, with the trade holding surprisingly big in many locations.

Lone newcomer is "Tarnished Angels," which wound up its first stanza with a bright $3,000 at the Paramount. Showing was rated very good in view of the tremendous trade done by the Rock-'n'-Roll stageshow with "It's Great To Be Young." This combo hit a new house record opening week and was a sock $105,000 in five days of second round.

Still champion is "Sayonara" with annual Christmas stageshow, with a big $140,000 in prospect for current (sixth) session at the Music Hall. It goes a seventh, and maybe longer. "Peyton Place" with Yuletide stageshow, too, held stoutly, with $80,000 likely this (5th) week at the Roxy.

Still capacity and new hard-ticket winner is "Bridge on River Kwai" at the Palace. It was absolute capacity at $34,000 in fourth week ended last night (Tues.) after capacity $45,400 in third round which included four more shows than the 10 performances of the fourth week.

"Paths of Glory" held with sockeroo $18,000 or close in third frame at the Victoria. Pic had hit $31,500 in second round. "Enemy Below" was smooth $14,000 in third Mayfair stanza.

"Raintree County" continued smash at State and Plaza. It looks amazing $24,000 in present (4th) session at the former and big $9,100 at Plada for same week. "Wild Is Wind" looks solid $18,000 in fifth week at the Astor.

"Bonjour Tristesse" opens today (Wed.) at the Capitol after three weeks plus four days of "Legend of Lost," which was not as big here as in other parts of country.

Top arty theatre performer currently is "Gervaise" with a terrific $10,200 in ninth rooound at the 430-seat Baronet. Boosted by N. Y. Film Critic award, it hit a new house record of $15,500 in eighth week. This edged opening week (new high) mark by $102. "Golden Age of Comedy" also proved astonishingly big day-dating the Embassy and Guild Theatres, now being in fourth weeks at both houses.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Wild Is Wind" (Par) (5th wk). This session winding today (Wed.) looks to hit solid $18,000 or near. Fourth was $22,300 after great $34.500 in Xmas-New Year's week.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"The Adulteress" (Times). Opened Monday (13). In ahead, "Escapade in Japan" (U) (3d wk), fell to $2,900 in this session ended Sunday (12). Second was $5,300.

Baronet (Reade) (430; $1.25-$1.70) — "Gervaise" (Cont) (10th wk). Ninth round concluded Sunday (12) was terrific $10,200. Eighth week was mighty $15.500. being helped by N. Y. Film Critics' award. Eighth round was new house record topping first week here by $102. Opens day-date at Fifth Avenue Cinema today (Wed.)

Capitol (Loew) (4.820; $1-$2.50)—"Bonjour Tristesse" (Col). Opens today (Wed.). Last week, "Legend of Lost" (UA) (4th wk-4 days), mild $9.000. Third full week was fair $20,000 after solid $38,000 for second.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (4th wk). Third round ended Monday (13) was smash $12,000 after $14,000 in second. This run is phenomenal for this house which usually holds a pic less than a week.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (62d wk). This round is heading for fine $25,700 in 15 performances. The 61st week was $35.700 for 15 shows. The 60th week, taking in New Year's, was capacity $49.200.

Fine Arts (Davis) (468; 90-$1.80) — "Gates of Paris" (Lopert). Opened yesterday (Tues.). In ahead, "Admirable Crichton" (Col) (4th wk-8 days), okay $6,000 after $8,500 in third stanza.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (5th wk). Fourth session ended yesterday (Tues.) was sturdy $8,500. Third was $10,000.

Guild (Guild) (450; $1-$1.75)—"Golden Age of Comedy" (DCA) (4th wk). Third round ended yesterday (Tues.) was smooth $6,000 after $8,000 for second. "Ship Was Loaded" (Brest) opens Sunday (19).

Odeon (Rank) (854; 90-$1.80)—"Graf Spee" (Rank) (3d wk). This third week ending today (Wed.) looks like nice $12,000 or near. Second was $15,000. "Henry the Fifth" (Rank) opens Feb. 5 on two-a-day policy.

Mayfair (Brandt) (1,736; 79-$1.80)—"Enemy Below" (20th) (4th wk). Third stanza ended last night (Tues.) was smooth $14,000 or near. Second was $17,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"All At Sea" (M-G) (4th wk). This session winding Friday (17) looks to hit fine $6,500. Third was $7,800.

Palace (RKO) (1,700; 95-$2) — "Bridge on River Kwai" (Col) (5th wk). The fourth stanza ended last night (Tues.) was capacity $34.000 for 10 performances. The third week was capacity $45,400 in 14 shows. Tickets are now selling to Easter.

Paramount (AB-PT) (3,665; $1-$2)—"Tarnished Angels" (U) (2d wk). Initial week ended Sunday (12) was bright $32,000. In ahead, "It's Great To Be Young" (FA) and Rock-N-Roll stageshow (2d wk-5 days) held with great $105,000 as compared with a new house record of $185,000 opening week. This makes a mammoth $290.000 for the 12-day run, original booking, mighty nice takings for this spot.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (13th wk). The 12th session ended Sunday (12) was great $13,800. The 11th week was $17,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Sayonara" (WB) with Christmas stageshow (6th wk). Current stanza ending today (Wed.) looks like big $140,000. The fifth week was mighty $171,000. all the more remarkable because having to contend with snow and severe cold, and usual letup after the holiday week. The fourth week was an

(Continued on page 20)

'Legend' Smooth $9,000, Indpls.; 'Peyton' Smash 15G, 2d; 'Sayonara' 9½G

Indianapolis, Jan. 14.

Biz has settled down a bit here since the holiday boom, but continues astonishly good at most first-runs, with holdovers dominating. "Peyton Place" is socko in second stanza at the Indiana to lead town again. "Sayonara" is holding up big in third week at Keith's. "Legend of Lost" is rated nice at Loew's on first session. "Man in Shadow" is only fair in 6-day week at Circle, where film policy will be dropped Jan. 14 for first time since house was built in 1916 for Oberammergau Passion Play.

Estimates for This Week

Circle (Cockrill-Dolle) (2.800; 70-90)—"Man in Shadow" (U) and "Escape in Japan" (U-RKO). Mild $5,000 in six days. Last week, "My Man Godfrey" (U), hefty $11.000.

Indiana (C-D) (3,200; 90-$1.25—"Peyton Place" (20th) (2d wk). Sock $15,000 after smash $25,000 opener.

Keith's (C-D) (1,200; 95-$1.25)—"Sayonara" (WB) (3d wk). Nifty $9,500 for approximately $35,000 take to date.

Loew's (Loew) (2,427; 60-85)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Nice $9,000. Last week, "Pal Joey" (Col) (2d wk), $7,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World in 80 Days" (UA). (22d wk). Oke $8,000. Last week, $10,000.

Semenenko Reportedly Eyes Joint Use of Lone Studio by WB, M-G

Settled corporate affairs at Loew's, with a new board influenced largely by money men sitting in, have given rise to Wall Street speculation about a Loew's Metro studio merger with Warners. An investor in Loew's who is closely associated with the new members of the board said this week he's amenable to the idea although he insisted no definite steps toward joint use of a single studio have been taken as yet.

Other sources indicated the matter will be given active consideration in the not-too-distant future.

Boston banker Serge Semenenko, in behalf of Warners, has been pitching for a sharing of production facilities for some time. He's known to have approached M-G before, along wth 20th-Fox, Paramount and, more recently, Universal.

Par, it was disclosed this week, tentatively went for the plan as outlined by Semenenko. As blueprinted, it called for Par to sell its Los Angeles lot at a price cited by Semenenko and then move in with WB on the latter's Burbank property. Only rub was that Semenenko couldn't produce a buyer at the price he mentioned.

According to Gotham financial district sources, the new members of the Loew's board, notably Louis Green and Jerome Newman, who loom large in the corporation's fiscal planning, and Semenenko "think alike." That is, they'd be inclined to break with tradition so far as studio ownership identity is concerned.

Semenenko right along has felt that one studio can take the place of two and huge havings can accrue to the two companies deciding on such a merger course. It's believed in certain Wall St. circles that Green and Newman will go along with him on this unless serious, but so far unseen, obstacles, crop up. It's further believed that discussions along these lines already have taken place.

His Fear of 'Too Much' Exposure Via Oldies Actually Helped Heflin

Hollywood, Jan. 14.

There can be no argument about the effect on the film industry of the release of old feature films to television, but ironically, the practice appears to be a boon to the individual actor. In the case of Van Heflin, his fears about over-exposure have been proved unfounded—and the telecasting of some of his old pictures has actually proved to be an asset to his career.

"I didn't like it," Heflin confesses. "I was sure that some of those old pictures would ruin me. After all, some of them I did because I was under contract and had no choice—and others I know don't reflect my best work."

Instead, the old pictures have helped. They've produced a new flood of fan mail to Heflin and he finds both film studios and tv proffering more and better roles.

Heflin's principal concern in the release of the old pictures was over-exposure, a worry that kept him off both film and live television for a considerable period since he preferred to pick his spots carefully. But the initial round of releases of his old Metro product to video obviously haven't had that effect.

"The funny thing," he notes, "is the kind of fan mail you get. You expect anything, particularly since these pictures are so old. Actually, the mail has been good—except for an occasional note in which someone says 'Boy, were you young.'"

Tent Honors A. H. Blank

Des Moines, Jan. 14.

Des Moines tent of the Variety Clubs presented an honorary lifetime membership to A. H. Blank, Jan. 6. He is founder and president of Tri-States Theatre Corp. Also, he was given a citation for his charitable and philanthropic activities; among them the gift to the city of the Blank Memorial Hospital for Children.

Charles F. Iles, mayor of Des Moines, is president of the Des Moines unit, known as Tent No. 15.

'Baby Face Nelson' Suits

Los Angeles, Jan. 14.

Suit to recover pieces of "Baby Face Nelson" was filed in Superior Court here by Al Zimbalist and Z-S Productions. Karl S. Price, Jack Rabin and United Artists were named defendants in the action which also asks an injunction to halt United Artists from paying out any money to the other defendants.

Zimbalist said Price and Rabin claimed an interest in "Nelson" as a result of a deal on a prior picture with Zimbalist. A settlement was reached in August under which each was to receive $5,000 and four percent of the film.

Suit asked the court to rescind the agreement on the grounds that it was made while the plaintiff was under pressure because the film was before the cameras and asked that the $10,000 and eight percent which the complaint said, amounts to $96,000.

Los Angeles Film B.O. in 1957 Best There Since 1949

Los Angeles, Jan. 14.

Los Angeles first-run theatres ran up a smasheroo gross of $11,534,700 during 1957, second biggest locally since 1949's terrific $13,596,400. Total was only $383,700, or 3.2%, under previous year's $11,918,400 take, which now remains an eight-year high.

In winding 1957 with year's biggest take for a single week, $410,700 Christmas holiday week, first-runs hit a fourth quarter of $2,884,700, topping corresponding quarters for three previous years, $2,621,000 in 1956, $2,626,300 in 1955 and $2,701,000 in 1954. Fourth quarter of 1957 was exceeded only by third quarter's $3,304,200. First and second quarters were $2,655,000 and $2,681,200, respectively.

Year saw a total of 256 new film bills and 36 reissue programs, as compared with 231 new bills and 27 reissue bills during 1956. Helping swell overall returns, too, were three pictures which passed the million-dollar mark during year.

"Around the World in 80 Days" hit $1,388,600 its 52-week stay at Carthay, where Mike Todd film is now winding its 54th round and is to play indefinitely. "Ten Commandments" soared to $1,084,500, showcasing first at Warner Beverly, where during its 41 weeks in 1957 it reached $808,200, plus another $276,300 from 10 weeks at Downtown and Wiltern and nine at Hollywood Paramount. "Seven Wonders of the World" finished year just under the DeMille pic, $1,007,500 for 29 stanzas at Warner Hollywood, where it's still showing. Both "80 Days" and "Seven Wonders" are strictly in the hard-ticket category, as was "10 Commandments" during its showcase engagement.

Number of blockbusters opened locally during month of December that promise to build mammoth grosses right down the line. Films, all held over, include "A Farewell to Arms," which opened on a special roadshow policy in eight L.A. area first-runs and racked up $188,300 during the two weeks it played during 1957; "Peyton Place," in three situations, $109,800 up to first of year in first three weeks. Others include "Sayonara," which hit $40,000 in opening week; "Don't Go Near the Water," $32,000 first week; "Bridge on the River Kwai," $34,700 first two weeks.

Dick Murphy Departs 20th

Hollywood, Jan. 14.

Producer-director-writer Richard Murphy exited 20th-Fox Friday, following expiration of his 14-months pact at the Westwood lot.

While at the studio, he worked on such projects as "The Hunters" and "The Diplomat."

Board & Room

Continued from page 3

ord with an expression of the same sentiment.

Newman added the board will be harmonious so long as the welfare of the corporation is uppermost in the minds of its members.

It's clear that all are presently supporting Joseph R. Vogel as president. Vogel has clear sailing in management affairs. But there is to be established a financing and budget committee, with the big money men prominent thereon, which will dictate on all fiscal matters.

The new members of the directorate were described this week by an inside source as "men with plenty of guts and plenty of money." The implications were that they'd show little hesitancy in making bold moves, including, perhaps, a merger of studio facilities with another outfit as a means of chopping the Culver City expense, and being so well heeled that a quick buck via short-range-profit disposition of assets is not dear to their hearts.

As of the present, Green, Newman, et al., are said to own only 140,000 shares of Loew's stock. This amount likely will be raised to 175,000 (according to blueprint) by the Feb. 27 annual meeting. Tomlinson, singly, owns 185,000 shares. But, importantly, the Green syndicate also comprises important investors whose holdings are not listed. This group, incidentally, includes one broker who for long has been associated with another major film corporation.

Exit of Partisans

This is meaningful, for it conveys that hard-headed professional investors are convinced that the Green combine, helming the board, and Vogel, heading management, can give Loew's the proper directionals.

Nomination of the aforementioned quartet is regarded as tantamount to election at the Feb. 27 meeting. Dropped from candidacy are Stanley Meyer, Ray Lawson, Louis A. Johnson and K. T. Keller. Interesting is the fact that Meyer, an associate of the late Louis B. Mayer, is said to have been chiefly responsible for Tomlinson's interest in Loew's and, indeed, had set his personal sights on a top exec position, likely the presidency, of the corporation.

Worthy of note, too, is that Samuel Briskin is continuing on the directorate. He's said to be the choice of Lazard and Lehman and, too, was a speculative choice for the presidency in past. Further, Vogel and Briskin are the only film men, per se, on the incoming board, the others being on either the financial or legalistic end.

'Pretty Boy Floyd' Film For Columbia Prompts Babb's 'It's Mine' Suit

Los Angeles, Jan. 14.

An injunction to halt the scheduled filming of "Pretty Boy Floyd" was asked by producer Kroger Babb in a $100,000 Federal Court suit against Columbia Pictures, Sam Katzman, and Clover Productions. Babb asked $100,000 in damages for unfair competition.

Babb contended that he became interested in the idea in 1955 and acquired releases and biographical data from the Floyd family the following year for around $4,000. Last Spring, he said, after considerable publicity on the project, he talked with Columbia about making the picture there and when no interest was shown began discussing the deal with William Stephens who was to arrange financing.

Announcement just before Christmas that Katzman was to make a "Floyd" film, the complaint added, halted talks with Stephens and nothing further can be done until Babb's right to the property is made clear. He asked that the defendants be enjoined from doing anything with the Pretty Boy Floyd name or character. Hearing on the request for a temporary restraining order has been set for Jan. 20 before Federal Judge Ben Harrison.

Colleen Gallant of Laconia, "Miss New Hampshire of 1951," is set with Twentieth Century-Fox for a part in Gregory Peck's "The Bravados." Will be known on screen as Kathy Gallant.

Etiquette of The Heave-Ho

Recording the dismissals and exits of veteran industryites is an unpleasant task, but it becomes more unpleasant when the victims, although they have been given their notices, adopt the hypocritical and ostrich-like attitude that some consider symptomatic of the film business.

A recent telephone conversation with a top-echelon executive whose services had been terminated will perhaps serve as an illustration.

"Hello, Joe. I'm sorry to call to you about this, but I understand you're leaving Blank Co.

"Where did you hear that?"

"It's around."

"Well . . . it's not definite."

"Then you're not leaving?"

"I didn't say that. But do you have to write anything now? After all, it's not a very important story."

"You're a pretty important man in the industry and it's news."

"Look, I'm not leaving for several weeks yet. I want to get together with the company so we can make the right announcement. I want all papers to have it at the same time."

"What difference does it make as long as you're leaving?"

"It makes a big difference. I want the right send off?"

"How can one story make any difference?"

"Look, you can do what you want. But remember I've been a friend of VARIETY's for years. Who knows? I might be in a position to help in the future. I would consider it an unfriendly act if you ran the story. But you can do what you want. Remember, however, I've been a big help to VARIETY. My leaving isn't important. Nobody cares."

"If it isn't important, what difference does it make if we run it?"

"Are you joining any other company?"

"Look, if you're trying to pump me for more news, forget about it. You do what you want, but remember, I'll consider it an unfriendly act."

The next day, having gone to press without the story—doing a favor yet!—VARIETY gets a handout by messenger:

"Richard Roe, president of Blank Co., announces with regret the resignation of Joseph Doe. Mr. Doe has been a great asset to this company and it is only after considerable hesitancy that we agreed to release him from his contract so that he can pursue other endeavors. We wish Mr. Doe the best of luck in any new venture he undertakes and he can call on us for assistance at any time. His friends at Blank Co. will miss him very much and the company will miss his services, but we cannot stand in the way of his advancement."

"Mr. Doe said that after a short vacation in Jamaica he will announce his future connection."

Oscar TV Costs Includes Exhibs In; Rackmil of U Primes New Scheme

Member companies of the Motion Picture Assn. of America have pulled a new switch in formulation of an industry institutional campaign to be paid for equally by themselves and exhibitors. They've included the Academy Awards television program within the framework of the project, whereas this previously had been regarded as a separate item to be bankrolled by MPAA on its own.

It's understood that Milton Rackmil, president of Universal, forced the change.

As originally set, exhibitor contributions to the campaign were to be matched by the distribs dollar for dollar. It was estimated that the theatremen would ante up $1,400,000, meaning that same amount would be due from the MPAA outfits.

MPAA board, at a New York meeting, formally endorsed the idea but, at Rackmil's insistence, placed a ceiling of $500,000 as the distribs' share.

Prior to this, the board okayed sponsorship of the Oscar airer, figured as an outlay of $650,000. This amount is being added to the $500,000, for a total of $1,150,000 as the distribs' participation in the campaign.

If there's a full follow-through on this, obviously it would mean the exhibs would be paying 50% of the costs of the Acad show whereas heretofore no exhib money at all apparently was earmarked for this. Distrib reasoning, as given by one homeoffice v.p., is that theatres particularly will benefit from the airer and should pay along with the distribs.

John Mock Exits Par

Hollywood, Jan. 14.

John Mock, a member of Paramount's executive production staff since 1956, has exited the studio in the latest cutbacks. Studio sources said the position he has held will be discontinued.

Mock originally was Paramount story editor in Europe and moved onto the Marathon lot in 1944 as story editor for Hal Wallis, shifting over to become Paramount story editor in 1952.

In another cutback, Frank Riser, in charge of the still department, is leaving the studio. Understood Par expects to close out the department, using unit men henceforth to handle art work on individual pictures.

Proxy Patriots Go to Guillotine In Loew Sweep

As an aside to the personnel pink-slipping at Loew's, sources from within make the point that the subsidiary Metro is no longer "The Friendly Company," as it long had been billed, so far as certain employees are concerned. The reference is to those members of the organization who gave their non-office time at nights and at weekends to the solication of proxies in management's behalf.

It's agreed generally in the trade that Loew's president Joseph R. Vogel "is on the spot"—meaning, it's mandatory that he cut the overhead as a means of pacifying agitating bankers and other investors.

But among those dismissed are the many people who went around door-bell-ringing for about 10 weeks beginning last summer seeking to influence the stockholder votes in the affirmative for Vogel and in the negative for his would-be-dethroner, Joseph Tomlinson. They received no extra compensation for this and, in fact, they claim they worked out of loyalty.

Now they're out, and they're burning.

Rod Serling's MG Deal

Hollywood, Jan. 14.

In a deal involving approximately $250,000, Metro has signed Rod Serling to a four-year, non-exclusive pact as screenwriter.

Serling, a top television writer, just finished a two-year ticket calling for two pix at the Culver City lot. In addition to those two films, however, he also wrote the screenplay on "Company of Cowards," and is currently polishing "No Blade of Grass."

New ticket calls for Serling to write one screenplay a year.

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Pakistan Pix Industry Growing Fast But Needs Wider Foreign Market

Karachi, Jan. 7.

Pakistan film industry is growing rapidly. In 1948 only one film was made, but by 1956 there were 33 films produced. Last year the rate of production rose to 50 or over. It is a happy sign for the future of the Pakistan industry but the increased film-making has brought many problems for the producers.

Production costs have gone up. A couple of years back, a pic could be made for about $30,000, but now the amount required is not less than $75,000. This is because the stars, the directors and crew demand more and more coin. But what is causing the real headache is the extremely limited market available for home product. It is confined mainly to Pakistan, and there is very little foreign market.

The 400 odd cinemas in this country are not enough to make any film a real financial success. In many cases, the producers are unable to recover the actual amount sunk into a production. Admittedly this is a very grave problem for the expansion of the native industry.

It's An Infant Industry

As the industry here is more or less yet in its infancy, the quality of the productions so far is mediocre, and, as such, the possibility of an export market is dim under the present setup. Of the 50 films produced this year, there have been only six pix that have shown any profit. About 20 have managed to recover the money put into production, with others showing a loss. With this in mind, the future of the film biz appears rather bleak. But there is hope that filmites will realize the importance of making higher quality pictures with a view of capturing the foreign markets.

There is an extensive potential market available for Pakistani films in East Africa, Indonesia, Fiji Islands and other such countries where there is a populace of Pakistani and Indian descent. But this can be captured only if pictures comparable to those from India can be turned out in this country. Realizing this, some producers have ambitious programs lined up. Two color processing labs have been planned, one in Lahore and one here. The completion of these plants will see the making of tinters in Pakistan.

Co-productions with some foreign countries are also in the offing. Currently, a film is being shot in East Pakistan in conjunction with a London company. Then there are plans to make co-productions with Japan and Red China. All of this should help put Pakistan in the foreign field. To get a line on the latest techniques of film-making, plans are being made to send technicians abroad for training. A local producer even foresees the making of the first CinemaScope film Pakistan shortly.

Ealing Sets New Guinness Film

London, Jan. 14.

A new Alec Guinness starrer, "The Scapegoat," is on Ealing's 1958 production program for release through Metro. The Daphne du Maurier best seller is being adapted by Gore Vidal. Robert Hamer has been assigned to direct.

The new Ealing lineup gets under way with "Nowhere to Go," now on location, which moves into the studio early next year. George Nader is making his British film debut in this production. Other top roles have been allotted to Bernard Lee and Maggie Smith. Pic also marks the directorial debut of Seth Holt, for many years an editor at Ealing and, more recently, an assistant producer.

Other Ealing films set for 1958 include "Lord of the Flies," by William Golding and "Tunes of Glory," from James Kennaway's novel of life in the peacetime barracks of a Highland regiment. Scripter T. E. B. Clarke is writing a new comedy. If ready in time, it will be added to the 1958 roster.

Big British Cinema B.O. Decline Prompts Rank To Drop 10 Skedded Pix

London, Jan. 14.

Faced with the cinema's biggest slump in many years the Rank Organization has announced drastic cuts in its 1958 production schedule. At first, 18 feature films had been slated for production during the year but this figure now has been cut to eight. Major productions, which were to star Sir Laurence Olivier in "Macbeth" and Kenneth More in "39 Steps," are among those that have been jettisoned.

This ruthless slashing of its production program has caused the firing of around 350 not too active employees at Pinewood Studio and an increase in this figure is possible unless the situation improves. The two main causes for the film slump are falling attendance and the heavy entertainment tax levied by the government. The cinema is the only form of entertainment saddled with this tax, which drains the industry of approximately one-third of its income.

Sir Tom O'Brien, general secretary of the Theatrical and Kine Employees, also blamed local councils for "their blackmailing practice of exacting a levy of $1,400,000 a year from cinemas which open on Sundays."

John Davis, top exec of the Rank Organization, said: "Nothing like this drop in attendances has happened before in my experience." Since September, the nosedive in film patronage has risen 7% to 20%. A further economy move by the Rank set up is a decision to yank afternoon performances at a number of cinemas.

Changes in Paris Govt. Legit Setup

Paris, Jan. 14.

The recurring strike crises in all the state subsidized theatrical setups, the Comedie-Francaise (two houses), The Theatre National Populaire, the Opera and Opera-Comique, may lead to a change in all these houses. But nothing official has been released by the Ministry of Beaux Arts.

However, the following switches seem to be in the offing here. The Opera-Comique will probably be closed but its troupe will not be completely disbanded and will tour the provinces and foreign places as a cultural setup. The theatre will be sold to private interests. Some of its repertory will be absorbed by the Opera.

The Comedie-Francaise will turn over its second house, Salle Luxembourg, to the TNP. However, the TNP will still utilize its present home, the outsize Palais De Chaillot, for big productions. The Palais will be rented to private entrepreneurs -between. TNP prexy Jean Vilar is expected to take back his recent resignation over the technician's strikes.

The regular C-F house, Salle Richilieu, will still do classic revivals plus some more contemporary entries.

Japan's Pix Biz Lifts Export Coin Sights

Tokyo, Jan. 14.

The Japanese film industry raised its sights on export receipts to $2,300,000 per annum although figures for the first five months of 1956, representing 952 exported films, totaled less than $490,000. Export target last year was $1,500,000 with $1,259,896 being realized from 2,294 reels.

Okinawa was the top export market last year with others following in order: the U. S. (including Hawaii), Burma, Singapore, Taiwan, India, Pakistan, Hong Kong, Thailand, West Germany, France and Brazil. Overseas publicity, survey of foreign reaction and plans for fairs are under way to boost the coin of Japanese pix abroad.

Lloyd Leaves Warwick To Form Production Co.

London, Jan. 8.

Euan Lloyd, publicity exec for Warwick Films, has resigned to form his own production company in partnership with Jack Davies, scenario writer here. New setup will be called Richmond Films. First pic is slated for spring.

It will be a Davies' yarn concerning the American air force in Britain. Though not yet titled, it has topical implications. Terence Young will adapt the screenplay and direct. Trevor Howard has been signed to star.

Swedes, Femme, Very Popular In Germany Today

By **HANS HOEHN**

Berlin, Jan. 14.

German filmgoers have had a big affair on with Swedish film stars ever since 30-odd years back Greta Garbo shattered Teutonic reserve and became the priestess of a cult. It helped the Swedes that Adolf Hitler hated the American films, partly because some of the producers were Jewish, and had a president named Roosevelt and the Hollywood product vanished from the thousand-year Reich.

After Garbo, the Germans adored Zarah Leander, as the home market's nearest approximation. Kristina Soederbaum, born in Sweden and filming in Germany since 1938, was runner-up.

With postwar and the return of American films, Sweden's Ingrid Bergman became a vogue here. She most frequently walked off with the "most popular foreign screen actress" awards in postwar Germany's polls.

Another Swedish actress rates mention: Ulla Jacobsson. This country's 1957 "Bambi" poll saw her winning second place. A Gallup-type poll of the German Allensbach—Institut brought a total victory for Ingrid Bergman last year (1957), while a test of the German film mag, Star-Revue, saw Signorina Rossellini in third spot. Two years ago (1956), Ulla Jacobsson won the "Bambi" award followed by Ingrid Bergman. Three years ago, it was just the other way round: Ingrid Bergman on top, Ulla Jacobsson second.

Popularity of Miss Jacobsson in Germany began with "One Summer of Happiness," a big financial success. Her success resulted in her importation and she's since made four German features. "And Love Shall Always Remain," "The Holy Lie" (both for Berolina), "The Parson From Kirchfeld" (HD) and "The Last Ones Shall Be First" (CCC).

Another Swedish import is Anita Bjoerk who played the title role in Gustav Ucicky's "Witch" and the female lead in "The Cornet," Walter Reisch's adaptation from Rainer Maria Rilke.

Signe Hasso added Germany to her numerous foreign screen appearances. "The Sun of St. Mortiz" was the title of her Teutonic pic which Arthur Maria Rabenalt directed.

Maj-Britt Nilsson appeared in Berolina's "What the Swallow Sang." Before that, she starred in "Swedish Girl," a coproduction between Berlin's Melodie-Film and Stockholm's Sandrews.

Men? So! So!

Two other Swedish femmes, Bibi Johns and Alice Babs, are among Germany's most popular songstresses. The former was Electrola Records' big songstar until she switched to Polydor, while Miss Babs has been with Polydor (the pop label of Deutsche Grammophon) for a number of years now. Both also have appeared on screen.

La Garbo and La Bergman remain the most prominent examples, but one can also mention Viveca Lindfors, Mai Zetterling, Anita Ekberg, May Britt, Signe Hasso, and one should not forget the late Marta Toren, an intelligent actress as well as comely.

One Swede, Goeran Strindberg, is regarded as one of the world's best cameramen and considerably employed here.

Colon Opera Awaits 'Fate'

By **NID EMBER**

Buenos Aires, Jan. 14.

In 1958 the Colon Opera here celebrates an official 50th anniversary. What form the celebration will take no one knows, because this is an uncertain time. Until Presidential elections in February show which way the wind blows politically, no one can foretell the country's future, or the theatres.

The Colon costs the citizens 40 million pesos ($1 million) annually. Do they get a high enough standard of Operatic, Symphony, Ballet and concert fare for that amount of money? Will there be a proletarian type President who will term this a waste and put the Colon to other uses?

All that can be stated is that Argentines still love music passionately, though Opera may take a secondary place to Symphony. They love music and will pay in cash and in discomfort to hear the best, so it's safe to assume that the Colon has as much of a future as it has a past.

The great red and gold curtain first went up in the Colon on May 25, 1908. Predecessor Colon opened April 25, 1857, then a private, not a municipal, enterprise.

A Frenchman with an Italian name and ardent Garibaldean sympathies, Charles Henri Pellegrini, inspired the first Colon. At one point importing from Alaska the first ice blocks B. Aires ever saw, he placed these in a vast vault under the theatre, cooling it and supplying subscribers with ice rations into the bargain. It was Pellegrini who initiated the salting of beef, and out of this grew the great Argentine beef industry which made the country wealthy and eventually provided the wherewithal to build the 1908 Colon, on a Parisian scale of beauty and luxury.

11 Mex City Cinemas Closed Down by Quake

Mexico City, Jan. 14.

Eleven local cinemas, closed because of damage suffered in the July 28 earthquake, will never reopen because the city engineering department has branded them public hazards, according to film labor leader Felipe Rayon. He had been told by Mayor P. Uruchurtu. Rayon is working out with the mayor a plan for cash compensation for help of the condemned cinemas for loss of their jobs. The doomed houses are three secondary first-runs, five subsequent-runs and three grinds.

The subsequent-run Cine Cervantes, hard hit by the temblor and shut ever since, is to be reconstructed and put back into action. The National Cinematographic Industry Chamber is seeking to arrange for reopening some of the condemned cinemas via their owners reconstructing them and modernizing them to provide the latest in safety services and emergency exits.

French Pix Comics Show Yen for Performing In Moliere Stage Pieces

Paris, Jan. 14.

Although in the U. S. most comedians yearn to play Hamlet or Napoleon, they all seem to want to do anything of Moliere in France.

Latest comics considering Moliere projects are Fernandel and Maurice Chevalier. Both are toying with the idea of doing the "Le Bourgois Gentilhomme" at the Comedie-Francaise. Mugging comic Louis De Funes wants to play "L'Avare" (The Miser).

Two theatrical teams, Jean Marais and Jeanne Moreau plus Pierre Brasseur and Suzanne Flon, want to perform "Le Misanthrope." Lowdown revue comic Roger Nicholas will do "Le Medecin Malgre Lui" (Doctor in Spite of Himself) next season. This is not new, for pre-war musichall and film stars also got around to Moliere these including Raimu, Dranem and Vilbert.

Stolz' Daughter in Pix

Vienna, Jan. 7.

Clarissa Stolz, legit-film actress and daughter of maestro Robert Stolz, returned to Vienna after a personal appearance tour in Germany in connection with her first picture, "Count of Luxemburg," in which she plays a precocious 15-year-old.

She has a score of engagements in legit and films set for the near future.

Maria Callas' Harvest of Disapproval

But Rome Blames Its Opera for Not Providing Understudy and Not Informing Presidential Party

By **ROBERT HAWKINS**

Rome, Jan. 14.

American-born Greek soprano, Maria Callas, who sang one act of "Norma" and refused to continue at the Rome Opera House season opener, has already taken an unprecedented critical drubbing in this city. Moreover seldom has an opera incident been so extensively cabled to the foreign, including the American press. The last echoes of the incident have undoubtedly not yet been heard but meanwhile the Romans, press and public sum up the "responsibilities" more or less as follows:

The soprano appears morally guilty for (a) not having finished her role in the opera in the traditional stage code, for (b) not having herself made the announcement to the public—and the Italian President, Giovanni Gronchi—but mostly (c) for having undertaken the role in uncertain physcial condition, thus jeopardizing the entire course of events.

The Rome Opera House, according to the local press, is equally guilty on another, organizational level, for not having provided a substitute or stand-by singer, especially in view of Miss Callas' known uncertain voice conditions. The local showcase management is also being severely criticized here for its failure to advise President Gronchi of the backstage doings, allowing him to wait in his box for over 40 minutes.

Among the previous incidents involving Miss Callas are the following: breach of contract suit with her ex (Chicago) representative and/or agent; the December, 1956 New York argument with baritone Sordello which cost him his job; her feud with the tenor, Guiseppe Di Stefano; a recent fight with a Milan dressmaker; plus four news-making walkouts on performances, both before and after their start.

Both the first, on April 12, 1952, and the last also involved Italian Presidents (Luigi Einaudi and Giovanni Gronchi); the other two were during last year's Edinburgh Festival and at a recent opening night of the San Francisco Opera House.

San Francisco reneg will be taken up at the upcoming meeting of the American Guild of Musical Artists in N. Y. A suspension by AGMA could ban Miss Callas from concert or opera work in the USA, until reinstated. She has recently contracted with S. Hurok for American concert dates—something new for her.

J. Panas Amuse. Corp. has been authorized to conduct an "amusements and food business" in the Bronx, with capital stock of 200 shares, no par value. Louis J. Dukas and George B. Stuart, Manhattan, are directors and filing attorneys.

Arg. Exhibs Claim New Govt. Rules Favor Prods., Only Add to Confusion

Buenos Aires, Jan. 7.

The Argentine Executive Power, which issued three decrees last month, purportedly to clarify the Film Law, has only added confusion into an already baffling situation, according to most exhibitors here. The decrees were supposed to be of great interest and help to the film industry, but exhibs are extremely indignant over being a voice but no vote in the Screen Institute setup. Many exhibs feel that this exclusion stems from machinations of producers and rate this as privileged for the producers; hence, it is unconstitutional.

The annoying thing to the exhib group is that a section of the film business, representing such important capital and employing many more citizens than the production industry, should have been disregarded entirely in the new regulations.

Don Clemente Lococo, Sr., head of the Lococo Circuit, has not minced words regarding these regulations. An example of how the new regulations were set up by those with no knowledge of the complexities of show biz is the rule which maintains the system of assigning local features. This covers native pix which have merited approval by the Screen Institute's Qualifying boards. These are set for release in cinemas as chosen by lot instead of permitting exhibs to select for themselves and engage the form of release directly with producers or distributors.

Saturation release is insisted on for native product, no matter the value or worthlessness of the pic while exhibs are to have the full burden of the capital gains tax, formerly shared with distribs. No provision is made for price increases although admissions have been frozen since 1953.

Lococo disclosed that provincial authorities refuse to approve application of the Ministry of Commerce decree which authorized price increases for newly constructed theatres. Since the only new houses recently built by the circuit are in the provinces, this boost is inoperative. He claimed that 40 years as an exhibitor have been wiped out by the new Film Law rules, implying that if these are allowed to remain in effect his circuit will fold. He referred to the recent sale for demolition of the Rose Marie and Porteno theatres in uptown Buenos Aires.

Britain's Pix Grosses Down 17% From 1956

London, Jan. 14.

Picture theatre admissions the third quarter of 1957 registered a drop of 58,000,000 at 235,000,000 over the same period in the previous year. But it's revealed by the Board of Trade, which compiled the figures, that admissions during this period were 4% up on the second quarter of last year.

Gross takings of $66,500,000 were almost 17% down on the corresponding period in 1956, but 6% higher than for the second quarter of 1957.

Italo-Arg. Film Pact

Rome, Jan. 7.

A new film pact has been signed by Italy and Argentina following a visit by Italo pic officials there. Agreement, valid for a year starting Jan. 1, calls for the exemption of a "large number" of Italian films from payment of the recently-imposed surtax on feature imports.

In exchange, Italy would exempt a certain number of Argentine pix from payment of the Italian dubbing tax. Pact with Argentina is first with any nation since the film surtax was installed in that country.

Cathay Topper Returns

Singapore, Jan. 7.

Loke Wan Tho, head of the Cathay Organization, which controls a chain of some 50 theatres in southeast Asia, has returned from a six month round-the-world trip accompanied by his wife.

Couple spent Christmas and New Year's at Kuching with Sir Anthony Abell, the governor of Sarawak.

ZURICH FANCIES VAN DRUTEN

'Bell, Book and Candle' Clicks In German Adaptation

Zurich, Jan. 14.

Theatre am Central looks to have a winner with John van Druten's "Bell, Book and Candle," tagged here "Beloved Witch" in an excellent German adaptation by legit critic and essayist Alfred Polgar. First-night audience reaction indicated a healthy four-to-five weeks' run.

Staged by Rainer Litten, production has charm and imagination and moves along at a lively pace. Colorful set by Fritz Krumenacher is an additional plus factor.

Linda Geiser, as the "witch," is a delight both visually and actingwise. Pero Alexander in the male lead is equally standout, and Ebba Johannsen delivers a highly amusing portrayal of the wacky aunt. Supporting roles are handled by Albert Werner and Litten. A sixth "player" gets equal program credit here: a cat with magic powers, by the name of Pyewacket!

Stronger Fare Ups Aussie B.O.

Sydney, Jan. 7.

After heavy downbeat over the last six months, Aussie exhibitors see brighter times ahead as the new year and frothy fare opens. Hopeful b.o. outlook follows the smash success here of "Les Girls" (M-G), "Don't Go Near the Water" (M-G), "April Love" (20th) and the outstanding click of an old Deanna Durbin pic, "His Butler's Sister" (U). "Around World in 80 Days" (UA) is another sock hit, with "Affair to Remember" (20th) surefire in 10th week.

That the patrons want comedy is also seen in the popularity of "Delicate Delinquent" (Par). Only cops-and-robbers pic currently here is Rank's "Robbery Under Arms."

The Aussie public apparently has tired of sexy pix following an overplay of semi-continental themes. Likewise taboo and poison at the wickets over the past 26 weeks have been problem pix, westerns, spacemen stuff and heavy British drama. All these failed to draw in the key cities.

Drive-ins have done powerful trade over the last six months. The Aussie climate is ideally suited to the ozoner. Hence, the sweltering heat and no rains for the last 12 weeks, drive-in operators have been on the gravy train.

Metro, operating the most popular ozoner at Chullora, few miles from Sydney, plays product day-and-date with own city showcases. Policy is irksome to some exhibs but Metro is reaping a terrific intake with three shows nightly.

There are now 200,000 tv sets in operation Down Under. Product is mainly filmed U. S. shows. However, the majority of Aussie cinema operators do not fear tv as much as late-closing saloons featuring acts and plush social clubs.

I. R. HAMILTON WINS '57 FOYLE PLAY AWARD

Edinburgh, Jan. 14.

Ian R. Hamilton, young Scot playwright, has won the Charles Henry Foyle New Play award for 1957, for his play, "The Tinkers of the World," staged at Gateway Theatre here in February. Three-acter dealt with the taking-over of a Hebridean island for a rocket range. Annual award aims at encouraging the writing of new plays by authors who are not established dramatists.

Hamilton made world history some years ago by being leading light in thieving of the Scot stone of destiny from Westminster Abbey, London, Eng. He wrote a book about it, "No Stone Unturned." He is now an attorney himself.

Mex Actors Win Wage Break in H'wood Films

Mexico City, Jan. 7.

Mexican players in foreign-made productions in Mexico will receive the same pay as do foreign performers under a pact which the Picture Production Workers Union (STPC) has made with Hollywood producers working down here This was revealed by Roberto Gavaldon, a top director, speaking as STPC's secretary general.

Congressman Rodolfo Landa, secretary general of the National Actor's Union (ANDA), failed in his effort to win a minimum $1,000 weekly pay for Mexicans in star roles and in foreign pix produced here. It seems that the $800 weekly rate for them will continue.

Britain's Film Biz Sees 1958 Tee Off Poorly

By HAROLD MYERS

London, Jan. 14.

The British film industry has got off to an unusually black start in 1958. A series of events in the first fortnight of the year, following in quick succession, presents a grim picture.

The situation may well be aggravated by last week's political crisis and the appointment of a new Chancellor of the Exchequer. The previous holder of the office, Peter Thorneycroft, moved to the treasury a year ago after a long spell as president of the Board of Trade, during which time he became familiar with the film industry problems. The trade had been looking to him for practical aid in alleviating the present crisis.

His successor, Heathcote Amory, is a newcomer so far as motion picture politics are concerned. In any event, he seems to be pledged to the government policy that holds out little hope of substantial relief in the way of admission tax concessions.

About this time last year, when the All-Industry Tax Committee made its representations to the government for a $56,000,000 cut in the incidence of the tax, it warned the government that by 1960 it was anticipated that admissions would have dropped to 945,000,000 and that would suggest "that disaster had already befallen the industry." The latest BOT returns indicate that the feared drop in paid admissions has come two years ahead of anticipation. And the trade now warns that only total abolition can enable it to survive.

The AITC is meeting here tomorrow (Wed.) to finalize its statement of case for submission to the treasury, and there's now little doubt that it will urge the government to abolish what has now become known as the cinema tax. No other form of entertainment is now obliged to pay an admission duty toll.

The serious decline in paid admissions was spotlighted at the turn of the year by John Davis, managing director of the Rank Organization, when he announced that it was slashing its production program. In consequence, more than 350 studio employees had become superfluous. Davis blamed the situation on the penal tax, coupled with the decline in admissions. There's also been a lesser case of non-essential employes at the Associated British Elstree Studios, where extra staff employed to cope with production transferred from Shepperton (which was undergoing rebuilding) has been dismissed.

EROS, BOMBAY TO WB

Airconditioned House Opens With 'Prince & Showgirl'

Warner Bros. has taken over the 1,200-seat Eros Theatre in Bombay, India, from the Cambatta Bros. House is airconditioned and will start off under the new management with "Prince and the Showgirl."

Metro and 20th-Fox also run theatres in India.

Yank Pix at Japan's 1st-Runs Show Sharp Biz Dip; Maas Checks Problem

Tokyo, Jan. 8.

Responding to a situation here and other Japan keys, whereby revenue at first-runs featuring foreign films has taken a significant plunge, Irving Maas, Far Eastern MPEA rep declared: "From available figures it appears that the Japanese market for American and other imported films is now feeling the full impact of the restrictions, quota-wise and on prints, imposed in the past two years.

"This becomes apparent," Maas told VARIETY, "when it is noted that despite an increase in the number of theatres in Japan this year, foreign film rentals have just about held their own whereas the indiginous product has shown a substantial increase. There is definitely a shortage of foreign films here. It is also significant that the shortage of American product has created a problem for the first-run key city theatres."

The b.o. slump by first-run houses, almost wholly dependent on U.S. and other imported films, also can be traced to other causes, the most obvious being the two-year building boom of roadshow theatres.

In Tokyo, for example, there were only four roadshow theatres in 1951. Today, there are 12. This theatre saturation is reflected in figures which reveal that formerly a first-run house took in $55,555.55 to $83,333.33 per month, but the average today has nosedived to about $41,611.11 to $55,555.55, a drop of 20-30%.

Surplus of Roadshow Houses

With the overload of roadshow theatres in Tokyo and allowing for a three and a half week average run per picture, the foreign film requirement in Tokyo would be 180 per annum. Restrictions limit import to 166 films or 189 if special allocations are granted. This means that almost all foreign product must be roadshown although in certain quarters here it is felt that only half to a third of the foreign product deserves such showcasing. This condition also means that foreign films are frequently roadshown to empty theatres in extended play because of the shortage of product.

Last year, b.o. receipts for domestic product was $6,500,000 while foreign films drew $3,222,222 to the wickets. It is estimated that this year Japanese films will show an increase whereas the foreign product (about 80% are U.S.) gross will hold at status quo.

In addition to the import restrictions and the mushrooming of firstruns, other causes cited for the decline of the foreign film here are: (1) Japan's entry into the widescreen field, using color to advantage, (2) Acceptance of Japanese film abroad to a bigger extent, thereby helping Japanese product here, (3) a limit reached in foreign film fandom, and, (4) loss of prestige by the U.S. industry to tv.

Meanwhile, Maas planned to make his initial contacts with Finance Ministry officials soon after the lengthy year-end holidays here preparatory to discussions re quotas and allocations for the next fiscal beginning April 1. He recently returned from a seven-week area trip which took him to Manila twice, Indonesia and India. Maas reported that in Manilia there has been a full halt to all remittances, with the back taxes issue still pending.

Of India, he said: "We've come to an agreement there which restores our trading conditions as they existed before the quotas were approved a year ago."

Maas said that until he is replaced, he will be responsible for the entire Far East with Tokyo remaining as headquarters.

FINLAND'S FESTIVAL

Danish Radio Symph Due In Helsinki Come June

Helsinki, Jan. 7.

A guest soloist and orchestra will be featured at the Sibelius Music Festival, an annual Finnish event, which will be held here during the June 7-17 period. Scheduled to appear are the Danish Radio Symphony Orchestra and concert violinist Emil Telmanyi who will be heard with the orch's second concert.

Some 10 concerts are listed, plus one opera and one theatre performance as well as exhibitions of folk music and folk dancing. Highlight of the fest, of course, is music by Jean Sibelius and contemporary Finnish composers. Program includes Sibelius' Seventh Symphony and his Kullervo Symphony. Latter was last performed in 1892.

Italo Censorship Law Extended 1 Yr.

Rome, Jan. 7.

Current Italian censorship regulations, some of them dating back to 1923, have been extended for another year through Dec. 31, 1958 by special government decree. Decision was taken because a long controversy had delayed discussion and eventual approval of a new set of censorship regulations submitted some time ago by the Italian entertainment office.

As previously outlined in VARIETY, principal hurdle turned out to be Article 2 of the proposed law. The conflict between the left, which looks at the law as a political damper (also in view of upcoming elections), and the right, which wants it extended from moral points to others encompassing control against slaps at national institutions, the church, police, etc.

Special decree extending the current legislation for still another year (discussion of a new law has been going on for several years now) states, however, that the old law remains valid "until a new one is emanated and for no reason beyond the date of Dec. 31, 1958."

Plan for One Big U. S. Homeoffice in Mex City Runs Into Cost Snag

Mexico City, Jan. 7.

The 10 American film distributors here won't be able to materialize the plan of their homeoffices to merge into one unit for economic reasons. Paring of personnel, mostly union and costly would prove far too expensive. So say the brass of local No. 1 of the National Cinematographic Industry Workers Union (STIC) which controls all the Yank organized help.

The union execs point out that the wholesale firing that would result from consummation of the plan would involve a great cost because of heavy cash indemnifications which Mexican labor law demands for dismissals not caused by workers. The law specifies payment of three months wages, plus 20 days pay per pear of service for dismissal of staff personnel. The STIC members say that since most of the Americans have been doing business in Mexico for years (some of them 30 years) and still have many of their original unionist help (all well paid), the indemnifications would cost far more than any saving the consolidation could yield.

The unionists aver that the case of several Mexican producers throwing in for distribution with Peliculas Nacionales, a semi-official outfit, has little bearing on this case for American distribs because most of these producers were new and had few unionists on their payroll. Therefore dismissal payoffs were practically negligible.

SCOT MINERS URGE SUNDAY FILM SHOWS

Edinburgh, Jan. 7.

Young Scot miners, in confab here, demanded that cinemas and danceries be opened on Sundays, claiming it would decrease the crime rate.

Peter Smith, a Fife miner, said most crime among juves occurred on Sundays. He would rather see young miners going to a cinema or a dancery on the Sabbath than having to appear in court on Monday morning. Other speakers claimed that Sunday loitering would cease if centers of amusement were opened.

FILMS & TV DO THE WORK, BUT FOLKS STILL READ

'Required Effort Of The Book' Contrasted To Lazy-Does-It of Today's Pop Culture

(The International Reading Assn. Conference during 1957 was especially interested in the impact of moving pictures, on the theatre screen and on the home screen, upon the literacy of Americans. The following text, under the caption, "Reading in the Present Communications Revolution," was delivered at the Hotel New Yorker on May 10.—Ed.)

By LESTER ASHEIM

(Dean, Graduate Library School, Univ. of Chicago)

If you are still old fashioned enough to think about what you read, the title of this paper may have suggested a question to you. That question would be something like this: If there really has been a communications revolution in our day, just what has been overthrown, and what has been put in its place? When the communications revolution is so glibly referred to, we are likely to think of those upstart inventions of our country: the moving picture, radio and television, and of the challenge they represent to the supremacy of print.

And yet there has never been so much book publication as there is today. Since the end of World War II, the number of titles produced in the United States has steadily increased each year. Book publishers complain about rising costs but the books continue to issue from the presses in ever-increasing numbers. When worried laymen tackle the problem, they usually claim that not as many people read today as used to years ago, but I very much doubt that. More people are reading now, in sheer numbers, than at any time in history. What then is the fuss about?

Well, the fuss is about the fact that although the number of readers may be greater, the proportion—all things considered—is not. There were never so many people before, and the proportion of them who read is disappointingly small. Disappointingly, because never before have the conditions for reading been so favorable. In the past, education was limited to a small portion of the population; leisure in which to read was a luxury of the few; the wherewithal for the purchase of books was in a few hands. Today, at least in the United States, almost everyone is literate, has leisure and has money to spend. for the first time in history, it is reasonable for us to say that more people *ought* to read; in no other age has reading been so completely a matter of individual choice.

So while it is discouraging that only about 17 to 25% of the adult population is likely to have read as much as a single book in the past month, it is encouraging that we can be shocked by such figures We have this much our favor today: these figures could conceivably be bettered, but I doubt if they could have been at any time before 1920.

Yet, the prognosis is unfavorable for more reading at a level much higher than that represented by the comic book and the popular press. All of the correlates of reading are present, but so are the competitors of reading, and it is this competition that usually is thought of as the cause of the communications revolution. I should like to suggest, however, that while the revolution derives in part from the invention of the mass communication devices, they are much more a result of the revolution than its cause. In other words, a revolution in our thinking made the invention of these devices necessary.

Required Effort of the Book

The revolution to which I refer is the present belief that the effort required for any activity should be reduced, and that everything worthwhile should come easily. In the mass media, for example, all of the work including thinking is done for the user. But the book requires that the reader meet it half way by doing some of the work himself.

There was a time when this would not have been considered to be the book's trouble, but its strength—when it was taken for granted that some things come hard, and that indeed it was this very fact that made them the more worthwhile. In the 20th century, however, the lazyman has become respectable. At all levels of society one finds the digests, the book clubs, the syntopicons which take the selection, the decisions, the evaluations, the thinking out of our hands and give us instead a predigested, ready made, yours-for-the-asking "education."

As you see, none of the devices exhibiting these appeals are the newer devices of mass communication; they are forms of the book. But I do not consider this to be encouraging. If the death of the book is actually hastened in the years ahead, it could well be because we—and by "we" I mean the educators, the writers, the publishers, the librarians—have accepted the mass medium premise that the audience cannot be expected to attend any message which requires some effort to understand.

A Forced Rivalry

In other words, the book has entered into competition with the other media on their grounds, not on its own. It is being judged, not on its merits as a book, but on the degree to which its appeal is like that of the movie and the telecast. We have tried to make reading easier to do, by diluting literary style and eliminating complexities and challenge. We have tried to increase the speed of reading and inculcate the practice of skipping—not as individual acts of personal judgment and selection, but as a means for getting the tedious business of reading out of the way as soon as possible.

We have fallen into the trap of emphasizing reading as a tool skill, by promoting the book as an easy means of getting at ends outside itself: *gaining a skill*, or *getting a good job*, or *learning a fact*. What we haven't done is to show that reading has unique rewards of its own—long-term and deeper—which, although they can be won only with a bit of effort, are worth it.

This strange notion—that the best way to strengthen the book is to weaken it—has developed, I think, because we have seen the other media as a threat to the book rather than as a supplement and reinforcement for it. We have seen how powerfully attractive the mass media are, but have convinced ourselves, out of some kind of misguided loyalty to traditional educational patterns, that it is somehow beneath us to afford them a place in the curriculum.

But education is, after all, the broadening of experience, the widening of horizons, the increase of one's understanding of himself and the world in which he lives. If language and the book have always been the core of education, it is because education is concerned with man's relation to his world which relies on communication, and it was through language and the book that communication was carried on. Today the book is only one of the means of communication. The multiplication of communication media has, in effect, introduced new languages; and the competence to deal with them, to handle their symbols, to understand their forms, requires skills and training just as any traditional language does.

If it is appropriate for education to help the student to develop a critical taste and objective standards with which to approach what he reads and writes on paper, then it is also appropriate for education to help the student to bring equally objective and critical standards to what he sees on the screen and hears on the air.

If we were to emphasize the best in each media, rather than insist that one is best for everything, the unique strengths and rewards of reading would soon become apparent. For as soon as we compare the media objectively, instead of clinging sentimentally to one, we put them all on an equal footing. If once it were made clear that the book, the movie and tv are all in the same business, employing symbols to convey messages, the inevitible differences in the symbols employed might prove of interest. And then certain implications of these differences would become clear.

For one thing, there is the matter of styles. Not only what is said but how it is said can be a source of delight in all of the media. Each of them has a particular form and style which the other cannot duplicate—in the book, of course, it is the selection and ordering of words in beautiful and meaningful combinations. If we really want to insure a generation of readers in the future, we might have to reach not so much reading as the appreciation of writing. And an appreciation of writing comes very quickly when one compares the well written book with its adaptation to movies, television, and the *Readers Digest*.

Pause That Refreshes the Mind

The book differs from the other media in another aspect. It is impossible for the user of radio, film and television to say—as he can when he reads a book—*"Let's stop a minute and think about this."* In these other media, the treatment must be surface and simple because the pace of assimilation is not set by the user. Only the medium of print allows one to stop and think, to re-read, to go back and compare, to verify and adjust. The book thus invites a critical judgment; the other media almost demand its suspension..

But whenever the other media are more effective than the book—as they often are in reporting current events, supplying specific facts, demonstrating skills and techniques, portraying graphically, entertaining—it is not too illogical that they should be preferred. The objective study and comparison of the several media would help us to choose the appropriate medium for the particular purpose we wish it to serve.

The book, however, is still unmatched in its ability to present:

All sides of an idea or a concept.

To take necessary time to develop an idea fully.

To give arresting and challenging and provocative statement to ideas that we ourselves are unable to express.

To charm and entertain and delight through the special manipulation of symbolic black marks on white paper.

Unfortunately, these are rewards which require some effort to attain, which means that—all things being equal—they attract a much smaller audience than do rewards that are easy to get. Where a choice has to be made we know only too well that it is likely to be determined by what Wilbur Schramm has called "the fraction of selection," that is, the Expectation of Reward, divided by the Effort Required. As a result of the attitude which characterizes the communications revolution, both the book and the other media have attempted to increase the value of the fraction with their potential audiences by decreasing the Effort Required. But since the effort required to read a book is inevitably greater than that required to look at a movie or listen to a soap opera, the book is at a real disadvantage in this competition.

But notice that the value of the fraction can be in-

The very success of the other media makes the continued existence of the book—the book in its pre-revolution sense of hard covers, hard content, and hard challenge—all the more essential. Our society needs—and will need more than ever in the years to come—some source where complex problems can be attacked, some means for exercising the mind and judgment, some place where rational analysis, verification, comparison and adaptation of ideas can be practiced. The book is not only a storehouse for the best that is known and thought in the world—although if it were only that it would be important enough, since the ability to preserve their content for the future is denied most of the other media. But more than that it is a device for stimulating new thoughts and generating new ideas. Its social importance lies in its ability to teach us not *what* to think, but *how* to think; to act not only as a resource of existing ideas, but as a mental discipline which stimulates the creation of new ideas.

Reading as a discipline, then, has values in itself, over and above the content. Recreational reading, so-called light reading, reading which is as much an escape as movies and television, can still carry with it an intangible "plus," deriving from the involvement of the intelligence which is required by the simple act of spelling out the meaning in one's mind. When we speak of serious literature we do not necessarily mean sober literature; when we extol the importance of reading we do not necessarily mean weightly subject matter.

In a good book the matter and the manner are inextricably bound together to create something considerably greater than the sum of its visible parts. The importance of reading derives from the special fire that is kindled when reader and writer cooperate to share the communication experience. It is this sharing of experience, as opposed to the passive exposure to entertainment or instruction in the other media, which constitutes the distinctive value which will protect the book, even in this present communications revolution.

In communications revolution with its emphasis upon the easy, the book—all things being equal—could hardly hold its own. But luckily all things aren't equal, and the weight is on the side of the book. So long as we recognize that, we need not fear the competition with the other media. If we will only let it, the book can remain supreme in this: its capacity to move and challenge and enlarge the minds of men.

Dietz Still Here, M-G's Got Him

Continued from page 4

try. It was legitimate enough except that this was desert terrain and all rights were controlled by the state.

A German inventor at one time approached Dietz with a stereopticon device which, he said, could bounce an image off a cloud. This didn't work but the gadget was capable of performing a shorter range, and it was put to work in sending the message, "Go to the Capitol." The rub was that Dietz projected the big block letters on the Paramount Theatre Bldg. Par protested but only after reporters in the city room of the Times caught the flash and gave the gimmick big editorial attention.

For "Brothers Under the Skin," Dietz formally formed a "Club for Husbands." It caught to the extent that chapters sprung up nationally.

It was not the quiet life in 1929 when there was peddling to be done for "Hollywood Revue." A ledge was built across the facade of the Astor Theatre Bldg. and posts erected thereon. To each of 24 such posts was strapped a chorus-type girl who kicked and sang "Singing in the Rain." Dietz first had to mount the precarious ledge himself to prove to the dancing girls it could be done. Times Square had election night crowds for each "performance" until the Police Department stopped the "show" after a week's run.

The head of the lion, as the M-G trademark, is a Dietz credit, as adapted from his alma mater, Columbia U. Dietz was with Goldwyn at the time and a free-lance artist named Philip Goodman did the artwork.

Exec was the first to advertising individual pictures on a national scale and, indeed, was the first to insert a full-page picture ad in VARIETY. This was in the years ago when VARIETY was not particularly partial to films; the feature given this new kind of trade attention was "The Old Nest."

On the side, Dietz had 15 plays to his credit, many in collaboration with Arthur Schwartz, others with Jerome Kern, the Gershwins and Morrie Ryskind, and a couple of operas in company with Strauss and Puccini.

Is now the time to write a book? "No," he says. "A book is no good without acid and a pressagent can't touch people with acid. Besides, I've taken a lot of money out of this industry—and intend to take more."

Minneapolis' Prolog to '58

Continued from page 4

kee," "Adam Had Four Sons," "The Lady Is Willing" and "The Doctor Takes a Wife."

And "Bullets or Ballots," "My Reputation," "Gun Ho," "Key Largo," "That Way With Women," 'Portrait of Jenny," "Walk a Crooked Mile," "The Man I Married," "Every Girl Should Be Married," "Buffalo Bill," "Fury at Furnace Creek" and "Velvet Touch."

A number of the foregoing are, of course, new to the present generation of movie fans, others are forgotten even by the older film fans and some bear repeated seeing, it's pointed out.

Nevertheless, the public has been flocking to the loop in numbers sufficient to result in gigantic grosses at eight or more theatres simultaneously despite upped admissions at six of the nine houses, including $1.50 after 5 p.m. for "Peyton Place" and "Sayonara," instead of the usual 90c; $1.25 for "And God Created Woman," $2.25 for 'Raintree County" and $2.65 for "Seven Wonders of the World" and "Around the World in 80 Days."

McFall Heads Local F-53

James McFall, of United Artists, was elected prez of the Front Office Exchange Employees, Local F-53.

Other officers named included Albert Flores, Columbia, veepee; LeRoy Whitington, M-G-M business agent; Ruby Harvill, M-G-M, recording secretary; Juanita Myers, Columbia, financial secretary, and Doyle Moorman, M-G-M, sergeant at arms.

SWAMPING IT FOR ART

(AND SCHULBERGS)

Notes from the "Across the Everglades" Schulberg production on location at Everglades City, Fla.: Starring **Burl Ives** and **Christopher Plummer**, for Warner Bros, release, it's a story about the plume hunters in the early part of the century, who used to roam the Everglades, killing hundreds of thousands of birds to get their feathers. Gang leader Ives is pitted against Audubon Warden Plummer. In those days, the state provided the laws and the Audubon Society the warden . . . Producer **Stuart Schulberg** and writer-brother, **Budd Schulberg** have converted an old warehouse at Everglades City (pop. 700) into what is proudly called "Everglades Studio. Stage 3." There's of course no stage 1 or 2. In fact the warehouse was built originally to make the town look larger for the Tamiami Trail opening ceremonies . . . Director **Nicholas Ray** is a hero to his colleagues on location scouting expeditions into the swampy Everglades country since he always leads the party. But Ray has his private reasons. "Those rattlers never strike the first person in line, always the second or third!" . . . Company does its own cutting on the spot and has imported two cutters to do the job . . . Stuart Schulberg says doing a film like this on location isn't much of a saving in the long run. Bad weather has extended the shooting sked to three months . . . Though the killing of egrets and herons is a key point of the film, the film company didn't get permission to kill a single bird. The "blasting" of the birds has to be simulated . . . Plummer, the warden, is in love with a Jewish refugee girl, played by **Chana Eden,** an Israeli girl. She gives him a golden Star of David which he wears around his neck for most of the picture . . Ives' beard is dyed a fiery red "for effect" . . . Author **MacKinlay Kantor** has a part in the film. So do clown **Emmett Kelly,** jockey **Sammy Renick** and former champ, **Tony Galento.** What with their beards and swamp-rags it's hard to distinguish between them and the local folks playing extra parts in the film . . . **Gypsy Rose Lee,** having completed her stint (playing a local madame), came back to pose for Life . . . Stuart Schulberg would prefer producing in Europe. Brother Budd prefers the States "where I'm at home with the language and the sounds of the people."

'Indie Producers Alone Heed New York Talent Pool In Casting'—Peter Witt

Hollywood is doing little more than paying "lip service" to the New York talent pool and, as a consequence, is missing out on important personalities, according to talent agent Peter Witt.

Witt, who's active in films, tv and legit as well as in the story market, said in New York last week that the studios were addicted to stereotype casting. "It's only the independents that are willing to take a chance and cast people because of their talent and not solely because of their looks," he observed.

The agent pointed to the many fine actors to be seen on the legit stage and in tv, but never picked up by Hollywood. They don't take kindly to type-casting out there," he held. "It doesn't occur to them that personalities can be attractive simply because they're right for the part. If a man doesn't fit the prescribed standards, which have little to do with talent, they can't be bothered."

Witt attributed the current lack of top talent in films to this inflexible policy. He said, too, that many of his clients were better off on tv than in Hollywood, though the talent buildup on films potentially easier than on the air because of the continued exposure. Only thing about tv is that, in one night, a player is seen by millions of people on a dramatic show and his face automatically becomes familiar to viewers after he's been on a couple of times. Same isn't necessarily true of pix, unless a player is cast continuously.

Witt works in association with two Coast agents—Paul Kohner and Kurt Frings. He opined that the current talent and tv exodus to the Coast wouldn't last, and that the pendulum would swing back to New York. "Coast shows don't have the same kind of quality as the ones originating in the East," he said.

Christian Science Monitor Marks 50th With Film; John Beaufort's Chore

The Christian Science Monitor, this year marking its 50th anniversary as an international newspaper, will produce a halfhour documentary in color, showing its publishing operations in Boston and the activities of national and foreign correspondents.

The actual anni date is Nov. 25, 1958. The picture is skedded for release next June. It is part of a number of activities being planned to mark the occasion. N. Y. bureau chief-critic John Beaufort is in charge of the anniversary bureau.

Can't Duck City Taxers

Regi , Sask., Jan. 14.

Regina's six theatres will now pay an annual tax of $1 a seat under a new tax bylaw passed by city council. The previous tax was 75c. The move follows a recent decision by council to reduce the amusement tax.

Indications are that the theatres will not alter their admission prices.

Indie Producers Not Bright On Exhibs-Marks

Minneapolis, Jan. 14.

Industry members here, including at least one branch manager, Irving Marks of Allied Artists, are still sputtering angrily two weeks after television's "Seven Lively Arts" (29) sizeup of the film industry's current status and the boxoffice decline.

They feel that the independent producers who appeared on the program downrode exhibition's outlook and that what these producers had to say was calculated to make that part of the public tuning in on the show believe that theatres are doomed.

In feeling that the impression gained by industry outsiders from the independent producers' remarks during the interviews was that the days of the showhouses are numbered, Marks' reaction seems typical of that gained by local industry members generally.

"Has intelligence gone out of Hollywood?" asks Marks. *"These independent producers seem insane, to judge them by what they said.*

"They practically wrote off the theatres and otherwise spread pessimism as far as theatres' future is concerned. Yet they're spending millions to make pictures.

"How do they expect to get those millions back, if not in theatres? From just such talk the public gets the idea that theatres soon will be through. That is bound to keep many away from showhouses and to induce them to wait for the pictures to reach their tv screens.

"It was a fine chance for these producers to help to promote theatre attendance by making the public movies-in-showhouses conscious. But they all slipped up badly."

INTEGRATED DRIVE-IN MYSTERIOUSLY BOMBED

Charlotte, N.C., Jan. 14.

County police continue to investigate a New Year's Day blast which ripped a 10-inch hole in the marquee of a drive-in theatre which admits both white and Negro patrons. The East Seventh Street Drive-in is the only Charlotte drive-in theatre admitting mixed audiences.

Police Chief Joe Whitley said the cause of the explosion was undetermined. It could have been caused by dynamite, he said.

W. S. Briggs, operator of the theatre, said there had been no trouble since the change of the "white only" policy several months ago but the owner of the drive-in, Mrs. Nettie Fowler, said a fire of undetermined origin damaged her barn and three trucks on the night of Dec. 22.

Mrs. Fowler said that before Wednesday morning's blast, she had not considered the possibility of a link between the unexplained fire and theatre policy. "Now I just don't know," she said.

Nix Closure On Acad Nite TV

Los Angeles, Jan. 14.

National Theatres, while planning to cooperate fully with promotional plans for upcoming Academy Awards, which for first time will be sponsored by film industry, has no plans for closing any of its 340 theatres on the night of the Oscar presentations, it was announced over weekend.

Decision was reached at two-day meet here of division chiefs, ending Friday night (10). Move is on for theatres throughout the country to shutter on this particular night, to permit audiences to watch awards on their home screens.

Other devisions reached at meet was to streamline and modernize all theatre operations during the coming year. Winners of NT's first-quarter drive also were announced and include following:

Jack McGee, district manager; Ralph Pizza, booker, and Ted Kirkmeyer, manager Uptown Theatre, all of Salt Lake City; Irving Simpson, manager Paramount Theatre, Idaho Falls, Idaho; Louis Grimm, managar Village Theatre, Westwood, Calif.; Robert Hall, manager Guild Theatre, North Hollywood, Calif., and Robert Simonton, Bundy Theatre, Santa Monica, Calif.

Elmer C. Rhoden, NT, presided over sessions.

Yr.-End's 'Foolish Season' Oscar Rush Would Be Curbed Via Semi-Annual System of Academy Eligibility

A move for the semi-annual nomination of pictures for the Academy Awards is gaining ground within the Academy board and is understood to have the support of George Seaton, Academy prexy.

Purpose would be to contribute to a more regular release of important films and to avoid what David O. Selznick last week called "the foolish season," i.e. the late-in-the-year push to get pictures on the market to have them qualify for an Oscar.

Several producers feel that a semi-annual nomination, while it would not do away altogether with the desire to release as late as possible, at least would prevent the feeling that a good picture released early in the year doesn't stand a chance. Under present Academy rules, a film must open in a Los Angeles house before Dec. 81 of any given year if it is to qualify. This rule holds true for Hollywood, but not for foreign entries.

It's been argued that, in their eagerness to make the Oscar grade, producers have tended either to rush product on the market prematurely, or else to hold it back. Semi- annual nominations, it is admitted, would still give the edge to the product coming out during the second half of a year inasmuch as the impact would be fresher. At the same time, they'd presumably give a better chance to films released during the first six months.

Seaton is represented as feeling that the change would be for the best. At the same time, it's expected that—in sponsoring such a change—he'll encounter a good deal of opposition on the traditionally slow-to-move board, which along with the rest of the industry is sharply aware of the intrinsic commercial value of an award to any given icture.

Pizza Pie Night

Rochester, N. H., Jan. 14.

When the Italian film, "The Gold of Naples," was shown at the Scenic theatre here, the patrons were treated to Italian pizza pie.

The theatre boasted it was the "only indoor theatre in New England serving hot pizzas."

Court Sanctions Stanley General Policy in Cincy

Stanley Warner was given permission by Judge Edmund L. Palmieri in N.Y. Federal Court to acquire the Capitol Theatre in Cincinnati and to operate the house with any kind of film program after April 30, 1959. The theatre chain originally leased the theatre for the exhibition of Cinerama films.

The Dept. of Justice did not object to the Stanley petition. Only objection came from Rube Shor, Cincy exhibitor. However, the court ruled that SW's acquisition of the house would not unduly restrain competition in the area.

In another action, the court allowed SW to retake and operate the Jefferson Theatre in Punsutawney, Pa., but the chain was ordered to dispose of its lease on the Alpine Theatre in the same city.

In a stipulation between the Government and the New Buffalo Amusement Corp., it was agreed that the company could repossess the Elmwood Theatre in Buffalo on the condition that it dispose of the Kensington Theatre in the same city by June 30, 1958.

MAYOR'S B.O. MENTALITY

Dover, N. H., Jan. 14.

Melvin Morrison, film exhibitor, was still counting the "boxoffice" when he became the new mayor of Dover. He said Dover was "on the threshold of a major growth" that may increase the population to 25,000 in the "not far distant future."

Lloyd Bridgham, another theatre operator, was named as new library trustee.

Pan Mail-For Eddie Silverman

Chicago.

Editor, VARIETY:

As a subscriber for some years, and a lifelong resident of Chicago, I would like to comment on the statements of Edwin Silverman of Essaness Theatres here. Let me say I formerly attended movies on an average of three times a week, and for many years.

Silverman's Woods Theatre was probably the outfit so efficient in his chain that he was speaking of. I wonder if the producer from the coast had a special conducted tour of it with everyone alert to that fact?

The last film I have seen was "The Little Hut" with Stewart Granger and Ava Gardner there and I paid 90c to see it at 7:15 a.m. on a weekday. As the theatre is open night and day, during the filming of the feature, women were cleaning seats with vacuums and noise and aisles were being swept. Leaving to go to the rest-room in a cloud-of-dust, there was no soap, no water, and no paper. Everyone employed were standing around talking at the popcorn machine and one almost tripped in the dark in returning to his seat as there were no lights aislewise or ushers.

Can you imagine a business trying the patience of a customer with those conditions? The Balaban and Katz Theatres are very much better than any in Silverman's chain and yet we hear no such comment from them.

On a Saturday night last weekend at my home, I was able to drink coffee and see at 10 p.m., "The Mummy" with Boris Karloff, Zita Johann, and David Manners. Not a great film even in 1932 but far superior than the werewolf epics shown today. Then at 11:15 p.m., I had a choice of either "Girl Downstairs" with Franciska Gaal and Franchot Tone or another MGM film with Jean Harlow and Spencer Tracey. Sure, both the latter films were 1939 and while Miss Gaal flopped in films, that comedy was charming, a little like the old Pickford stories. But the point that I am getting at is that *all three of them were free and in pleasant surroundings.* That is tv in our city today and a choice like that exists every day of the week. In addition, those hour length tv westerns from Warner Bros., with James Garner and Clint Walker are every bit as good as any turned out for theatres.

Always admiring Robert Taylor in his long career, one week in October, the 10 o'clock show every night featured one of his films and during a week I was able to see three of them ("Stand Up and Fight," "Yank at Oxford," and "Personal Property") that I had missed.

You may use this letter in its entirety or in sections as you see fit but I wanted you to know how strongly an oldtime patron of films feels today.

James Alanson Davis.

Reade's Floersheimer To TOA 'Pub Relations' Job; Gathering Trade Data

Theatre Owners of America has a new public relations director. He is Albert Floersheimer Jr., formerly v.p. of Walter Reade Theatres, and he starts on the job Feb. 1.

According to Ernest G. Stellings, TOA prexy, one of Floersheimer's first assignments "will be the development of industry statistics so that TOA can present accurate pictures of exhibition and other facets of the movie industry, and counter some of the pessimistic and unfounded statements about the future of our business which have been reported recently the press."

Reference here again is to the statement of Edwin Silverman in Chicago who predicted that all but one of the Coast studios would close within six months.

Floersheimer resigned from Walter Reade in order to accept the new position. He had been with Reade for 11 years, joining it in 1946 as director of advertising and publicity. During the past two years, Floersheimer was v.p. for catering, a position that is to be taken over now by Edwin Gage, Reade's exec v.p.

Floersheimer will headquarter at the TOA office in New York, sharing it with Joseph G. Alterman, assistant secretary and office man-

Joe Feldman on Own

Pittsburgh, Jan. 14.

Joe Feldman, long-time pub-ad director here for Warner Theatres and later assistant to M. A. Silver, circuit's zone manager, who quit seven years ago to go into the advertising business with Julius Dubin, has left the firm of Dubin-Feldman-Kahn to go out on his own. Departing with him was Jacques Kahn, recently made a partner in the firm and before that also with Warner's as Feldman's successor in the publicity post.

Dubin, formerly with morning Post-Gazette, will continue to operate the Dubin agency, with both Feldman and Kahn departing as of last week to set up their own offices.

Cinerama Productions Liquidates Debt Of $2,738,000; New Net $324,000

Cinerama Productions Corp., which turned over its rights to the three-strip medium to Stanley Warner in 1953 for a percentage of the take as royalty payments, chalked up a net profit of approximately $324,000 for the fiscal year ended Oct. 31, 1957. Total was the best recorded by the company over a five-year period and represents an increase of $149,000 or 85% over the net profit of $175,000 in the 1956 fiscal year.

The company expects an additional hike in its 1958 financial returns as a result of a new agreement signed with Stanley Warner at the close of 1957. It's understood that the new deal cuts down on the bonus previously received by Stanley Warner for financing Cinerama Productions.

Cinerama Productions' gross income was increased to about $440,000 for fiscal 1957 from $295,000 in fiscal 1956, an increase of $145,000 or 49%. General and administrative expenses were reduced by 7% in 1957 over the previous year.

Company's debts, totalling $288,000, were paid off in 1957. Since 1953, the company has paid off a total of $2,738,000 in debts.

The company's profit and loss statement from 1952 shows losses of $116,190 in 1952, $1,045,379 in 1953, and profits starting in 1954 when the net was $161,887. In 1955, the profit was $277,095: in 1956 $174,867, and in 1957 $324,000.

Company's year-end financial report discloses that Stanley Warner has recouped $10,600,000 from 1953 until Nov. 2, 1957 on the cost for opening theatres and for the production of "Cinerama Holiday" and "Seven Wonders of the World."

Cinerama Productions will hold its annual stockholders meeting in N.Y. on Feb. 11. At that time, the stockholders will be asked to elect five directors, one less than is currently serving on the board.

AMUSEMENT PARKS USE FILM ART DIRECTORS

Hollywood, Jan. 14.

A new field is opening up for motion picture art directors—as designers of amusement parks. The trend began at Disneyland and is now spreading, encouraged by the fact that the parks are the latest show biz vogue and may eventually encompass all of the 48 states and many foreign countries.

Art director Gabriel Scognamillo, who has been at Metro for 19 years and who designed the Tomorrowland segment at Disneyland, predicts that at least 10 film art directors with backgrounds in architecture will be needed when the amusement park boom hits its stride. Right now, Scognamillo and Wade Rubottom are the only art directors involved in projects of this kind. Scognamillo is art director for Marco Engineering Co., which made the original surveys for Disneyland and is now constructing "Magic Mountain" park in Denver. He also has submitted preliminary designs and sketches for a park in Venezuela.

Seven U. S. cities, including Dallas and Boston, already are well along with plans similar to Disneyland, Scognamillo reported. However, Disneyland cost $17,000,000 while the average cost of the new ventures, including one in Mexico City, is expected to run around $4,000,000.

"These parks," Scognamillo says, "will be motion picture sets inhabited by people who become willing actors in an artificial setting. They will not include thrill rides but will adhere to the flavor of the area in which they are built."

Motion picture art directors, he adds, are invaluable for such projects because they have become familiar with the architecture and behaviours of people in various lands.

Bently Guides Local 865

Odessa, Tex., Jan. 14.

T. J. Bently has been elected prez of the IATSE Projectionist Local 865 which services the Odessa-Midland area.

Other officers include Glenn Gullatt, veepee; S. E. Furlow, secretary-treasurer; Richard Neal, sergeant of arms, and Barney T. Holt, biz manager.

KRUEGER SUES UNIVERSAL

Says Company Induced Linda Cristal To Break Contract

Los Angeles, Jan. 14.

Breach of contract suit seeking $4,000,000 was filed by producer Carl Krueger against Universal and Linda Cristal in Superior Court here. Show cause hearing will be held Monday (20) on a request for an injunction to prevent the actress from appearing in "The Perfect Furlough" for the valley lot.

Krueger said he had signed Miss Cristal to an exclusive seven year contract in 1955, pact beginning at $120 per week and rising to $1,500 per week. Action charged that U induced her to breach the contract and that she had already made "The Western Story" for the studio but he had been unable to sue before because she was in Mexico.

Sweden's Pix, Made for Home B.O., Going Int'l

According to the Swedish film critic, Bengt Idestam-Almquist, almost all of the 35 feature films made in Sweden every year lose money at the boxoffice due to the enormous 45% governmental film production tax. Producers manage to keep going because the top ones operate their own film theatres and make their money there rather than in production.

Sweden, says Almquist, is usually more interested in making national films than international pix, and they are aimed primarily at home marts. Of late, however, films of such directors as Ingmar Bergman, Arne Mattsson, Alf Sjoberg, Hasse Ekman and Arne Sucksdorf have made for kudos material at film fests and begun to put the Swedish film on the international film map again.

Almquist underlines the paradox that 40 to 60 countries now show Swedish pix though they do not produce pix for export purposes. Almquist also points out that most of the top Swedish directors have refused Hollywood offers due to the lack of interest in the scripts offered and the feeling they would be only ordinary pix so they decided to stay at home.

In the old days the Swedes were more venturesome and Maurice Stiller and Victor Seastrom had their Hollywood sojourns. Actors are more easily transplanted and some like Garbo and Ingrid Bergman made it big but Almquist says the new crop, such as Mai Zetterling, Ulla Jacobsson, Anita Bjork, Alf Jellin, were more successful in Swedish features than the Anglo, American, French and German pix they have made.

Sweden also makes 50 feature documentaries per year plus 200 shorts and educational pictures. There are about 2,500 theatres in Sweden and local pix make up about 40% of the screen time. An average film costs from $250,000 down to about $100,000.

Big successes can run for 20 weeks in first-run spots in Stockholm and recent biggies have been the Italo "La Strada," Gallic "Gervaise" of Rene Clement, and various American pix. He says that Swedish audiences go for quality pix, and stars are now of little consequence in attendance pull at the b.o.

No Eastern European or Asian releases have played Sweden this year but Almquist opines it is art and not politics that has decided this. The Swedes have just not cottoned to the show pacing different values in drama and dialog.

Swedes are usually against coproduction, but stirred themselves in 1957 to join Argentine, Finnish and Indian coproductions. Top Swedish productions this year, says Almquist, are Bergman's "The Seventh Seal," which took a top prize at the Cannes Festival and Mattsson's "The Girl in the Dress Coat."

SCREEN ACTORS GUILD WARNING RE 'AGENTS'

Hollywood, Jan. 14.

Screen Actors Guild members were warned over the weekend about dealing with any unfranchised agents. Union's monthly intelligence report to members said Guild had recently received several complaints about so-called "personal managers" who claim they are not agents and are not franchised by the Guild.

Report pointed out that Guild Agency regulations specifically include anyone who "offers to or does represent, act as the personal manager or representative of" any SAG member in connection with film jobs.

Intelligence Report also advised members that a new ruling prohibits SAG members from serving as both an actor and an assistant director or an actor and an employe working under the jurisdiction of Studio Transportation Drivers Local 399 in any motion picture or telefilm series.

Up-Scaled Nabes

Continued from page 1

unimportant vis-a-vis the "want-to-see" appeal.

'Nabe Roadshow'

This attitude was taken last week when David O. Selznick discussed his release of "A Farewell to Arms," which is getting the "nabe roadshow" treatment, with advanced prices and day-and-date-with-downtown bookings. Selznick, asked whether charging downtown prices in the nabes wouldn't hurt the business, said it would not, provided it was the kind of picture people wanted to see.

As a matter of fact, opined the producer, price isn't very important. He said he had talked to exhibitors who had told him that reducing admissions didn't create any attendance upswing. 20th-Fox goes along with this theory. No theatre in the country so far has shown "Peyton Place" for less than $1.25 to $1.50.

In northern California, the nabes showing "Farewell" charged between $1.25 and $1.50 tops. In southern California, the top hit $2. Selznick did agree that a neighborhood house normally charging 70c. couldn't raise its ante to $2, but probably could charge $1.50 without antagonizing the customers.

In other words, on the big films, many take the view that it's okay to charge what the traffic will bear and that upped admissions simply will generate more business via the impression that the attraction is important and must be seen. This group points to "Cinerama," "Around the World in 80 Days" and "Ten Commandments" to bear out its argument.

Those in the opposite corner agree that a few films can stand the upped scales, but argue that this pattern simply must drive the film business into a new direction, i.e., to the point where there will be a comparative handful of important, spectacle-type features playing a handful of houses, with little else left.

There are exhibitors who feel strongly that the determined policy of "milking" the public can pay off for some films, but can have disastrous results for the industry in the long run since, in effect, it encourages "selective" filmgoing. They say that the argument that the public already is out of the filmgoing anyway is false. "Our job is to get people to come back to our theatres, and—these days—you can't do that by making their visits even more expensive," commented on theatreman. This thinking implies that a policy of making the film theatre a special event, to be indulged in only a couple of times a year, is false as long as the business still thrives on its mass appeal.

"We are on the way of pricing ourselves out of the market," observed one. "In the light of obviously deteriorating conditions, and our efforts to gain customer goodwill, that's a foolish thing to do."

Charles E. Kurtzman, northeastern (Boston) divisional mgr., Loew's Theatres Inc., has been named 1958 Regional Brotherhood Week Chairman of the Northeastern Region, National Conference of Christians and Jews.

Amusement Stock Quotations

Week Ended Tuesday (14)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	19	14¾	14⅜	14⅝	— 3/
24⅞	11⅝	Am Br-Par Th	205	14⅛	13½	13⅞	— ⅛
36⅛	23½	CBS "A"	110	27⅜	26⅜	27⅛	— ¾
35½	22⅜	CBS "B"	86	26½	25⅜	26¼	— ⅞
20½	11⅝	Col Pix	16	14¼	13⅝	13⅞	+ ⅛
19⅝	13⅜	Decca	152	14⅝	13⅞	14⅝	+ ½
15⅞	13	Disney	92	15⅞	15	15½	+1½
115	81¾	Eastman-Kdk.	87	100½	97⅛	98½	— 3/
4¾	3⅛	EMI ...	42	3⅞	3¾	3¾	— ⅛
10⅜	7⅛	List Ind.	26	7¾	7½	7½	— ⅜
22	11¼	Loew's	398	14⅞	13¾	14 1/	— ⅞
9½	7	Nat. Thea	30	7⅞	7⅝	7⅝	— ¼
36⅞	28	Paramount	44	32⅞	31⅜	32⅞	+1⅜
18⅜	11	Philco	138	14⅛	13¼	13⅝	+ ¼
53¼	30	Polaroid	239	46¼	44⅝	45¼	— ⅛
40	27	RCA	699	35	32¾	34¼	+ 7/
8¼	4¾	Republic	117	6⅜	5⅛	6	+ 3/
13⅛	9	Rep., pfd	7	10¼	9⅞	9¾	—
18½	13⅜	Stanley War.	62	15⅞	14⅞	15⅜	+ ⅜
29¼	18¾	Storer	34	23⅝	22	23⅝	+1⅜
30¾	19⅝	20th-Fox	193	24⅞	22⅞	23⅝	+ ⅛
25⅜	15	United Artists	13	16⅞	16	16	— ¼
30⅞	18¼	Univ. Pix	12	22½	20½	20½	+ ½
73	65⅞	Univ., pfd	*80	65	65	65	— ½
28⅞	16½	Warner Bros.	28	17⅝	17	17⅜	— ⅛
140	91¼	Zenith	53	127	121	122¼	—3¼

American Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
4½	2½	Allied Artists	62	3¼	3	3	— ¼
1¼	⅜	C. & C. Tele.	127	½	7/16	7/16	+1/16
6⅛	3	DuMont Lab.	58	4	3½	4	+ ⅝
4⅝	2½	Guild Films	81	2⅞	2⅝	2¾	— ⅛
9¾	5⅝	Nat'l Telefilm	27	6⅞	6½	6¾	— ⅛
9	3⅛	Skiatron	33	6	5⅞	5⅞	—
8¾	2⅞	Technicolor	80	3¾	3½	3¾	+ ⅛
5⅞	3⅝	Trans-Lux	1	3¾	3¾	3 3/	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	44	48	—
Chesapeake Industries	2	2⅜	—
Cinerama Prod.	2	2⅜	+ ⅛
Magna Theatre	1½	1⅞	—
Official Films	1⅛	1⅜	— ⅛
U. A. Theatres	4	4⅝	+ ½

* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

'Producers Gotta Get Investment Back'

That's the Long-and-Short of Current Film Economics, Argues Selznick

David O. Selznick, flushed with the success of his "A Farewell to Arms" release pattern in northern and southern California, last week said in New York that his policy of neighborhood roadshows presented the industry with an "either-or" issue.

"The question is how, on our big, expensive pictures, we can get our money back," he said. "It's going to be either our way of bringing the merchandise to the customers day-and-date with downtown, or—if that doesn't work out—then it'll have to be the normal roadshow pattern. I think our way is preferable."

Selznick noted that too much attention was paid to the distributor grosses. "What is important is what comes back to the producer so he can pay his negative cost," he held. "Actually, from the producer point-of-view, the hard ticket basis of selling pictures to the public is less costly. The victim of it is the exhibitor. It's the landlords of the roadshow houses who get the money. The regular theatre is left with secondary merchandise and may have to wait a long time to get the product. Our method really offers the only avenue of keeping pictures out of the hard ticket class."

Twofold release pattern was tried out with "Farewell." In Southern California, it opened in selected nabes situated close to the firstrun. In Northern California, the day-dating was confined to nabes a reasonable distance from the firstrun. Selznick pointed to the great advertising-saturation advantages of the pattern, which is to be followed everywhere except in New York where the film opens at the Roxy Jan. 24 and in the nabes on a saturation basis (and advanced prices) on Easter Sunday, April 6.

That day, "Farewell" will open in some 600 situations all over the world. The simultaneous roadshow policy will be followed also in other countries. In the U. S., the picture will be opened by 20th-Fox in some 20 theatres in Florida Jan. 29. In the Chicago-Milwaukee area it's due to preem in some 30 situations on the same policy as in northern California, i.e., with the nabe runs some distance from the downtown showcase.

Selznick said the Roxy arrangement was different because of the much higher downtown-to-suburbs ratio in this city. The Roxy will charge $2 top. However, it will set aside 900 loge seats on a reserved-seat basis and higher prices. "So we'll have our cake and eat it too," said Selznick.

Producer said he was in discussion with 20th re other pictures to be produced by him personally. For the moment, he's preparing "Mary of Magdalene," to star Jennifer Jones. Pic probably will location in Israel.

As to "Farewell," Selznick said the film had to gross about $8,500,000 to break even. Some of the Italian actors in the picture have been redubbed to make their lines more clearly understandable.

REBELS UNSEAT LOCAL 13

Minneapolis IATSE Incumbents Lose To Rice Bloc

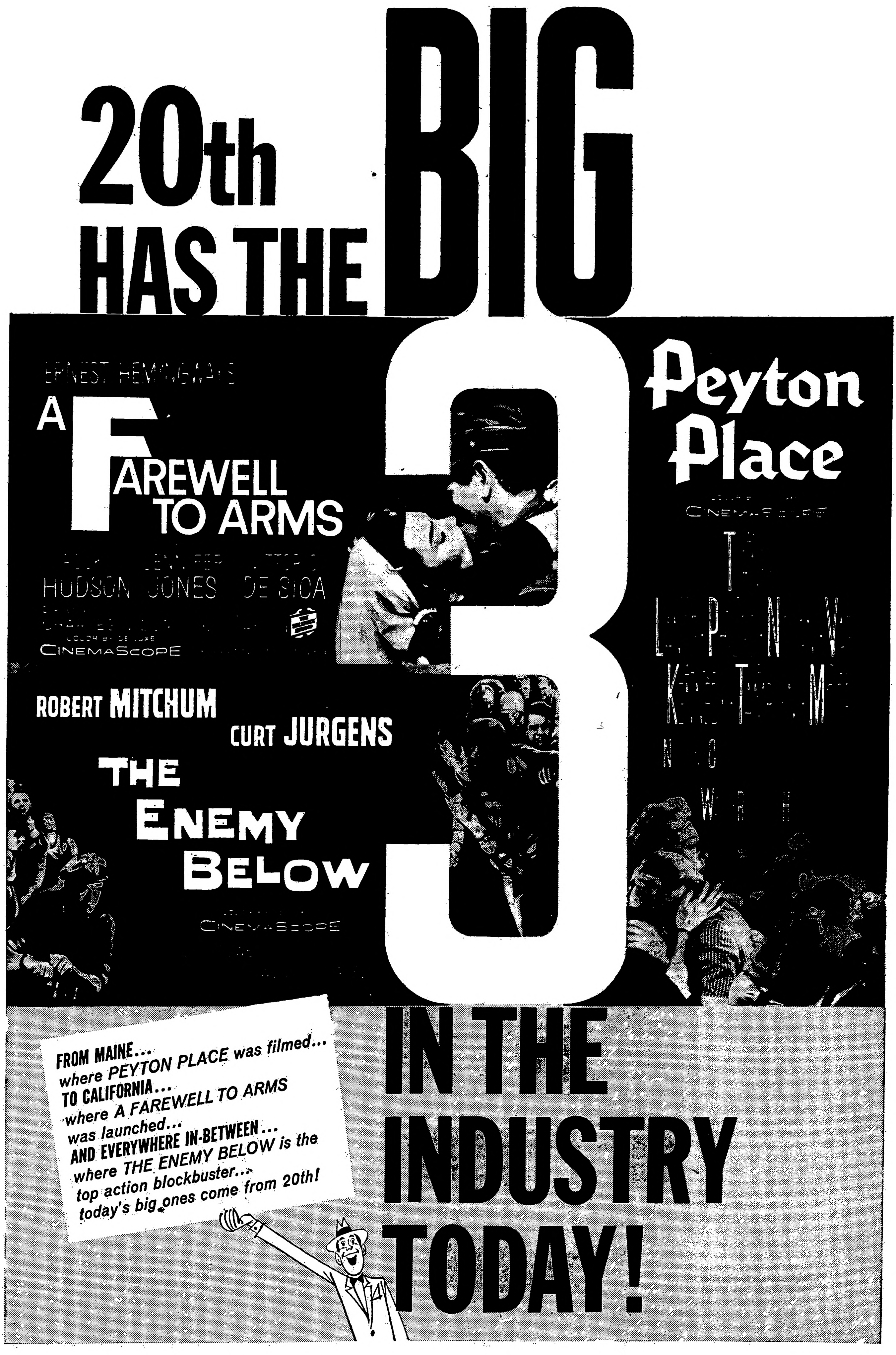
Minneapolis, Jan. 14.

An upheaval in local 13, International Alliance of Theatrical Stage Employes union, has resulted in the defeat of the entire slate of incumbent officers with the exception of sergeant-at-arms Clarence Barnes.

Incumbents lost to a slate headed by Mark Rice who was chosen business agent to succeed Dick Marietta who took over three years ago when William Donnelly, with whom he was long an associate resigned the job after holding it for many years.

Donnelly later also resigned as International IATSE vice president and local 13 president, the latter an unpaid office.

Local 13 has about 50 members employed at local film houses, the legit Lyceum and the municipal Auditorium. Rice is a State theatre stage hand.



20th HAS THE BIG 3

ERNEST HEMINGWAY'S
A FAREWELL TO ARMS
[illegible] [illegible] [illegible]
HUDSON JONES DE SICA
[illegible]
COLOR BY DE LUXE
CINEMASCOPE

ROBERT MITCHUM
CURT JURGENS
THE ENEMY BELOW
CINEMASCOPE

Peyton Place
CINEMASCOPE
[illegible]

IN THE INDUSTRY TODAY!

FROM MAINE... where *PEYTON PLACE* was filmed... TO CALIFORNIA... where *A FAREWELL TO ARMS* was launched... AND EVERYWHERE IN-BETWEEN... where *THE ENEMY BELOW* is the top action blockbuster... today's big ones come from 20th!

'Pop Culture' and Show Biz

Continued from page 2

fear and partly from snobbery (very often a sublimated form of fear), the university elite froze in the face of popular culture. Rattled, they condemned the new arts with a wild carelessness that would shame them out of their profession if they had used it in scholarly papers.

This hurt the professor by hobbling him with an illogical gentility, but it also hurt show biz, by making a "virtue" of vulgarity and anti- intellectualism (Think of Ernie Kovacs' Percy Dovetonsils routine). But meanwhile, back in the nursery, what would many runny noses later turn out to be a new generation of scholars were tearing their Dick Tracy Big-Little Books apart, hooked on a nightly radio ration of "The Lone Ranger" and High-Speed's "Jimmy Allen."

These graduates of the Saturday afternoon movie can't panic in the face of "popular culture," because they not only have grown up as part of it, but they also still love parts of it—Paddy Chayefsky, Elia Kazan, Steve Allen, Al Capp, and Leonard Bernstein. This new climate of acceptance for "popular culture" in the university, then comes as much from the fact that popular culture has matured (no apologies needed for Leonard Bernstein!) as from the fact that a new generation that feels at home with the newer media now makes itself heard through the ivy curtain.

College Aids

What can the businessman-creator of movies and broadcasting possibly learn from the ivory tower? Actually, producers have long since learned to use the social scientist's special nose for detail; market research today is simply taken for granted, even if not couched in Dr. Ernest Dichter's erotically erratic terms. But what possible value could producer find in the intellectual exercises of the liberal arts professor, even granting a wholesome change of attitude on the latter's part? One answer is easy: in a day-to-day semantic jungle where everybody is trying to outsnow both competitor and colleague, it is good to be able to see what the terrain actually looks like from the ivory conning tower. Above the battle (psychologically and tactically), the professor can be counted on to at least call 'em as he sees 'em, which may not be the case when a social scientist works for a huge retainer on a marketing project. The professor of the humanities may be wrong, but he is being (under) paid to let the chips fall where they may, no matter what. That is going to be an increasingly precious dimension of the truth as the competition between movies and TV (and tollvision) steps up the output of rhetoric and *ex parte* diatribes.

Then, again, there is going to be less and less margin for the hoods of popular culture in the post-Sputnik age. Those fast-buck artists who demean great media like films and tv for the quick kill with horror films and quiz shows that parody intelligence and wisdom—these pushers of entertainment narcotics are in for a big surprise. They are going to find the cold, icy fingers of public disapproval and disgust mighty uncomfortable.

The future of the entertainment industry is with the thoughtful builders and creators who want Americans to grow emotionally and intellectually. The future, if we hang on long enough to create one, will be with the Henry Solomons, the Fred Coes and Martin Manulises or, in films, mention John Michael Hayes, Don Taradash.

The college teacher, of course, is an important factor in the new equation of show biz. For he teaches the industry's new generation of policymakers as well as its most mature new patrons. His recently found respect for the popular arts will mean that he can transmit to his students fresh reserves of idealism that are essential if the highest standards of art and culture are to survive in the fierce competition of the marketplace. It will be in the English and humanities classroom that the future policymaker and/or patron of the movies and broadcasting will see the connections between Sophocles, Shakespeare and the creative talents like Bob Herridge who try to put tradition to work in the studios of New York and Hollywood. Further, the college teacher will be teaching the teachers of elementary and high school students, who have always been a prime target of the entertainment industry. Prime "target" is right, and this treating a person like a bulls-eye has never much appealed to the exponent of the humanities.

In the new era of mature entertainment, however, there will be a natural relationship possible between the schools and show business. This will not be, we hope, the old pattern—of bailing out a sinking Shakespeare movie by a crash promotion in the public schools. The post-Sputnik entrepreneur, on the contrary, knows that such hypocritical concern for culture will only merit him the contempt of teachers who have become sophisticated about the business side of popular culture because of their professors' new interest and enthusiastic training.

Pro-'Maturity'

To Chayefsky and Kazan and John Houseman, however, the teacher will turn with idealistic commitment. He will "promote" maturity in the popular arts to the limits of his ability because he realizes that in a democracy the tastes developed in mass education are the crucial ones.

Under the new dispensation, then, the freebooters can expect their expensive promotions to be undermined in school classrooms where the popular arts are discussed intelligently every day. The creative producers and artists, on the other hand, will get a free ride every time they use their intelligence and imagination to make their film or telecast a thing of joy and wonder.

It's as simple as that: the new needs of our society are placing a premium on mature intellect and emotion; the popular arts at their worst have done a lot of damage to our traditions; at their best they will be an indispensable resource for stimulating the people to significant ideals and powerful action.

It's time to stop thinking of how you can *use* the school to peddle punk stuff. Rather the producers who are building for the future should align themselves systematically with the schools (e.g., with the National Education Association's Dick Krolik or the National Council of Teachers of English's national magazine or Fairleigh Dickinson University's "The Humanities Today" section in *The Clearing House*).

School teachers will work for people who respect the popular arts, because more and more classroom curators know that good popular art and good instruction are interchangeable terms. Good teaching is a popular art, and outstanding popular art makes an extraordinarily effective teaching aid. The point is that when Leonard Bernstein talks about jazz on "Omnibus," Horace Mann and P. T. Barnum are holding hands on the sunny side of the street. The university teacher of the humanities would like to know why show biz and education can't get together more often, and is open to suggestions as to how he can help. Meanwhile, you can count on getting the straight dope from his vantage point high up in his ivory conning tower.

K. C. Critic Picks 'Best'

Kansas City, Jan. 14.

This being the season for picking the lists of "ten best" films, Carl Cooper, motion picture editor of the Kansas City Star, came out with his choices, to wit:

"The Ten Commandments" (Par)
"Around the World in 80 Days" (UA)
"Les Girls" (Metro)
"Time Limit" (UA)
"Albert Schweitzer" (Hill & Anderson)
"Twelve Angry Men" (UA)
"Operation Mad Ball" (Col)
"A Hatful of Rain" (20th Fox)
"The Spirit of St. Louis" (WB)
"The Red Balloon" (Montsouris)

Drop Spanish Linguals

Dallas, Jan. 14.

Capitol Theatre, operated here by the Trans-Texas Theatre Circuit, headed by Louis Novy and recently reopened with a Spanish language film policy, has again reverted to its former policy of English language films.

Will have double bill policy, with daily matinees.

Long Weekends Law

Albany, Jan. 14.

Creation of five "long weekends" is sought in a bill introduced by Senator Pliny W. Williamson, Scarsdale Republican.

It proposes to make: the third Monday of February, George Washington Day; the second Monday of April, Abraham Lincoln Day; the last Monday of May, Memorial Day; the first Monday in August, Veterans' Day; the first Monday of October, Columbus Day—instead of the present dates specified.

The bill, referred to the Senate Judiciary Committee (chaired by Williamson), amends the General Construction Law. He sponsored similar proposals last year.

Monaco Defines

Continued from page 5

Metro share release rights, or the forthcoming "Goya," again a Titanus-Metro-UA release, "true" coproductions in that the Italians are cut in on a share of distrib rights—as against such locally-shot Yank pix as "A Farewell to Arms" or the forthcoming "Quo Vadis," which employ Italian forces and use local facilities, but reap no returns for the Italian industry once finished). While the Yank-Italian pact does not call for more than that the 40% blocked funds be used for "film work" in this country, Monaco maintains that both he and the then Undersecretary for Entertainment Giuseppe Brusasca were promised in New York by Eric Johnston that MPEA would push for an increase in the above-mentioned "true coproductions" by member companies This has not been the case, he says.

(3) The Yanks have failed to comply with a clause calling on U.S. member outfits to sell a minimum of eight recent productions to Italian distribs each year. Some were admittedly sold, but Monaco claims they were old or unsuited pix. Others are said to have been offered for sale at over-high prices, unreachable by Italo distribs.

(4) Monaco has again asked that overage features be withdrawn from the Italo market by Yank companies, on a voluntary basis. He notes that since the 1956 withdrawal of 200 old pix, none were yanked in 1957-58, adding parenthetically that there are some 6,000 features in circulation in this country today. Italo topper stresses that he favors a "voluntary" cleanup on the part of the Yanks, without a definite "age limit" such as the six-year one set in France. "It would be silly, for example, for us to ask that a pic such as 'Gone With the Wind,' still a top moneymaker here, be withdrawn on that basis" he said.

(5) Italians have reiterated their complaints (recently outlined in VARIETY) that U.S. companies are not complying with Italian labor laws in their treatment of personnel here.

(6) Finally, and importantly, Monaco asked for an end to the Finmeccanica compensation deals, by which he said blocked money originally intended for indirect use in finance of local film projects had been used up and was being used up in shipbuilding and related extra-cinematic efforts. Monaco admitted that this was also an internal matter to be argued out with the Italian government, but he hoped that in the future, this much-needed cash could be returned to its original purpose and thus more directly benefit the Italian film industry—which could use it. The official noted that during the past few years, the so-called blocked account had been more than cut in half via the various compensation deals. (60% via the Finmeccanica deals, 40% via local production expenses, etc.).

Monaco disclaimed any direct responsibility for the Italian threat (see separate story) asking that with the beginning of the new cinema year on Sept. 1, 1958, **all** money earned in Italy by U.S. pix companies and their franchised local opposites be deposited here (i.e., blocked), ascribing this entirely to the Italian Ministry of Finance and other governmental offices.

The ANICA chief, in arguing reasonableness of Italian demands for fulfillment of the ANICA-MPEA pact, pointed out the vast difference between it and the recently signed Franco-American pic agreement (which offers the French a much better chance to apportion licenses to those "aiding" French industry by co-productions etc.—as well as putting aside 1.4% for exclusive use of the Centre National du Cinema, etc.), much more favorable to France. (Undoubtedly, the Italo topper has been attentively watching the Spanish impasse as well).

In conclusion, Monaco stressed that over-high government taxes and the threat of television, and not the U.S. pic industry, were the enemies of the moment for the local filmmakers. He felt certain that U.S. companies would upon further thought realize the Italian predicament, and that the sore points could be ironed out for the benefit of both industries.

Inside Stuff—Pictures

Many film critics in the U.S. are ill-equipped for the jobs since they don't know the first thing about filmmaking, Charles Vidor complained in N.Y. this week.

Vidor, who directed David O. Selznick's "A Farewell to Arms," said this lack of basic knowledge frequently resulted in both unjustified criticisms and credits. He compared it with a non-driver criticizing the performance of a car.

Regarding the current unpredictability of the public's attitude vs. certain types of films, Vidor opined that this was partly the effects of a "gradual social revolution" which, among other things, had forced the decline of the star system. On the one hand, he said, people no longer look up to the stars are something extraordinary, and the deflation process has been quite deliberate. On the other, the real professional talents of performers today were seriously being challenged and tested in films.

In the olden days, stars may have had talent, but they were rarely called on to prove it, Vidor held.

The director has signed a non-exclusive two-picture deal with 20th-Fox. Properties haven't as yet been selected.

Vittorio De Sica has defended his action in casting non-professionals in his newest picture with the statement that experienced performers would have been "too polished." Producer-director was rapped last week by the Italian Film Actors Guild which had charged he hired two tyro performers for "Il Tetto" (The Roof) for reasons of economy.

Spokesman for De Sica in New York this week relayed word that he wanted non-pros so as to retain the "realistic" flavor of the production. He added that this actually resulted in more expense than would have been involved with seasoned players because many scenes had to be re-shot until the right effect was achieved. In other words, said De Sica's man, the employment of unknowns was costlier than would have been the use of established actors.

The $4,000,000 revolving fund for United Artists producers set up by the Chicago factoring firm of Walter E. Heller & Co. will continue to be available through 1958 as an indication of the "extreme confidence" the firm has in the UA operations. A spokesman for the firm said Heller has no intention of retrenching in any way. Most recent films it has financed, after a number of high-budgeters last year, have been in the low to moderate price class, including "Baby Face Nelson" which is doing hefty business in all situations. Upcoming Heller-financed releases include "Hard as Nails," a Seltzer production; Gramercy's "Curse of Dracula" and "Flame Barrier" and George Sherman's "10 Days to Tulare."

William Sombar, United Artists salesman out of Denver, was flagged down by a boy whose father had suffered a heart attack. Going to work quickly, giving the man artificial respiration, Sombar says he had just about given up hope when he heard the boy pray: "Oh God, don't let daddy die." At that instant, according to Sombar, the man started gasping for breadth. Sombar stayed with the man until a doctor could be summoned. The state highway patrolman that covered in on the incident took Sombar's number, got his address from the state department, and wrote Sombar a nice note of appreciation for his quick and efficient action that no doubt saved the man's life.

Screenwriters who have beefed for years about interference by producers and directors have found a new ally in producer William Goetz. Producer feels writers can be guided, but that basically producers and directors should stick to their own jobs because "no great piece of art is ever created by a committee."

Goetz feels the problem is largely confined to the field of originals since producers and directors are less inclined to inject their ow ideas into the film version of a successful novel or play.

Fire Chief Daniel Richards of Burlington, Vt. has praised theatres and other public gathering places for their "excellent cooperation" in the Burlington Fire Department's program, which makes "ery day an inspection day" on the theory that an ounce of prevention will save a couple of million tons of water.

"They realize," Chief Richards said, "how important it is to both themselves and the city to have these regular inspections."

Novel idea comes from exhibs in Scotland. Alarmed by tv inroads, they suggest, half-humorously, that before showing films the tv stations should screen a card telling viewers: "This is an old film, and bears no resemblance to the type of film being shown in the cinema today." Alternatively, the Auld Lang Syne exhibs suggest, notices should be placed outside cinemas stating: "You will not see these films on tv for another ten years!"

New York Sound Track

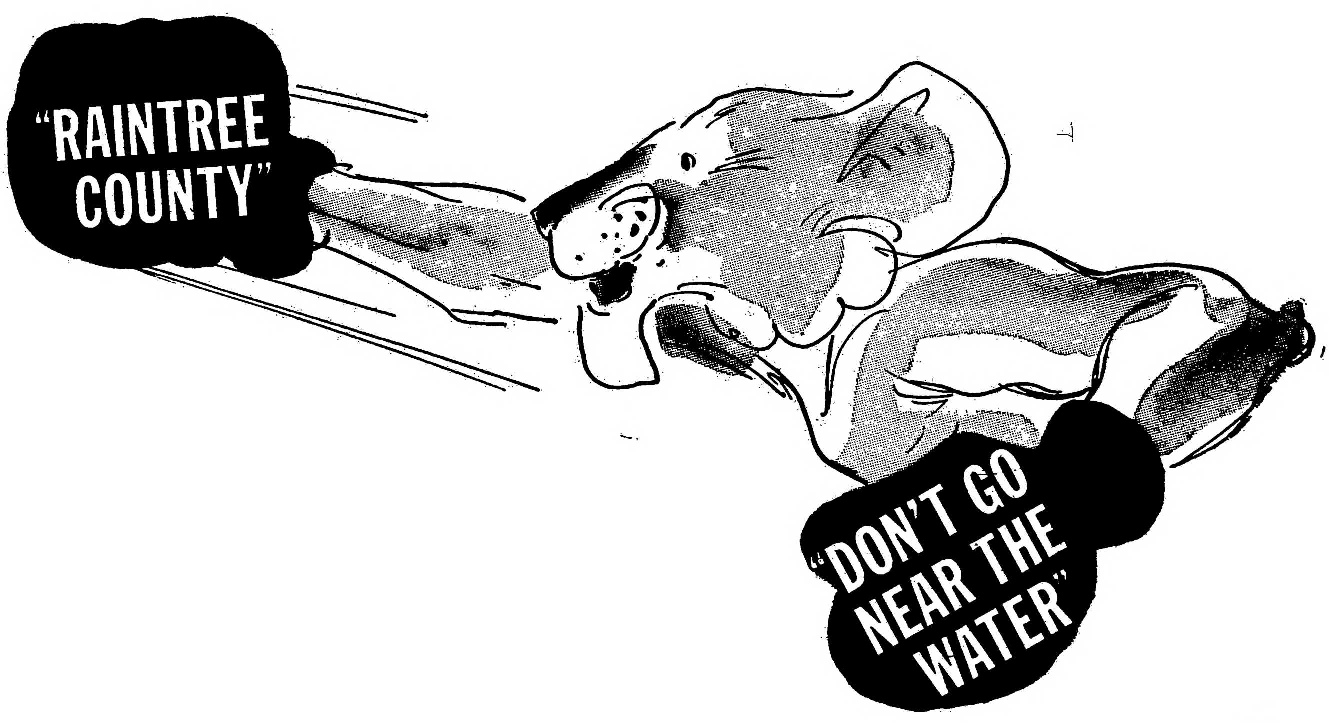
Continued from page 4

better than a bad B movie" reminded a VARIETY staff veteran that the late **Joshua Lowe**, longtime mgr. of this sheet's London office, coined the description "good for the BIG small time" about in-between vaude turns of long ago . . . **Michael Balcon**, the British producer, has a clause stipulating "permanent residence in Britain" in contracts with 11 "potential stars" at Ealing Studios. He also says they won't be seen on the screen or receive any publicity until they have "proved themselves." One of them is a 25-year-old St. Catharines, Ont., ex-truckdriver born **Arthur Massie**, who became **Paul Masse** for the screen. He's just completed a lead in "Orders to Kill." The other 10 include a Tasmanian and nine Britons.

The ghost of Warner's "Baby Doll" returned to haunt the Legislature in Albany Wednesday (8). Then **Senator Joseph F. Periconi**, Bronx Republican, reintroduced a bill which would add to the grounds for licensure denial by the State, a film that, in whole or part, "disparages against one's nationality or color." This is aimed at the seducer, an Italian in the story. He sponsored a similar bill last year.

Art Cohn, screenwriter and biographer of **Joe E. Lewis** and **Mike Todd**, has joined staff of Hearst's morning San Francisco Examiner to turn out three columns a week. Replaces **Herb Caen**, who moves back to the morning San Francisco Chronicle this week. Examiner says Cohn will go to six columns a week "in a month or so."

New "peace" moves are going on behind the scenes in Madrid . . . Since he's doing "Mud on the Stars" (about the TVA) as strictly a directorial assignment for 20th, **Elia Kazan** won't use some of the staff and crew that have worked with him on his last couple of pix as an indie.


"RAINTREE COUNTY"
"DON'T GO NEAR THE WATER"

LEO's ONE-TWO PUNCH!

"RAINTREE" SOCK!

A HIT FROM THE OPENING BELL!

30 YEAR (ALL-TIME) RECORD IN HOUSTON! BIGGEST SINCE "GUYS & DOLLS" IN DENVER! • RECORD BIZ IN DALLAS! • CAPACITY NEW ORLEANS! ALL-TIME (CONTINUOUS) RECORD IN BALTIMORE! TOP GROSSER IN SAN ANTONIO, TEX.! TOPS IN PORTLAND, ORE. EXCEPT FOR "G. & D."! ALL-TIME HOUSE RECORD IN PHILLY! BIGGEST IN N. Y. IN ALMOST 3 YEARS! • CINCINNATI—Tops "High Society" • MIAMI—Tops "Teahouse" • MIAMI BEACH—Ditto! KANSAS CITY—Tops except for "G. & D."—AND MORE EVERY DAY!

M-G-M presents In MGM Camera 65 • MONTGOMERY CLIFT • ELIZABETH TAYLOR • EVA MARIE SAINT • In "RAINTREE COUNTY" • Co-starring NIGEL PATRICK • LEE MARVIN • With Rod Taylor • Agnes Moorehead • Walter Abel • Jarma Lewis • Tom Drake • Screen Play by Millard Kaufman, Associate Producer • Based on the Novel by Ross Lockridge, Jr. • Music by Johnny Green • Print by Technicolor® • Directed by Edward Dmytryk • Produced by David Lewis • An M-G-M Picture

★

"WATER" WALLOP!

A KNOCKOUT FROM THE WORD GO!

"Don't Go Near The Water" in its first 117 dates rocks fabulous "Jailhouse Rock" by 38%!

M-G-M presents "DON'T GO NEAR THE WATER" Starring GLENN FORD • Gia Scala • Earl Holliman • Anne Francis Keenan Wynn • Fred Clark • Eva Gabor • Russ Tamblyn • Jeff Richards • Screen Play by Dorothy Kingsley and George Wells Based on the Novel by William Brinkley • In CinemaScope And Metrocolor • An Avon Production • Directed by Charles Walters Produced by Lawrence Weingarten

Picture Grosses

'B-52' Firm $16,000 In Toronto; 'Godfrey' Big 10G, 'Sack' 12G in 3d

Toronto, Jan. 14.

Newcomer "Bombers B-52" shapes okay at three-house combo but holiday holdovers are still leading the city, with "My Man Godfrey," "Sad Sack" and "Jailhouse Rock" all doing well in third stanzas. Also in fourth frame is "Legend of Lost," rated okay.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)—"Legend of Lost" (UA) (3d wk). Okay $7,000. Last week, $12,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 752; 694; 698; 50-75)—"Rodan" (IFD) and "Hell in Korea" (IFD). Good $26,000. Last week, "Decision at Sundown" (Col) and "Up in Smoke" (AA), $22,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Bombers B-52" (WB) and "Counterfeit Plan" (WB). Okay $16,000. Last week, "April Love" (20th) (3d wk), $12,000.

Imperial (FP) (3,344; 75-$1)—"Sad Sack" (Par) (3d wk). Lively $12,000. Last week, $15,000.

International (Taylor) (557; $1)—"Blue Murder at St. Trainian's (IFD) (3d wk). Swell $5,000. Last week, $5,500.

Loew's (Loew) (2,098; 75-$1.25)—"Jailhouse Rock" (M-G) (3d wk). Nice $7,500. Last week, $12,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (22d wk). Neat $8,000. Last week, $9,000.

Towne (Taylor) (693; $1) — "Lucky Jim" (IFD) (4th wk). Steady $5,000, with fifth frame skedded. Last week, same.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama) (12th wk). Fast $12,000. Last week, $16,000.

Uptown (Loew) (2,098; 60-$1)—"My Man Godfrey" (U) (3d wk). Big $10,000. Last week, $12,000.

Ryland (Rank) (1,357; $1) — "Shiralee" (M-G) (3d wk). Swell $5,000. Last week, $7,000.

LOS ANGELES

(Continued from page 8)

Sutton's Gal" (Rep) (2d wk). Lazy $8,000. Last week, $17,700.

Hollywood (FWC) (756; 90-$1.50) — "Enemy Below" (20th) and "Plunder Road" (20th) (2d wk). Light $4,500.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "Sayonara" (WB) (3d wk). Hotsy $24,000 or close. Last week, $33,800.

Pantages (RKO) (2,812; $1.25-$1.80)—"Don't Go Near the Water" (M-G) (3d wk). Plump $17,000. Last week, $22,300.

Hillstreet, Ritz (RKO-FWC) (2,752; 1,320; 90-$1.50)—"Pal Joey" (Col) (1st multi-run) and "Tijuana Story" (Col) (3d wk, Hillstreet; 2d wk, Ritz), Okay $9,500.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (4th wk). Good $13,500. Last week, $15,500.

Chinese, Los Angeles (FWC) (1,908; 2,097; $1.25-$2.40)—"Farewell to Arms" (20th) (4th wk). Okay $16,000 or near. Last week, $21,200, with total in eight house special roadshow spread, $76,900.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (4th wk). Great $21,500. Last week, $21,800.

Fine Arts (FWC) (631; 90-$1.50) —"Paths of Glory" (UA) (4th wk). Fair $3,600. Last week, $4,300.

Fox Beverly, Loyola, Vogue (FWC) (1,170; 1,248; 825; 90-$2.40) —"Peyton Place" (20th) (5th wk). Great $29,000. Last week, $32,000.

Four Star (UATC) (868; 90-$1.50) —"Wild Is Wind" (Par) (5th wk). Snappy $5,000. Last week, $4,700.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (12th wk). Brisk $16,000. Last week, $23,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama) started 32d wk Sunday (12) after socko $19,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World in 80 Days" (UA) (56th wk). Springy $20,400.

El Rey (FWC) (861; $1.25-$1.50) —"Gervaise" (Col). Fine $6,000.

Crest, Sunset, (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Passionate Summer" (Indie) (3d wk). Soso $4,100. Last week, $6,900.

'Woman' Socko $8,500 In Seattle; 'Wonders' 13G

Seattle, Jan. 14.

Strong bills that opened New Year's day are now in holdover rounds, with biz still holding well in many locations. Best newcomer is "And God Created Woman," smash at Music Box. "Peyton Place" looks best of pop-scale holdovers, being big at Fifth Avenue in third round. Biggest coin total is being registered by "Sayonara," wow in second Music Hall week "Seven Wonders of World" shapes great in 22d stanza at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "80 Days Around World" (UA) (39th wk). Good $8,500. Last week, same.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Girl Most Likely" (U) and "Violators" (U). Modest $7,000. Last week, "Enemy Below" (20th) and "Rockabilly Baby" (20th), $13,500 in 10 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Peyton Place" (20th) (3d wk). Big $9,000 or near. Last week, $11,000.

Music Box (Hamrick) (850; 90-$1.25) — "God Made Woman" (Kings). Great $8,500. Last week, "Nana" (Indie) (2d wk), $4,500.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Sayonara" (WB) (2d wk). Immense $12,000 or close. Last week, $18,500.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Don't Go Near Water" (M-G) and "Careless Years" (UA) (2d wk). Good $8,000. Last week, $15,500.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Seven Wonders" (Cinerama) (22d wk). Great $13,000. Last week, $12,800.

CHICAGO

(Continued from page 9)

and "Love Slaves of Amazons" (U) (2d wk). Good $5,000 in 4 days. Last week, $9,600.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (King) (3d wk). Shapely $15,000. Last week, $18,700.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (12th wk). Okay $13,500. Last week, $14,000.

Monroe (Indie) (1,000; 57-79)—"Girl in Black Silk Stockings" (UA) and "Hell Bound" (UA). Modest $4,800. Last week, "Brain From Planet" and (DCA), "Teenage Monster" (DCA), $5,500.

Oriental (Indie) (3,400; 90-$1.50) —"Enemy Below" (20th-Fox) (2d wk). Okay $18,000. Last week, $23,500.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (56th wk). Big $19,400. Last week, $24,000.

Roosevelt (B&K) (1,400; 75-90)—"Man in Shadow" (U) and "Hard Man" (Col). Busy $13,500. Last week, "Deep Six" (WB) and "Naked in Sun" (AA) (2d wk), $12,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Old Yeller" (BV) (3d wk). Neat $21,000. Last week, $36,000.

Surf (H&E Balaban) (685; $1.50) —"Game of Love" (Times) (8th wk). Snappy $3,000. Last week, $4,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (41st wk). Firm $20,500. Last week, $36,000.

United Artists (B&K) (1,700; 90-$1.50) — "Don't Go Near Water" (M-G) (3d wk). Hotsy $27,000. Last week $30,500.

Woods (Essaness) (1,200; 90-$1.50)—"Legend of Lost" (UA) (2d wk). Okay $17,000. Last week, $24,000.

World (Indie) (606; 90)—"Don Giovanni" (DCA) (3d wk). Good $4,800. Last week, $4,500.

Ziegfeld (Davis) (485; 79)—"Illicit Interlude" (Teitel). Okay $3,400. Last week, "Bride Much Too Beautiful" (Davis) (2d wk), $3,100.

BOSTON

(Continued from page 8)

Wow $28,000. Last week, $35,000.

Metropolitan (NET) — "Sayonara" (WB) (3d wk). Stout $28,000. Last week, $30,000.

Trans-Lux (T-L) (724; 75-$1.25) —"Mlle. Striptease" (Indie) (3d wk). Big $4,600. Last week, $6,200.

Orpheum (Loew) (2,900; 75-$1.25) —"Les Girls" (M-G) (3d wk). Nice $12,500. Last week, $15,000.

State (Loew) (3,500; 75-$1.25)—"Les Girls" (M-G) (3d wk). Good $7,500. Last week, $10,000.

BROADWAY

(Continued from page 9)

alltime high of $226,500, taking in Xmas-New Year's period.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (66th wk). The 65th week concluded yesterday (Tues.) was capacity $37,700 for 11 performances. The 64th week ended Jan. 7 was same for like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Raintree County" (M-G) (4th wk). This week ending tomorrow (Thurs.) is heading for big $9,100 after $11,200 in third week. Continues on.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Peyton Place" (20th) and Xmas stageshow (5th wk). This week ending today (Wed.) looks like big $80,000. Fourth week was $100,000 after $168,000 for third, which was topped only by "The Robe" (20th). Holding again, with "Farewell To Arms" (20th) due to open Jan. 24, with reserved-seat policy in mezzanine.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (4th wk). This stanza ending tomorrow (Thurs.) looks to hit sockeroo $24,000 after $30,000 in third session. Stays on.

Sutton (R&B) (561; 95-$1.75)—"Smiles of Summer Night" (Rank) (4th wk). Third week ended Sunday (12) was sock $11,700 after $16,800 in second.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (4th wk). Third round finished yesterday (Tues.) was great $11,500 or near. Second was $17,000, after new record of $24,000 opening week.

Victoria (City Inv.) (1,060; 50-$2)—"Paths of Glory" (UA) (4th wk). Third frame ended yesterday (Tues.) was rousing $18,000 or close. Second was $31,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search For Paradise" (Cinerama) (17th wk). The 16th session ended Saturday (11) was big $28,200. The 15th week was great $36,800. Stays on.

World (Times) (400; 95-$1.50)—"Razzia" (Kass) (9th wk). The eighth round ended Sunday (12) was good $3,500 after $5,500 for seventh week.

'Peyton' Smash 17,000, Denver; 'Sayonara' 18G

Denver, Jan. 14.

Best showing being made in current session is "Peyton Place," still terrific in third round at the Centre. It stays on. "Sayonara" is landing biggest coin total by a small margin and rated great in second week at Paramount. "Old Yeller" is big enough in third at the Aladdin to stay a fourth. "Raintree County" also holds over into fourth at Orpheum. "Around World in 80 Days" is in 36th week at Tabor and goes out Sunday after hitting new mark for first-run films here.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Old Yeller" (BV) (3d wk). Big $6,000. Stays on. Last week, $12,000.

Centre (Fox) (1,247; 90-$1.25)—"Peyton Place" (20th) (3d wk). Wham $17,000. Holds. Last week, $11,000.

Denham (Cockrill) (1,429; 70-90) —"Sad Sack" (Par) (4th wk). Fancy $7,000. Last week, $8,500.

Denver (Fox) (2,586; 70-90)—"Deep Six" (WB) and "Jamboree" (WB). Fine $13,000. Last week, "Enemy Below" (20th) and "Courage of Black Beauty" (20th), $15,000.

Esquire (Fox) (742; 70-90)—"Torero" (Col) (2d wk). Good $2,500. Last week, $4,000.

Lake Shore Drive-In (Monarch) (1,000 cars; 75)—"Oregon Passage" (AA) and "Sabu and Magic Ring" (AA). Hep $5,000. Last week, "Teenage Frankenstein" (AI) and "Blood of Dracula" (AI), $6,000.

Orpheum (RKO) (2,596; 90-$1.50) —"Raintree County" (M-G) (3d wk). Fine $12,000. Last week, $21,500.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Sayonara" (WB) (2d wk). Great $18,000. Stays on. Last week, $28,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (35th wk). Good $6,000. Holding. Last week, $6,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Lost Continent" (Indie) (3d wk). Good $1,200. Last week, $2,000.

Charles Darden of Richardson, Tex., has been appointed sales broker for the fountain division of Mission of California, representing Mission in Texas, Oklahoma and Arkansas. Darden has had 20 years experience calling on theatre circuit operators, indie theatre owners, concession supply jobbers, fountain supply jobbers and popcorn distributors.

'Peyton' Whopping 20G, D.C. 4th, 'Sayonara' 24G

Washington, Jan. 14.

It's a complete holdover situation along main stem, with holiday openers remaining very steady after sock New Year's week. "Peyton Place" continues great in fourth stanza at Palace, and will stay. "Sayonara," day-dating at Ambassador and Metropolitan, is another big holdover in third session. "Seven Wonders of World," in 55th and final week at the Warner, winds up with dazzling biz. "Don't Go Near Water' looms stout in fourth Capitol week.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB) (3d wk). Big $24,000 or over, after $35,000 last week.

Capitol (Loew) (3,434; 85-$1.25) —"Don't Go Near Water" (M-G) (4th-final wk). Firm $15,000 or final 9 days after big $18,000 last week.

Columbia (Loew) (1,154; 85-$1.25)—"Enemy Below" (20th) (3d wk). Oke $6,500 after fine $8,500 in second. Stays.

Keith's (RKO) (1,850; 85-$1.25)—"Tarnished Angels" (U) (2d wk). Dipped to $7,000 after big $11,000, with New Year's Eve preem helping.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (4th wk). Great $20,000 after $25,000 in third. Stays.

Plaza (T-L) (600; 90-$1.50)—"God Created Woman" (Kings) (10th wk). Hardly any drop, with solid $5,500 after $6,000 last week. Stays.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (41st wk). Fancy $13,000 after $21,000 last round.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (55th-final wk). Lusty $24,000 for final 9 days. Dark Tuesday and reopens Wed. (15) for brass hat benefit preem of "Search for Paradise."

PITTSBURGH

(Continued from page 8)

ny $15,000, for best in months. Picture had tremendous run, doing close to $475,000 in nine months. House now back to legit.

Penn (UA) (3,300; 80-$1.25)—"Don't Go Near Water" (M-G) (2d wk). Big weekend on overflow from Stanley and Harris should send this one out with around $13,000, very good. Last week, $22,500.

Squirrel Hill (SW) (900; 99-$1.25) — "God Created Woman" (Kings) (4th wk). A genuine phenomenon with unbelievable grosses for this small-seater. Upper prices helping, with attendance marks being established from day to day. Looks like another tremendous $7,200, better than last week's $7,000. Second stanza, over the holidays, soared to $9,200, new house record.

Stanley (SW) (3,800; 99-$1.50)—"Sayonara" (WB) (2d wk). Another b.o. spectacular and beaming for more than $30,000, wow. Should be around for at least another fortnight Last week, sensational $40,500, ahead of the "Giant" (WB) opening stanza.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (14th wk). Leveling off after the holidays and seems to have found its groove. Looks like okay $7,000. Last week, $12,500, aided holiday surge.

Gronich

Continued from page 5

It currently has only one field man in the entire Latin American territory (Harry Stone in Rio de Janeiro), but v. p. Robert Corkery makes periodic trips from New York. Hochstetter originally had been skedded to go into Buenos Aires. That office now may become a victim of "economy."

Actually, there are two lines of thought on the future of the MPEA operation. Some feel that MPEA should economize both in terms of men and expenses. Others disagree, arguing that MPEA is the wrong place to start saving pennies now that the foreign mart looms more important than ever. "Assume we had a man in Madrid, and we'd paid him $25,000 plus expenses, we'd still be way ahead if he had been able to avoid what happened to us in Spain," commented one of the foreign managers. Several of the latter feel that MPEA should be primarily a "preventive" operation and that, in this sense, it's well worth spending money on.

Bullish Half

Continued from page 3

ins was 2,420,756,000. The weekly average was 46,553,000 overall average admission price across the nation was 49.2c.

In 1957 the total dollar income was $1,129,600,000. This breaks down to a 6.2% drop in dollars and a 7.1% decrease in admissions. The average weekly attendance was 42,220,000. Further, there was a higher ratio of free admissions in 1957 than in 1956.

Level of business in the last four months—September through December—was so off that if it had obtained throughout the entire 12 months the year's total boxoffice money would have been under $900,000,000. This is a factor of major significance; the fear that such a downbeat might continue undoubtedly lies behind industry-wide retrenchment now prevailing.

Aforementioned figures represent monies spent by the public at the b. o. exclusive of Federal tax. Total amounts shelled out by the customers were $1,274,600,000, of which $70,400,000 was for the Government levy, in 1956, and $1,162,100,000, of which $32,500,000 was tax, in 1957. (It was in September, 1956, that the Fed tax was eliminated on tickets up to 90c and continued at 10% on tickets costing over that amount.)

Further breakdown is provided by Sindlinger on a quarter-to-quarter basis, as follows:

First quarter of 1957: Theatre gross of $222,400,000, meaning a gain of 10.4% in dollars and 2.1% in admissions over the first quarter of 1956. Admission scales were higher (due mainly to the upped prices for "Giant") and the tax relief was in effect.

Second quarter of 1957. Gross of $303,900,000, for a jump of 12.5% in dollars and 6.2% in admissions over the second quarter of 1956. This was the greatest increase in any quarter since 1946.

Third quarter of 1957. Gross of $382,100,000, for a drop of 13.5% in dollars and 17.1% in attendance. Tax situation in September of this quarter was the same as in the same month of 1956. First-run theatres were off most.

Fourth quarter. Gross of $223,200,000, for a drop of 18.4% in dollars and 16.6% in admissions under 1956. First-runs still mainly showing the decline.

Audience for the full year, said Sindlinger, comprised 56% male and 44% female.

Nixon's Pitch

Continued from page 1

to do what must be done in military way."

Here he made a pitch for non-military foreign aid, adding: "I was talking to Frank Stanton earlier about CBS public service broadcasts. I understand there is a strong controversy within the industry on how much editorializing should be done by stations and networks.

"But the tremendous power and responsibility you broadcasters have must not be overlooked." Here he said that NBC had received 200,000 letters asking for copies of the Rockefeller Report after Nelson Rockefeller had discussed it on the Dave Garroway show.

"Television and radio may be entering a new era," Nixon continued, "where information programs will increase and entertainment shows, to the same extent, decrease. Today the American people are in a serious mood. I urge those with the responsibility in this field to do some experimenting with information programs.

"You may find out that this is not only public service. It may, in the end, be good business as well."

The Vice President did not discuss the position of the FCC, which is that stations may editorialize, provided they give time for the other side. The question of how much non-military foreign aid this nation should provide is highly controversial in Washington. All-out support of the program by stations would undoubtedly bring request from some members of Congress and others for time to reply.

NOTHING HOTTER ON THE SCREEN TODAY!!

"Every theatre in which the picture has been shown has done big business!"
—LOUELLA PARSONS

"A hot exploitation picture! Might even start a new gangster film cycle!"
—VARIETY

HOLDOVERS ALL OVER THE COUNTRY!

AND IN L. A.–SMASH MULTIPLE RUN!

BABY FACE NELSON

...he was the FBI's Public Enemy No. 1

MICKEY ROONEY as **BABY FACE NELSON**

BOOK IT THRU UA

CO-STARRING
CAROLYN **JONES** · SIR CEDRIC **HARDWICKE** · LEO **GORDON** · ANTHONY **CARUSO** · JACK **ELAM** · JOHN **HOYT**
FEATURING
TED DE CORSIA • ELISHA COOK, JR.
THAYER DAVID • GEORGE STONE
Screenplay by IRVING SHULMAN and DANIEL MAINWARING • Story by IRVING SHULMAN
Directed by DON SIEGEL • Produced by AL ZIMBALIST
Executive Assistant Producer RED DOFF • A FRYMAN-ZS Production

BRAZILIAN ADMISSIONS ISSUE CRUCIAL; U.S. DISTRIBS FACE EXCHANGE LOSS

Unless the Brazilian government agrees to an increase in film admissions, the American film companies operating in that country stand to take a whopping exchange loss in 1958.

Situation, which has been held in abeyance since last August, when Brazil revamped its entire tariff structure, comes to a head on Jan. 31. That's when the Yanks must start remitting their earnings in Brazil at the free market rate, now hovering around 95 cruzeiros to the dollar. At the moment, the exchange rate for films runs around 52 cr. to the dollar.

That's the combined average of the official rate, at which 70% of the Americans' New York share are currently remitted, and of the 30% which is converted at the free market rate. The official rate has been pegged at between 42 cr. and 43 cr.

Unless there's a change of heart, and admissions go up, the American dollar take—which in 1957 ran to about $14,000,000—may be cut as low as $7,000,000 or $8,000,000. The only positive offsetting factor is the gradual and natural expansion of the Brazilian market, with attendance still rising.

Robert J. Corkery, the Motion Picture Export Assn.'s Latin American supervisor, left New York yesterday (Tues.) for Rio de Janeiro and Buenos Aires. In Rio, he hopes to convince the government of the necessity of a price rise. When the tariff skeds were changed last year, and everyone had to operate in the free market, other industries were able to make price adjustments.

Films, however, in Brazil and elsewhere throughout Latin America, are the top mass entertainment and governments deliberately have avoided raising admissions. In one instance, in Argentina, they were upped and later again reduced. Last August, Corkery went to Rio and argued that the two-way squeeze on pix wasn't fair. The Finance Ministry agreed and the 70-30 formula was devised, applicable to Jan. 31, while talks continued.

One of the problems is that, whereas the exchange issue is in the hands of the Finance Ministry, price levels are set by a different commission under the control of the executive. This commission, on which the nationalists are most vocal, aims to keep admissions controlled at present levels, partly on the theory that raised admissions represent "Yankee imperialism" and exploitation.

On his current tour, Corkery again can be expected to argue that the Brazilians can not fairly exact a toll from Hollywood both ways, i.e., via (a) inflated exchange rates and (b) frozen admission levels.

In Argentina, the question of whether the American films are taxable under a new law still pends and is under study. Last October, the Argentine government posted notice of a tax of up to 200,000 pesos ($5,000) per picture on films from countries with which Argentina has no reciprocal trade deal. It didn't specify whether such a reciprocal agreement had to apply to films or not. In December, Argentina sent tax notices to several of the American companies, upon protest, withdrew them.

Now, Corkery again will discuss the tax situation. He is said to have received assurances from the Finance Ministry that, whatever is done, no tax assessment will be imposed retroactively.

Crux of the problem is that Argentine producers are campaigning for fewer film imports from the U. S. and that they seem to have several important men in the tax bureau in their pocket.

Boston Cinema Club Elects

Boston, Jan. 14.

Joe Rathgeb, of Metro, was elected president of the Cinema Club of Boston at the anni meeting. Bill Romanoff, New England Theatres Inc., was elected first vice prexy; Richard Owens, E. M. Loew Theatres, second veep; Cyril McGerigle; DCA, secretary; Max Berlone, UA, treasurer.

The board of directors includes McGerigle, Ownes, Romanoff, Charles Wilson, Charles Repec, John Glazier, Bill Cuddy, and Hy Young.

EDWARD SELZER RETIRING

But Vet of 28 Years To Be WB Advisor

Hollywood, Jan. 14.

Edward Selzer, head of the Warner Bros. cartoon division since 1944 and a studio employe for 28 years, is retiring March 1. He'll continue to serve in an advisory capacity.

Selzer joined Warners in 1930 to handle special material for short subjects based on Robert Ripley's "Believe It Or Not," heading the troupe that was sent to Africa and the Near East the following year to film oddities for the series. In 1933, he became studio publicity director, remaining at that post until 1937 when he took over the trailer and main title department. In 1944, when the studio acquired Leon Schlesinger Productions, the cartoonery, Selzer became prexy of Warner Bros. Cartoons and served until 1955 when the parent company absorbed the cartoonery.

R'n'R: Taint V.D.

Continued from page 2

out his entire music book and revamped it with r 'n' r beat."

Handling a unit at the State Theatre local vauder here, Alan Freed grossed $18,700 in a two-day stance at the house on Saturday and Sunday (11-12). This was about $1,200 better than his last stand at the same house last March for two days. At an earlier stand at the house he grossed some $23,000 for two days.

Freed next month will start work on his own produced picture. As yet untitled, pic will deal with a disc jockey, role played by himself. Script is understood to be by Toni Bruce, her first effort. It will be made at the Gold Meadows Studios in the Bronx. Cost of the picture has been set at $300,000, says Freed.

Following completion of the picture, Freed will take out a unit on a six-week tour, starting at the Paramount in Brooklyn March 28 and 29. Following day (March 30) he will play the State here for a one-day stand. Tour will extend across the nation and into Canada, winding up at Providence, R. I. Next October the jockey will pick up his tour again with a series of bookings in England, starting at the Palladium and extending through Rank controlled theatres.

Ronsiek Heads Colosseum

Dallas, Jan. 14.

Jim Ronsiek, salesman for the Metro film exchange, has been elected prez of the Dallas lodge of the Colosseum of Film Salesman. He succeeds Dick Bond of Paramount.

Other officers are Walter Hansen, 20th Century-Fox, veepee, and Burl Lovelace, Allied Artists, secretary-treasurer.

CHARGES HOLLYWOOD, CONGRESS 'IN CAHOOTS'

Washington, Jan. 14.

Have the Hollywood studios and House Un-American Activities Committee gone into "cahoots" to bar film industry employment for 23 former Hollywooders for refusing to testify before the House committee?

Did the 23 suddenly decide their constitutional rights had been violated only after they failed to make headway in the California state courts on their suits for over $50,000,000 in damages?

These were the questions left with the U.S. Supreme Court to decide last week, following two and one-half hours of argument on the appeal of the 23 writers, actors, and directors from the action they lost in all the California courts.

Robert Kenny and Ben Margolis, attorneys for the 23, contended the lower courts denied their clients their constitutional rights because they had no specific contracts or employment prospects at the time. The group, argued the lawyers, had been "totally excluded from the market places of the industry by a monopolistic combination."

Irving Walker and Herman Selvin, counsel for the studios, stated that the question of constitutional rights had never been brought up in the trial court and that, thus, it could not be considered in the appellate courts. They added that charges of violating the 14th Amendment could not be valid, since the amendment applies only to arbitrary or unreasonable interference of personal freedom by the state. They said it has no application to relations between individuals.

Virtually every member of the High Court asked questions during the lengthy argument. Once Justice Felix Frankfurter indicated his decision might hinge on whether constitutional rights had been raised before the trial court. Chief Justice Earl Warren, a Californian, wondered aloud:

"If all employers of California joined together to prevent a certain group from being employed, would that not violate any constitutional rights?" Warren even gave Margolis 30 additional minutes for rebuttal to the arguments of the studio attorneys, a most unusual procedure.

Margolis took the position that the 14th Amendment was pertinent in this case because the alleged conspiracy involves not only private business but also Federal officials.

"Do you charge," asked Justice Frankfurter, "the members of Congress with being in cahoots with Hollywood?" Margolis said he did.

Present as observers were Frank Travenner, counsel for the Un-American Activities Committee; and Sidney Schreiber and Jerry Cahill, of MPAA.

Entertainment's Own 'Fallout'

Continued from page 2

minds of men.' Not only wars but practically everything. That's your business, the minds of men and women. That's the business of mass media, too: the minds of men, influencing their minds. Operating at a yearly budget of about $12 billion mass media captures four to five hours of the typical adult's waking day. If education is a process of preparing young people to do what they are likely to do anyway, isn't it the duty of the schools to teach the coming generation how to be masters, not slaves, of mass media? How to select what's best? How to know the tripe from the true?"

Finally I wore Abe down.

"O.K.," he said. "Suppose I agree with you in principle. How do I fit it into a crowded schedule? And what would I try to fit in? Send me a letter and I'll take it up with the department heads."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.......... 3
This Date, Last Year...... 1

"QUEEN OF THE UNIVERSE"
Prod.—Ben Schwalb
Dir.—Edward Bernds
Zsa Zsa Gabor, Eric Fleming, Laurie Mitchell, Patrick Waltz, Dave Willock, Paul Birch
(Started Jan. 7)

"THE ASTOUNDING GIANT WOMAN"
Prod.—Bernard Woolner
Dir.—Nathan Hertz
Allison Hayes, William Hudson
(Started Jan. 8)

"FRANKENSTEIN—1970"
Prod.—Aubrey Schenck
Dir.—Howard W. Koch
Boris Karloff, Tom Duggan, Donald Barry, Jana Lund
(Started Jan. 8)

COLUMBIA

Starts, This Year........ 0
This Date, Last Year...... 0

"ME AND THE COLONEL"
(William Goetz Prod.)
(Shooting in France)
Prod.—William Goetz
Dir.—Peter Glenville
Danny Kaye, Curt Jurgens, Nicole Maurey, Akim Tamiroff, Martita Hunt, Francoise Rosay, Lilane Montevecchi, Ludwig Stossel, Franz Roehn, Ivan Triesault, Celia Lovsky, Jean Del Val
(Started Nov. 18)

WALT DISNEY

Starts, This Year......... 2
This Date, Last Year...... 1

METRO

Starts, This Year.. 0
This Date, Last Year...... 2

PARAMOUNT

Starts, This Year........ 0
This Date, Last Year...... 0

"THE BUCCANEER"
Prod.—Henry Wilcoxon
Dir.—Anthony Quinn
Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, George Matthews, Theodora Davitt, Douglass Dumbrille, Ashley Cowan, Manuel Rojas, Bruce Gordon, Robert F. Simon, John Dierkes, Robin Hughes, Iris Adrian, Leonard Graves, Jerry Hartleben, Steven Marlo, Fran Jeffries, Robert Warwick, Onslow Stevens, Jack Kruschen, Julio de Diego, Reginald Sheffield, Stephen Chase, Lorne Green, Judd Holdren, Gean De Briac, Sidney Melton, Mickey Finn
(Started Sept. 30)

20th CENTURY-FOX

Starts, This Year. 0
This Date, Last Year.... 2

"THE BARBARIAN"
(Shooting in Japan)
Prod.—Eugene Frenke
Dir.—John Huston
John Wayne, Eko Anda, Sam Jaffe, So Yamamura
(Started Oct. 14)

"TEN NORTH FREDERICK"
Prod.—Charles Brackett
Dir.—Philip Dunne
Gary Cooper, Suzy Parker, Diane Varsi, Geraldine Fitzgerald, Tom Tully, Stuart Whitman, John Emery, Philip Ober, Joe McGuinn, Nolan Leary, Helen Wallace
(Started Dec. 2)

UNIVERSAL

Starts, This Year......... 1
This Date, Last Year...... 1

"NEVER STEAL ANYTHING SMALL"
Prod.—Aaron Rosenberg
Dir.—Charles Lederer
James Cagney, Shirley Jones, Roger Smith, Cara Williams, Royal Dano, Virginia Vincent, Jack Albertson, Horace McMahon, Robert Wilkie
(Started Oct. 31)

"AND RIDE A TIGER"
Prod.—Ross Hunter
Dir.—Helmut Kautner
June Allyson, Jeff Chandler, Sandra Dee, Conrad Nagel, Charles Coburn, Hayden Rorke
(Started Dec. 2)

"THE PERFECT FURLOUGH"
Prod.—Robert Arthur
Dir.—Blake Dwards
Tony Curtis, Janet Leigh, Linda Cristal, Keenan Wynn, Elaine Stritch
(Started Jan. 8)

WARNER BROS.

Starts, This Year......... 1
This Date, Last Year...... 3

"INDISCREET"
(Grandon Prod.)
(Shooting in London)
Prod.-Dir.—Stanley Donen
Cary Grant, Ingrid Bergman, Cecil Parker, Margaret Johnston, David Kossoff, Megs Jenkins
(Started Nov. 18)

"THE NAKED AND THE DEAD"
(RKO Picts.)
(Shooting in Panama)
Prod.—Paul Gregory
Dir.—Raoul Walsh
Aldo Ray, Cliff Robertson, Raymond Massey, L. Q. Jones, James Best, Joey Bishop, Richard Jaeckel, Jerry Paris, Greg Roman, William Campbell, Robert Gist
(Started Dec. 12)

"ACROSS THE EVERGLADES"
(Schulberg Prod.)
(Shooting in Florida)
Prod.—Stuart Schulberg
Dir.—Nicholas Ray
Christopher Plummer, Burl Ives, Gypsy Rose Lee, Chana Eden, Emmett Kelly, Howard Smith, George Voskovoc, Curt Conway, Sammy Rennick, Tony Galento, Peter Falk, Pat Henning, Fred Grossinger, Toby Bruce, Mackinlay Kantor
(Started Nov. 14)

"HOME BEFORE DARK"
Prod.-Dir.—Mervyn LeRoy
Jean Simmons, Dan O'Herlihy, Rhonda Fleming, Efrem Zimbalist Jr., Mabel Albertson, Joanna Barnes, Steve Dunne
(Started Jan. 13)

INDEPENDENT

Starts, This Year.......... 1
This Date, Last Year...... 8

"TOM THUMB"
(Galaxy Picts.)
(MGM Release)
(Shooting in England)
Prod.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Bernard Miles
(Started Nov. 25)

"SEPARATE TABLES"
(Hecht-Hill-Lancester)
(UA Release)
Prod.—Harold Hecht
Dir.—Delbert Mann
Burt Lancaster, Rita Hayworth, Deborah Kerr, David Niven, Wendy Hiller, Gladys Cooper, Catheleen Nesbitt, Felix Aylmer, May Hallatt, Rod Taylor, Audrey Dalton, Priscilla Morgan
(Started Dec. 9)

"THE FEARMAKERS"
(Pacemaker Prods.)
(For UA Release)
Prod.—Martin Lencer
Dir.—Jacques Tourneur
Dana Andrews, Dick Foran, Mel Torme, Marilee Earle, Veda Ann Borg
(Started Jan. 6)

Film Eds Demise?

Continued from page 1

overall charge of the department. Some other companies employ readers, notably Columbia.

On the Coast, the story department decline also is evident. Jackson's counterpart at Paramount has left, and Warner Brothers has laid off Finlay McDermid, its story editor for the past 14 years. The post will not be filled.

Back in New York, Universal recently let go Maurice Bergman, who had been functioning as story editor and talent head.

Explanation for the decline of the story departments is manifold, and some question the wisdom of cutting them out. Increasingly, the major studios are fed films by independents, who either buy their own material or get it packaged by one of the big agencies. Also, the competition increasingly centers around a handful of "big" properties in the legit and literary field. The story department's primary function is to "find" material, though it also negotiates the deals for them.

Agents nowadays have a tendency to take their clients' important material directly to studio heads. Thus it was Jack L. Warner himself who just recently negotiated several important deals involving Edna Ferberg's "Ice Palace" and the William Inge play, "The Dark at the Top of the Stairs." It was for the in-between films that the story departments searched out material; and it's those very films which most of the studios are no longer producing.

It's also a fact that the story market has reached a lowpoint again. Everything that looks good has been snapped up or optioned, and the literary cupboard appears bare for the moment.

'Don't Sell'

Continued from page 3

if the reasoning behind the moratorium is proved wrong the value of the backlogs will have substantially increased.

Gordon said he's confident the companies will consider his recommendation for, as a matter of fact, some sales managers already have expressed to him their conclusion that the past tv licensing has hurt badly. Circuit operator, however, defended the distribs for their actions, noting they couldn't have forseen the precarious position in which the trade was placed by the tv alignment.

1955
Oklahoma!
1956
CAROUSEL

OKLAHOMA! KING AND I CAROUSEL GIANT

High Society
1957
PAL JOEY
1958
A FAREWELL TO ARMS

HIGH SOCIETY THE PRIDE AND THE PASSION PAL JOEY **FIRST** A FAREWELL TO ARMS

NOW

CAPITOL'S SECOND BIG SOUNDTRACK FOR '58! *from THE RKO RADIO PICTURE*

From the Soundtrack of the RKO Radio Picture
The GIRL MOST LIKELY
A Universal-International Release

The GIRL MOST LIKELY

starring

JANE POWELL

CLIFF ROBERTSON

Dances and Musical Sequences Staged by GOWER CHAMPION
Music and Lyrics by HUGH MARTIN & RALPH BLANE
Music Arranged and Conducted by NELSON RIDDLE

In Charge of Production WILLIAM DOZIER
Directed by MITCHELL LEISEN
Screenplay by DEVERY FREEMAN
Produced by STANLEY RUBIN

Capitol RECORDS

CAPITOL RECORDS

AMERICA'S LEADING PRODUCER OF MOTION PICTURE SOUNDTRACK ALBUMS

IN THE NEXT ISSUE → *Capitol's Third Big Soundtrack for '58!*

Sponsored 'Vaude'

Continued from page 1

years ago and super-markets have sponsored big vaude revues, Mickey Rooney, et al.)

Philip Morris, in the past, has been a frequent user of live shows. However, these appearances have been confined to GI audiences in various parts of the world. Other firms that have used the variety unit approach in plugging products include Camel Cigs, which during the war sent out Camel Caravans and Shell Oil, among others. In those units, USO-Camp Shows and the Special Services departments of the various branches of the military toured, billeted and messed the units.

The probability of playing the upcoming Philip Morris unit is being mulled by the Paramount Theatre circuit for some of its situations. The unit will accompany a film feature and would provide the sponsors not only with a showcase for commercials, but as a spot where a generous supply of samples will be given away. The samples, like free dishes, may even attract trade. Another factor entering into the commercial picture is the possibility that theatres, instead of paying for talent, may even get a hunk of coin for exhibiting these commercial parcels. With film theatres in dire need of television-offsets, this kind of coin will not be snooted in many small-town situations, and is looked upon to invade urban theatre haunts as well.

The commercial package has already proven successful in niteries. A couple of years ago, the Versailles, N. Y., booked a unit put together on behalf of a group of clothing and accessory manufacturers. Show was originally booked for a cocktail time feature at this class nitery. The reception to this effort was so strong that it was later pacted as the sole show during the evening, and it had a long run. In that unit, the commercials were via credits in printed programs.

In another development along similar lines, Cass Franklin Inc., packaging industrial shows has been negotiating with a group of arena operators for one nighters with free admissions for shows that have been produced for industrial firms. Idea is to have local distributors and retailers sponsor the layout for public consumption. There would necessarily be some rewriting to stress the consumer angle, but sets, talent, score, costumes, etc., would be the same as the original presentation. The arena showing would be a second run, and possibility exists that it could even have a subsequent run in nabe houses.

But Giant Big Biz

It's now axiomatic that the biggest talent bankrollers are not a small group of investors, but giant industrial firms who are now the major factor in show biz. Television and before that radio was the major outlet, and prior to that there were the medicine shows that displayed a lot of talent, other than fake Indians.

The medicine show may thus be making a comeback. The entire cycle of entertainment may be swinging back to the original premise—of course on a much higher level. In modern day industrial shows such as the General Motors Motorama, topliners such as Michael Kidd produce and top songwriters and talents contribute to shows that cost more than any musical on Broadway.

The billbilly units planned by Philip Morris will not carry that kind of nut, naturally. However, it's an avenue of employment returning that has all but disappeared with the demise of vaude and it's a comeback for a theatrical form that was once the largest medium of all, and for many, the most fondly remembered.

Florence Henderson and Bill Hayes, under contract to Oldsmobile for appearances on their tele specs and who do industrial shows for the auto firm, have been booked as a duo to work at the Detroit Atheltic Club, starting Jan. 24.

It's another instance of performers starting out as commercial spielers, hitting the regulation talent marts.

Both have had theatrical experience. Miss Henderson has played the title role in "Fanny" on Broadway, while Hayes was in the Rodgers-Hammerstein production of "Me and Juliet."

Censors Never Corrupted By What They Read!

(THEIR POWER IS IN RATIO TO CULTURAL LAG)

By MARK VAN DOREN

(The following text is of a talk delivered May 8, 1957 in Manhattan during a symposium on censorship conducted by the National Assembly of Authors and Dramatists, first convention of the Authors League of America.)

The position for authors and dramatists to take on censorship is simply stated. It is this: *No censorship of anything by anybody at any time.* An ideal position, you may say. But if so, the ideal is everybody's, not merely yours and mine; it is the reader's no less than the writer's; it is nothing less, indeed, than all of human society' . And it must be understood as having the utmost practical importance. . . .

The nicest thing that could happen to authors would be the total disappearance of censorship in any of its recognizable forms. But this I see also as a necessary condition of their complete existence as authors. And if they are not to exist completely, how are they to exist at all? The mind is free or it is nothing. It does all it can or else it does not do what it was created to do. It was created free, and it can operate in no other atmosphere. The atmosphere most deadly to it is the atmosphere of official censorship.

I do not mean of course to include here the censure of the critic or the disapproval of the reader. Those are forms of freedom, and they cannot be impeached. The author may not like them when they touch his case, but he would never in his right mind dispute their privilege to exist. The critic must say what he believes, and the reader may stop reading when he likes—try, if you doubt this, to prevent him. He may also tell others that he despises or hates the book he has just closed. There is no way to prevent this either, nor should there be.

The Reader & The Critic

The reader and the critic have great power. But their power is not official. It is merely natural and proper, assuming a society excellent enough to produce such persons in sufficient numbers and to endow them with sufficient self-respect. The power of critics and readers is always in direct proportion to the maturity of the culture that contains them.

By the same token, I suggest, the power of the official censor—the person authorized to decide whether a given book shall exist—is in direct proportion to the immaturity of the culture that tolerates him or thinks him necessary.

Why is he necessary? Do we not trust ourselves? Are we so much weaker than he that we cannot exercise in our own right the functions of censure and disapproval? Presumably he thinks that we can be corrupted or subverted but that he cannot. He submits himself to a thousand times as many horrors as we ever do, and emerges by his own account a man so much better than any of us, so much sounder of judgment, so much purer of heart, that he can claim to be our protector against evils that we neither know nor dream of.

It has never been recorded, I believe, that any censor thought he had been hurt by what he read.

Indeed I have never encountered anybody who thought this. And the most responsible studies that have been made of the matter produce no evidence that any human being, old or young, did a certain thing because he read a certain book. You might suppose there were cases of juvenile delinquents whose misdeeds could be traced to such a source; but no student in the field has done the tracing.

Juvenile delinquents, for one thing, seldom read; which may be one of the reasons that they are juvenile delinquents; but even if they did read all the time, there are those who say that nothing could be concluded from the titles they devoured. There is a weakness in them somewhere, but what is its cause? The censor has too easy an answer to this question. He says all children will be weakened by the experience that has made *him* strong. In other words, he thinks they are weak to begin with. But he is, I hope, the only man who suffers under that delusion.

Who else thinks children are weak? Who thinks I am? I have many imperfections that I suppose I shall have to account for some day, but it would never occur to me to blame them on the bad books I have read. Or if it did, the Recording Angel would smile as he took my testimony. He is a better psychologist than that.

An insane reader of an editorial in the New York Times might conceivably do violence to a public personage whom the editorial criticized. And who but another insane man would suggest that the Times be suppressed? The insanity of the reader was surely the material point. If any of us worried lest something we wrote might be misread we should never write again.

Sexually Stimulating

Doubtless there is no book that somebody has not misread, or read at any rate with some quaint result which the author could never have foreseen. Four hundred and nine women college graduates, asked in the 1920's what had stimulated them sexually, replied in only 95 cases that books had done so. More than half of them said "Men." But of those who said books, not a single woman specified a pornographic one. They specified the Bible, the novels of Henry James, dictionaries, encyclopedias, medical books, and Motley's "Rise of the Dutch Republic." Which suggests that the censor has even more work cut out for him than in his busiest moments he imagines; beginning, be it said, with the proof that nobody should be sexually stimulated by anything.

The late Judge Jerome Frank, to a recent opinion of whose I am indebted for this detail, remarked in the same opinion that Thomas Jefferson and John Stuart Mill were concerned, as perhaps too many persons now are not, lest censorship of morals lead to censorship of political opinions. Censorship itself, both of those men observed, has a way of spreading. It is an infection, and as such can travel fast.

There are always plenty of people who want such work to do, just as there can be plenty of people who without much reflection agree that it ought to be done—to others, naturally, not to themselves. The responsibility of the most intelligent among us is to restate the danger in every generation. It was stated in 1939 by President Franklin D. Roosevelt on the occasion of the dedication of the Museum of Modern Art in New York. These were his words:

> "The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and ardors. The conditions for democracy and for art are one and the same. What we call liberty in politics results in freedom of the arts." Judge Frank, quoting President Roosevelt, added this observation: "The converse is also true."

Perhaps the greatest danger is that we shall make concessions to the censor by drawing a line beyond which he can kill what books he likes. There are books that we ourselves abhor, and we may think it safe to ignore what happens to them. But such a line—in politics, too—can suddenly move closer to us than is altogether comfortable; and then it can move past us so that we too are in the valley of dead bones. In our own interest, if in no one else's, we should defend even the books we despise: defend not their quality, of course, but their sheer right to exist, somewhat in the spirit of Voltaire's determination to defend the speakers of opinions he detested. When the worst man is not free, the best man is not either. So with works of art, and so with ideas. Any loss of freedom diminishes our own; and diminishes too the democratic functions of censure and disapproval. When those functions atrophy, censorship cannot save us. For we are already, to cite Judge Frank again, *"infantile, dependent, immature."*

Sad-Mad Salute To Joe Frisco

Continued from page 1

day at the track, I got a ride home," and "I hope I break even today—I need the m-m-money."

Frisco had been a regular guest on this same dais for 30 or more feeds. This was the first testimonial to him and the dais consisted of: Harlequin Harry Joe Brown, Toastmaster Pat Buttram, Walter Winchell, Cliff Edwards, L. A. Councilman Pat McGee, Morey Amsterdam, Alan Mowbray, Jack Dempsey, Ralph Murphy, Tom Duggan, Wally Ford, Jack Pepper, Arthur Lake, Stewart Lake, Cully Richards, Joe Kirk, Capt. Horace Brown, Juli Tannen and George Givot.

The program, preceding dais speeches, included singing of the national anthem by Barry O'Hara, a skit about the coming of sound in films (Masquers made up the cast), the Jack Halloran Quartette, the Madcaps, Wally Vernon, and emcee George Riley.

Many of Frisco's big name pals were unable to attend since they were at Pebble Beach prepping an appearance on Sunday (12) with the Bing Crosby golf tourney. Charlie Foy, one of Frisco's closest buddies didn't arrive until late. Many thought his delayed appearance was due to the high emotion of the evening. Frisco asked Jack Dempsey: "I c-c-can't make it to Kansas City tonight, will you t-t-take over for me? It's only a t-t-ten-rounder."

City Councilman Pat McGee presented Frisco with a scroll, reading a history of his deeds and accomplishments. "H-h-he sounds like he's from the D-d-d-d. A's office," said Frisco, accepting. Cully Richards related an incident in the hospital when Frisco conducted a pool from his bed—to determine the time it took to complete his blood transfusion. When the nurse appeared later to give him an enema, Frisco snorted: "There'll b-b-be no b-b-bets on this!"

Capt. Horace Brown, who admitted "The only claim I have to fame is my wife" (Marion Davies), also confided to all he never thought the day would come "when I would ever again shake hands with Bill Hearst Jr., but I saw him before coming here and he gave me his hand to wish Joe well."

Julius Tannen, a brilliant monologist of an era which even preceded Frisco, shone brightly as ever with his loud, clear, clever, and sincere remarks: "Frisco is the only guy who can make a six-syllabled word of 'if.' He's put 18-25 young men through college—all bookmakers' sons."

Frisco, accepting Tannen's remarks, pointed out his perfect timing. "T-t-timing is everything," he continued. Look at Gary Cooper. He gets $10,000 a week for 'yup, n-n-nope.' H-h-how much c-c-could he m-m-make if he'd learn to s-s-say 'lemme think it o-o-o-over!"

Alan Mowbray described Frisco as "a man who became a legend in his own time." Winchell said Frisco's jokes got him started in the columning business. Harry Joe Brown presented the Masquers' statuette (only eight have been awarded) to Frisco. The inscription: "To Joe Frisco, America's Greatest Wit."

'Vienna on Parade'

Continued from page 1

Franz Josef's time which has been so badly dampened by two losing wars, military occupation and a narrowed economic base—an empire of 50,000,000 population is now a republic of 7,000,000. Always musical and generally subsidizing its opera and dramati repertory, Austria is indeed distinctive. What "Vienna on Parade" does in popular terms is export the attractive wine-and-song-and-picture-hatted-siren side of the old regime—naturally ignoring more recent political embarrassments imposed and/or borrowed from Berlin.

The Un-Blue Danube

Mertens has fused Yankee showmanship formula with Austrian charm, and the result is an increase in happy grins. The flavor and idiom of "Oesterreich" is sufficently authentic. Only a dyspeptic would quibble that the Blue Danube is really muddy brown and the famous operettas are no longer being written and that the Widow and Prince Danlio met in Paris in the first place.

Easy to like and impossible attack, these Austrians in "Vienna on Parade" are agreeable and talented. They will undoubtedly make friends, and certainly are a prime "sell" in America for Austria's tourism. The show they present is, however, fed and festooned by audience reaction and a realistic review must include the people on both sides of the proscenium arch. The audience is part of the show. At Carnegie Hall the people who paid up to $4.80 to get in not only filled every seat to the top tier but vibrated with a special, unashamed, seldom-seen kind of participation, identification and nostalgia.

That the children were amateurs only added to their charm. That the four-man instrumental group was but so-so musically was irrelevant—indeed made seem more authentically right out of the wine gardens in the Vienna woods. Rarely is an audience so privately joyous, so pleased to be present, so partisan. And this is, of course, precisely and exactly the end-result Andre Mertens had in mind. Here is the magic of the new foreign appeal formula in the U. S. concert field. Hence the heavy schedule of "Vienna on Parade"—90 dates, coast to coast.

Spirited Militaire

The performer begins with the Deutschmeister Band under Captain Julius Hermann marching on stage. The wings are narrow and the stage is shallow so there isn't too much room but the effect is obtained and it "gets" the audience at once. This is a spirited band, full of tradition as well as music and it serves as mainstay throughout, though the theatrical specialties are mostly played by the Grinzing Schrammel Ensemble, a bit wobbly in accompaniment on occasion.

Essentially the production is uncomplicated, the obvious comparison for Americans being to an old film house stage band, with the turns on and off in front. That everybody is in fresh costume, made for the American trip, is commendable showmanship. No encores are indulged, though the demand was pronounced at several points. Spectators freely clapped to the music of the band, and were encouraged by the caatain, a jaunty, bouncing, constantly saluting chap. A little girl, one of the blondes and the tenor risked a bit of English but otherwise speech is absent. Dancing is minimal but one waltz bit is executed. Space is probably the determinant in this respect.

Hedy Fassler, the attractive soubrette, has the style of mitteleuropa operetta and a good deal of stage presence. She is plainly an experienced trouper. So, too, is Erwin von Gross who makes about half a dozen costume changes. A performer of poise and ease and considerable charm, his type is now seldom seen in the Broadway musicals which are no longer of the operetta genre. Gertrude Freedman is the other soprano, also a pro though seen but twice. Karl Jancik was an easy hit with two zither solo numbers.

Musically the performances is all-Austrian—from the several Strausses to Komzak, Zeigler, Stolz, Kalman, Lehar, Lostal, Pick to the great Brah

London Express Advice to Film Biz: Why Not Try No-Fund-No-Tax

London, Jan. 14.

A two-point plan of action for the British motion picture industry is advocated by the London Daily Express. It urges the Government (a) to stop subsidizing production (1) to stop subsidizing production picture theatres. It gives as a recipe for renewed prosperity on both sides of the industry the elimination of the "dole" and elimination of admission tax.

Suggestion is pegged to the news of the appointment of a new chief of British Lion, the state owned distribution company, and comments that even if the new chairman, Douglas Collins, can put the company firmly into the black, he can never make up for all the public money that has already gone astray in support of the film industry.

The folly of British Government policy, per the Express, is that while one side of the industry is propped up the other is slapped down. Money is doled out to help picture makers put a killing tax is imposed on exhibitors.

Britain's film industry, says the Express, would grow healthier if the Government would get out of it. For the best enlivener of all is free competition.

BUFFALO AN UNEXCITING 'ABOUT THE SAME' TOWN

Buffalo, Jan. 14.

Film exhibition which has receded to unprecedented low levels here seems to be hitting the bottom of the barrel currently. Although it is reported no official confirmation of the termination of its occupancy of the Teck by Cinerama to Loew's has yet been forthcoming, Cinerama has served notice on the operating unions of its Feb. 1 departure. Future plans for the 1,200-seat downtowner, lease of which by Loew's still has 10 years to go are undetermined, according to local Loew officals.

Downtown first run situation remains about the same. Columbia after showing its pictures first run at the Lafayette (Basil) for nearly 30 years is selling away from that house currently, but getting first run outlets for its major features only and holding the bag for exhibition of its run-of-the-mill product. Century (UATC) which has been concentrating on super, extra-admission pix is back to regular policy due to shortage of that product.

Elmwood, for years one of the key neighborhood runs here, has reverted to Loew's, Albert Pierce who operated the house under a sub-lease for the past three years stepping out for good. Loew's lease has several more years to run.

Neighborhood Amherst (Dipson) has switched from conventional sub-run policy to foreign film programmes exclusively. Reports from other waning neighborhood box offices are on the blue side almost without exception.

RE-LIGHT TOLEDO'S GAYETY

400-Seater Using Live Talent and 'Adult' Films

Toledo, Jan. 14.

Gayety, 400-seater in downtown Toledo, has reopened, after a two years' shutdown, with a policy of stage shows and "adult" films. Owner and operator is Leroy Charles Griffith, who opened the Garden Theatre, Detroit, after he got out of uniform in January of 1957. Fred Sarkes will be local manager.

Griffith earlier had been in the biz in Kansas City, and is getting road shows from there for both houses. The Gayety has been remodelled, including new dressing rooms, new runway, interior decorations, and air conditioning. Tommy Brice is concession operator.

Kathy Harris starred in the opening stage show.

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10 YEARS EXPERIENCE
MOTION PICTURES — PUBLICITY
Efficient—alert—own correspondence—contact people—assume responsibility—young—attractive
I AM ANXIOUS TO MEET THE CHALLENGE OF A CHALLENGING POSITION.
BOX V-110-58 VARIETY, 154 W. 46th ST. NEW YORK 36

Puzzle in Boston

Boston, Jan. 14.

No bills have been filed so far in the Massachusetts Legislature affecting theatres, which is an unusual happening. Every year since the nickelodeons, there have been at least one or two bills aimed at controlling some parts of theatre operation.

In recent years, there have been perennial bills filed in connection with drive-in theatres. But this year, not one.

Once Loaded With 'Art' Films, Rank Now Hunts 'Em

Rank Organization is finding itself in the curious position of having to "dig," for art house releases. It recently took on the Swedish "Smiles of a Summer Night" for that reason and slotted it into its own Sutton Theatre, N.Y. artie. That's in odd contrast to a year or two ago when Rank was considered to have nothing but "art" product and got hurt because of it.

"That was one of the troubles all along," commented Irving Sochin, sales topper for Rank Film Distributors of America, in Gotham recently. "When other companies were distributing the Rank films, everything was tagged 'art.' Some pictures died because of this and exhibitors had a good reason to beg off. Now, we find that we have a lot of good, commercial films on our hands."

Sochin admitted that, among the upcoming Rank films, few actually could qualify as "art" films, good only for a limited audience. He acknowledged, too, that it was a mistake to slot a commercial film into an art house simply because it was either needed for playing time, or because it came from Britain. As the Rank office sees its lineup, the accent is on the commercial playoff.

Rank outfit has been in actual operation for six months and, during that period, has released 12 films. Biggie has been "Pursuit of the Graf Spee," which, according to Sochin, should accumulate up to 3,000 dates for a gross of about $1,500,000.

For the six months, and not counting original expenditures for facilities, equipment, etc., the Rank distribution org under prexy Kenneth Hargreaves has balanced income and expenditures. "We certainly will show a nice profit next year," said Sochin. "In fact, you might call us the most optimistic company in the business."

RFDA is operating with nine offices and 14 men and it's thinking of putting on additional staff. Even on its top releases, it's not using more than 100 prints. "We have found we're better off with limited manpower, and taking a little longer to reach our goal," maintained Sochin. "In the end, we get there anyway." Sochin said that the Rank operations so far had established without a doubt that there was no audience resistance to British films, provided they were properly sold.

Interstate Hosts Eds

Dallas, Jan. 14.

Interstate Theatres will be host here to newspaper representatives from this city, San Antonio, Houston, Austin, Fort Worth, Arlington and Galveston. R. J. O'Donnell, veepee and general manager of the circuit explains that the meeting has been planned to acquaint amusement editors and other newsmen with the more important motion pictures which will be released in 1958.

The group will preview two new pics at the Palace Theatre. "A Farewell to Arms" and "The Bridge on the River Kwai," and will be guests of Interstate at a luncheon at the Statler Hilton Hotel. Karl Hoblitzell, prez and founder of Interstate, will join O'Donnell as host at the luncheon.

THROW THE LIGHT

Ben Sack Notable For Exhibition Cheer Amidst Gloom

Boston, Jan. 14.

While picture industry leaders here are predicting a gloomy 1958, with nabe houses and first runs alike facing television competition by three channels, Ben Sack stands out as man with spirit.

In the face of the challenging situation and doubts about the financial future, he went into the exhib biz on big scale while others were asking out. In 1957, he transformed the old Majestic legiter into the Saxon, opened with "Oklahoma," followed with "Rainmaker" and hit the jackpot with Mike Todd's "Around the World in 80 Days," current and playing to smash biz since opening.

Shortly after the Saxon transformation, he leased the Plymouth legiter from the Shuberts, refurbished the house, erected a huge and glittering marquee, and opened with "Pride and Passion." He then put in "And God Created Woman" for smash biz, and followed with current "Bridge on River Kwai" on hard ticket policy, current, and sock.

Sack went into the motion picture biz with a small house in Fitchburg, Mass. Later, he took over the Beacon Hill, refurbishing it and taking it from a second run spot to a high type first run art house.

Right now, he's got a sock film in each house: "Old Yeller" at the Beacon Hill; "Bridge on River Kwai," at Gary; "Around World in 80 Days," at Saxon.

A Calendar For U. S. Ballyhooey

Washington, Jan. 14.

In 1958—as usual—the American people will be clobbered again by a long, varied list of special "days," "weeks" and "months." These range from legal holidays to business promotion events. The U.S. Chamber of Commerce has once more courageously taken over the job of publishing the list — this time with more than 350 events.

Number of these have show biz and pseudo-show biz aspects. For example, the Clown Club, of America, based in Trenton, N.J., will sponsor "National Clown Week," Aug. 7-14, "to recognize, with appropriate proclamations and national celebration, the contribution of the white-faced jesters to the field of entertainment."

The Museum of American Comedy, in Crestwood, N.Y., sponsors American Comedy Week, April 14-20, "to remind the nation of the necessity of comedy in daily life." This week will include American Fun Day, on April 18.

Then there will be a Father-in-Law Day and a Mother-in-Law Day. The first is offered with the blessing of the National Association of Gagwriters and Comedy World Publishing Co. The latter comes, compliments of the Museum of American Comedy.

Jan. 13 will be commemorated as Stephen Foster Memorial Day. Show biz is expected to provide a fine memorial sendoff for the composer of "Swanee River," "Old Kentucky Home," etc.

The manufacturers of diamond needles for record players have dubbed October "High Fidelity Month," whether you like it or not. And for April 7-14, we get National Laugh Week. If that isn't enough, there'll be a Pass-the-Laugh Week, Oct. 19-25, "to encourage, discover and develop story-tellers in the field of humor and comedy through newspaper columns and disk jockeys." And there'll be a "Save the Pun" Week.

Also lined up are National Radio Week (May 4-10); Portable Radio Month (June 1-30); and National Television Week (time not yet set). Appropriately, the RCA Tube Division is launching National Television Servicemen's Week (March 24-29).

The Popcorn Institute is launching National Popcorn Week, Oct. 26-Nov. 1. This one should have the blessings of the motion picture exhibitors, for popcorn has kept many of them out of the red.

Boston's National Distrib Passes Major Deals on Italo 'Attila'; Now Feels 'We Can Do as Well'

By GUY LIVINGSTON

Boston, Jan. 14.

Joe Levine, prexy of Embassy Pictures Corp. here and only nationally-operating indie distrib in New England, plans on releasing his new acquisition, "Attila (The Hun)" simultaneously in Boston and on the west coast in mid-April.

Levine bought "Attila" four months ago from Lux films of Italy. He said he was offered a releasing deal by Universal and by M-G, but turned them down. "Two years ago, I would have liked it very much, but not now. We have elected to go through our own independent distributors," he said. "We feel we can do just as good a job and even better.

"Attila" will open day and date in 150 theatres in New England with Paramount and Fenway, Boston, flagshipping. Levine's budget for advertising and promotion plus exploitation on "Attila" will be his biggest, he revealed. Radio, tv, billboards, department store windows, and educational gimmicks will be used.

A scholarship is to be awarded to student writing the best historical essay on "Attila," with the contest to be judged by two Harvard profs. Costumes from "Attila," weapons, armor, saddles and trappings will be displayed in Hub departments store windows.

The 100-minute "Attila" was produced by Ponti-De Lareuntiis, and stars Anthony Quinn and Sophia Loren, with color by Technicolor. Levine plans to bring one of the principal to Boston for the opening.

Levine is just back from Japan where he had been negotiating with Toho Studios for a film property. Toho made "Godzilla" which Levine bought and Embassy distributed. Levine winged out on the 15,000 mile trip to oo the Nip science fantasy over the holidays and reported picture biz good in Tokyo with lines in front of every theatre and twice the line in front of a Brigette Bardot offering.

U Sub-Leasing Space

As part of its general economy program, Universal may sub-lease an entire floor of its Park Ave., N. Y. headquarters.

In addition, it's anticipated that there will be an additional trimming of personnel in all departments so that various units can be consolidated into tighter headquarters. The cuts, it's said, will involve executives as well as lower echelon staffers.

Fabian's Keys To Future: TV Sale And Flow of Pix

Wilmington, Jan. 14.

Future of the picture business hinges largely on two factors, namely, (1) whether or not the studios will refrain from licensing post-1948 theatrical productions to television and (2) the attitude of the distributors regarding the orderly release of pictures in all 12 months of the year. This was the point made here last week by S. H. (Si) Fabian, president of Stanley Warner, in addressing the corporation's annual meeting of stockholders.

Fabian strongly urged that the companies keep the relatively new product away from the living room screens. But they've made no policy commitments regarding this, despite the fact that the telecasting of older films already has hurt the companies themselves as well as exhibitors, he said.

A steady flow of product, rather than concentration on the holiday periods, is sure to increase profits for both the companies and theatremen, but the companies have been aloof to any firm commitments on this matter, too, Fabian complained. (Recently United Paramount obtained pledges of orderly release from a majority of distribs.)

S-W's conventional theatres and Cinerama outlets have not been immune to the industry-wide boxoffice impairment caused by free pix on tv, said the chief exec. He added, however, that while exhibition income was off, the wholly-owned International Latex subsidiary registered gains in the quarter ended last Nov. 30. This is the first quarter of the corporation's new fiscal year.

Theatre income, merchandisee sales and other income for this period amounted to $28,150,000, meaning a net profit of $804,500, after taxes, all charges, depreciation, etc., or the equivalent of 39c. per share. In the corresponding period the previous year, gross revenue amounted to $27,143,200, the net was $969,600, or 45c per share.

Reelected as S-W directors were Harry M. Kalmine, Dr. Charles F. McKhann and Maurice A. Silver, they being the only board members whose terms expired.

PARAMOUNT TO DRILL

City Council Politicking a Bit On Oil Quest Okay

Los Angeles, Jan. 14.

Approval of Paramount's request to begin oil drilling on its lot has been delayed for a least a week by Los Angeles City Council. However, majority of the councilmen have indicated they will greenlight the project.

Delay was cued by the reaction of one councilman who wanted to find out how his colleagues would vote on a similar application for oil drilling in his district.

Verona Pictures Ltd. has been authorized to conduct a motion picture and broadcasting business in New York, with capital stock of 200 shares, no par value. Albert Heit and Irwin Margulies are directors and filing attorneys.

ALBANY VARIETY TENT SETTING FEMMES' UNIT

Albany, Jan. 14.

Albany Variety Club hopes to organize a Women's Auxiliary, at a Valentine's Day luncheon (Feb. 14) in the Aurania Club. Chief Barker Samuel E. Rosenblatt and Garry Stevens, one-time vocalist with Tex Benecke and Charlie Spivak orchestras and later singer-emcee on WRGB-TV in Schenectady, comprise the ararngements committee for the organization-luncheon. Stevens is now sales manager for an area van and express company.

Wives of members will be invited to attend the affair. Sisters and sweethearts of Tent 9 barkers are also eligible to join the auxiliary, Rosenblatt pointed out.

He and other Variety officers believe such an affiliate could be of material assistance to the club in its annual Camp Thacher Fund Drive and in the social phase.

Temporary officers will be named at the luncheon.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
MARLON BRANDO
in SAYONARA
Co-Starring RED BUTTONS
RICARDO MONTALBAN • JAMES GARNER
In Technirama® and Technicolor®
A Warner Bros. Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

SORRY TO MISS ANN'Y EDITION
BEST WISHES,
RONNY LISS
"CURSE OF THE PHAROAHS"

If It's Closed Circuit Installation—

L. A. Labor Council Says Toll-Haters Misrepresent AFL-CIO Position

Los Angeles, Jan. 14.

Citizens Committee Against Pay TV has "misrepresented" labor's position in regard to feevee, the Los Angeles County Central Labor Council has charged in a rap at sponsors of a move for a city referendum to determine whether L.A. should enfranchise toll-tv operations. Labor Council asked "all those honest, sincere people who have joined with the Citizens Committee against Pay TV to reevaluate their position."

W. J. Bassett, CLC exec secretary, said that the committee had "falsely and wrongfully" placed the name of AFL-CIO among the list of those joining in the campaign to prevent feevee installations in this area. He pointed out that the AFL-CIO convention in Atlantic City last month specifically omitted from its resolution against pay-tv the type of closed circuit system proposed for Los Angeles through the bids by Skiatron and Fox West Coast-Telemeter.

"It is my personal opinion," Bassett added, "that closed circuit wired tv will create a new and broad field of employment and will regenerate the economics of this area during a possible recession period and will in no way affect the free operation of tv."

Bassett said that in view of the "misrepresentation" he is asking all AFL-CIO members who were "influenced by the misuse of our organization's name" to direct the L.A. City Clerk to remove their names from the petition seeking a referendum.

G. D. SCHINE EXPLAINS IF-WHEN SLANT ON FEE

Albany, Jan. 14.

Indicating the probability there will be some form or forms of subscription television, G. David Schine, president of Schine Enterprises said, while in Albany for a visit (7) to company's WPTR, that organization would go into cable video, if there were indications this was a form of entertainment the public wanted.

The Schine interests recently chartered Home-Vue Theatre Systems, under the Stock Transportations law, for such eventuality. It is authorized to operate in virtually all upstate counties—where the Schine circuit conducts some 50 theatres.

Emphasizing that the Schine Circuit—with over 100 houses in five states—is in theatre exhibition to stay, the Enterprises president said its operation must be "geared to meet the public's tastes in entertainment." As proof of this, he cited the $200,000 investment the chain had made in converting the Eckel, Syracuse, for Cinerama—premiering Jan. 7 and 8, with Schine on hand. The 30-year-old son of J. Myer Schine, who with a brother, the late Louis W. Schine, branched from one theatre to a tree that now makes it among the nation's largest idependent operations—also pointed to expensive installations of Todd-AO at the Granada in Buffalo and the Monroe in Rochester, for showing of "Around the World in 80 Days."

This, David Schine emphasized, is in line with the presennt public trend toward "modern, luxury-type theatres, for big pictures."

If there is to be pay television (Tollvision), he added the Schine organization, as exhibitors, should share in it. He believed the production level would rise, should video arrive. The reason? Far more money would be available, from revenue, than the present system of sponsorship produces.

The Schine theatre operation must be, are, and will be, flexible, the junior Schine observed. He thought that the time for 365-day operation, under traditional methods, was probably coming to a close for some, if not many, theatres.

Jack Benny with the Chicago symphony, for sweet charity's sake, raised $106,423 for City of Hope Hospital of Los Angeles. Benny's sixth "concert" in last year.

Tollvision Newsletter

San Francisco, Jan. 14.

First publication (believed) in the U.S. devoted exclusively to pay-tv came off the press here Jan. 6. It's called Pay-TV Newsletter & Digest, and is scheduled to be published fortnightly.

Publisher is Edward J. Cory, ex-comic book publisher, and editor is Don Rico, ex-magazine writer. Both of Manhattan.

Subscription price is $7.80 a year. Issues every other week.

Tout Tollvision As Longhair Aid

Washington, Jan. 14.

Possibilities of giving a boost to symphony music through tollvision were brought to the attention of the House last week by Rep. Barratt O'Hara (D-Ill.). O'Hara introduced into the Congressional Record a letter from George A. Kuyper, manager of the Chicago Symphony Orchestra, urging him "to see that a fair trial is given to subscription tv since this appears to be the only opportunity to program our great symphony orchestras—which need increasingly wider support—into the homes of our country."

Kuyper told the Congressman that he is "vitally interested" in the pay tv hearings before the House, "both as a citizen who deplores the vast quantities of inferior programs offered on my tv set and as manager of one of our great symphony orchestras which does not have, under the present control of our tv channels, the opportunity to reach vast numbers of people who long for good music and are presented with so little of it."

Community Antenna Toll Readying in N.Y. Nabe: 90 Days After Nabes

The Selectivision system of pay-tv, operating via community antenna systems and readying for a start in Queens, plans to offer films 90 days after their run in the neighborhood houses, according to Emanuel H. Demby, Selectivision secretary.

Outfit will operate on three channels, one of which will be "free" at all times. Charge for a picture will be 150% of the base price charged by a theatre, i.e. if the house scale is $1, Selectivision will charge $1.50. Current plan is to lease the decoding device which, in mass production, should cost $10 to $15, Demby said.

Demby acknowledged that Selectivision hadn't contacted the distributors as yet. "We'll do that through the regular, film buyer channels when the time comes," he said, adding that the re-run plan was aimed at giving pictures "a second chance" and to help the exhibitor cash in.

Selectivision is continuing its research projects to establish what people want to see and what they're willing to pay. Asked what the problems would be once Selectivision went for day-and-date showings with theatres, Demby said this would raise a host of new problems.

George Sidney Proposal: Monthly Closed-Circuit Variety Show as Hypo

Hollywood, Jan. 14.

A monthly "super-variety" show to be telecast over closed circuit to theatres around the country has been suggested by George Sidney, prexy of Screen Directors Guild, as a means of counteracting the adverse boxoffice effect of Sunday night tv shows. In a letter to MPAA prexy Eric Johnston, Sidney suggested that the project be handled as an all-industry affair with all costs shared.

Exhibs, Sidney declared, could use the program as a part of their evening's entertainment and share expenses royalty-per-seat basis.

Hollywood talent would participate in one hour show with the entire film industry pitching in regularly to make it a strong show.

Langer Bill Hits Wired TV Same As Air Pay-See

Washington, Jan. 14.

Tollvision either by air or by wire would be prohibited under a bill introduced in the Senate last week by Sen. William Langer (R-N.D.). Measure has been referred to the Senate Interstate Commerce Committee which has before it an anti-tollvision bill by Sen. Strom Thurmond (D-S.C.).

In a statement regarding his bill, Langer said that "some people would lead you to believe that wired tv should be placed in a different category from pay-see but a careful analysis will conclusively show that the net result will be the same—that many tv viewers will be deprived of the privilege of good television programming."

Referring to the wired tv experiment in Bartlesville, Okla., the Senator declared that his own survey of residents of the area shows "an overwhelming majority" against the system. He said he also has been informed that sentiment in other cities is strongly opposed to pay tv.

Asserting that millions of people would be deprived of sports, musical and other programs under feevee, Langer said that if the public is charged $5 per month for viewing programs "the next thing we know it will be raised to $10 per month and up and up and on up."

Sen. Langer's measure provides that the Federal Communications Commission shall not authorize charging of fees of viewing programs in the home without Congressional authority. The solon does not explain the legal basis for including wire operations which do not cross state lines.

In addition to the Senate bills, several measures aimed at stopping feevee have been introduced in the House. One of them is by Chairman Emanuel Celler (D-N.Y.) of the Judiciary Committee. Another is by Rep. Adam C. Powell, Jr. (D-N.Y.). It's likely that other members will submit proposals on the subject this session.

Boom in B.C. Wired Hookups

Community Antennae System Spreading in Mountain Areas—Exhibitors Threatened With Extinction

Vancouver, Jan. 14.

Community antennae system of television transmission and reception is spreading throughout British Columbia, where the surrounding mountain terrain block standard over-the-air signals. Antennae are increasing on the peak-tops which surround most B.C. centres and the tv programs are wired into homes.

In the sense that the public is required to pay for wired hookups and a monthly charge, the community system resembles the tollvision that has become prominent, conversation-wise, in the states.

Pioneer in the field in Vaucouver is longtime radio man George C, Chandler, president of station CJOR, operator of Muzak, and head of the Tru Vu pay-see system. Latter is this city's only cabled operation and has 900 homes linked, with many others asking for installations, according to manager Don Shiels.

Tru Vu customers buy their own sets, of course, pay a $60 installation charge and a $4 monthly toll. Hookup is via the British Columbia Telephone Co.' coaxial wires strung on regular telephone poles and cabled into the homes. Company charges $1 to $2 per pole per year and $4.30 per month for each of the 60 amplifiers serving the subscribers.

This could be extended to genuine tollvision, for Tru Vu is seriously considering the piping of films independent of theatre exhibition through the systems channels, stated Shiels.

A numerical breakdown indicates the growth of the antennae systems. Penticton in the Okanagan Valley has 600 sets in use and an increase to 2,000 is anticipated. Courtenay-Comax has 200. Squamish completed 120 installations last month. Other towns vary from the hundreds to the thousands in actual sets or potential.

Programs are taken from Washington channels at present, plus some locally-staged closed-circuit fare. Link with British Broadcasting's microwave network is expected in June.

Operators of the antennae systems include a few exhibitors and many from outside fields, ranging from restaurateurs to logging camp owners.

In at least two instances, former exhibitor-boothmen own the setup: Harry Whiskin of Courtney-Comox, and Clarence Severson, jointly run Youbou's home-wire tv operation which replaces the shuttered Woodland theatre, and Severson owns the Sarita River community setup. Kimberley's home-wire tv offers two channels plus closed-circuit vidcasting of homespun talent and affairs four to five hours weekly, piped by Kootenay Enterprises, headed by realtor Benny Ridisky.

Ridisky says his system will shortly extend east to border-town Fernie. Cranbrook, mountain-blocked from all but Spokane's channel 4, augments to two programs when CBC microwave web becomes active in June. All other home-wire systems offer minimum two channels and many pipe four.

The effect on theatrical exhibition is the obvious one. Exhibitors are being hurt and in numerous instances have either already closed or face the threat of shuttering.

Free Fee-Vee Anybody?

Vancouver, Jan. 14.

Vancouver's sole home-wire tv set-up is beset by "pirates," who, by the simple and apparently legal trick of laying their antenna co-ax wire near Tru Vu's cross-city cables, cop pay-see without fee.

Several citizens have been chastised, said Tru Vu, but the extent of tollvision "bootlegged" is tough to determine. System's cables are mostly "single - shielded" whereas double-shield cables as used by most American tollvision would prohibit such theft." It's currently no crime. Worst charge could be merely one of trespass.

Trick raises edgy questions. Because home-wire tv systems pluck their peddled product, without levies, from program originators, then "non-contact" pay-see-receiving citizens, it would seem, transgress no legislation, have same rights as tollvision webs and are subject only to stringencies that can attach to certain forms of trespass.

Skiatron Ogles Pro Football

San Francisco, Jan. 14.

Skiatron is rolling its eyes at owners of Coast's two professional football teams, Frisco 49ers and Los Angeles Rams. Pete Rozelle, general manager of Rams, admitted last weekend that "Matty Fox is a friend of Ed Pauley (one of Rams' owners) and has talked to him about it."

Rozelle said toll-tv concept is "fascinating" but felt nothing would jell "for a year or two."

Forty-niner owner Vic Morabito was more conservative, said Skiatron has "tried to approach us a few times, but we still have one more year to go on our (CBS-TV) contract with an option after that for two more years."

Subject arose because the 49ers, in asking Frisco's Recreation-Park Commission to cut its Kezar Stadium rent from 10 to 5% of gross, also asked:

"The elimination of paragraphs 5B and 7 from the (49er-city) agreement. These paragraphs govern radio and television rights and their elimination would be a mere formality since the provisions contained therein have been waived every year."

Morabito explained radio-TV rights were subject to city approval "in case attendance should be affected by sale of the rights." He pointed out they were old clauses and had started with radio long before 49ers were organized."

He insisted "no subterfuge" was intended, said "we're perfectly willing to put safeguards in there to protect attendance . . . so far as pay-TV goes, we haven't given it much thought. Frankly, I'd like to see it work for a while before stepping in with both feet."

As for Skiatron's attitude, vice-president Jerome Doff reported "we've had inclinations" toward a pro football tieup, added the desire of some teams' owners "is as great as our interest."

JUST OUR LUCK THAT TOLL WILL DIE: BERGER

Minneapolis, Jan. 14.

Circuit owner Bennie Berger, long-time North Central Allied president and national Allied States bigwig, says he has turned down an appeal from a California group fighting tollvision for a money contribution to the fund which it's now raising.

"I answered Harry Arthur's request for a donation that I believe that if tv setowners had to pay for everything good on their tiny sitting room screens it would send them back to theatres in droves," explains Berger.

"However, I'm afraid we'll not have that luck because I can't envision successfully financial pay-as-you-watch tv."

Bartlesville's Per-Attraction Fee Test

Bartlesville, Okla., Jan. 13.

Public reaction here to a plan involving a per-attraction charge for subscribers to the Telemovie system is being sought by Video Independent Theatres, according to prexy Henry S. Griffing. At the moment, the Telemovie fee is a flat $9.50 per month.

Video now would give viewers their choice between the present, flat method, or a new plan under which they would pay a minimum $3.50 per month, which would give them five pictures on any one of the two channels now operating. For each additional film seen they'd pay about 65c, which is the admission charged at Video's local firstrun.

The metering plan is merely a trial to learn which method of payment subscribers would prefer, Griffing indicated.

Meter being used is produced by Electronics International, Inc., of Oklahoma City. Installed outside a subscriber's home, it records only the amount of time the subscriber's set is receiving telemovies. Installation of the device is gratis. If reaction is favorable, Video will seek to find a more definitive meter that can record additional information.

The Bartlesville project has been in operation four months and it is servicing 556 connections.

COURTSHIP ON THE POTOMAC

Robinson on 'The State of TV'

Washington, Jan. 14.

CBS-TV exec veepee Hubbell Robinson on the state of tv programming:

"Despite the bumblers and the babblers, there are enough thoughtful, mature minds asking sensible questions about television's program output to make it highly proper to examine the validity of their concern.

"Should we walk with bowed heads, guilty as charged with perpetrating mass mediocrity? or can we walk proudly, confident our contribution to American happiness, information and education is a substantial and enlarging one? let us be forthright in admitting our inadequacies and failure to meet, so far, all the goals we have set ourselves. Let us recognize that any week's programming contains some peppermint candy drama, some comedy that lacks bite and point, some quiz shows distinguished largely by their frantic attempts to unload money in the easiest way possible, and some spectaculars that started out to be thunderbolts and wound up as short circuits.

"But let me also suggest to you that each one of you examine this week's or this month's, or any week's or month's total television schedule. I think you will find that during the evening hours which have been most severely attacked there is not a night when the public cannot find at least two hours of skilled, professional, high-level entertainment. It may not all be on one network — it probably won't be—but it is there, and it is there with an amazing consistency."

Bill Hylan's Crystal Ball: Sponsor 'Waiting List' Dip, Back-to-Live Trend

Washington, Jan. 14.

Advertisers and their agencies can be expected to cut down on their initial tv commitments next season, particularly on new film shows, William H. Hylan, sales administration veepee, told the CBS Affiliates here today (Tues.). And this, he said, "could conceivably result in a trend to live programs if the purveyors of film cannot provide greater initial flexibility."

Declaring that the day of "the waiting list" of advertisers for any time period which becomes available has passed, partly because of the size of the budget required for network tv, Hylan noted "a definite and growing reluctance" to make longterm commitments.

"To some extent," he said, "we have been the victims in this respect of the film medium, which requires more time to prepare and practically no opportunity to correct once the negative is in the can.

"Added to this is the fact that most film packagers have been able to demand and secure minimum firm contracts of 39 or 52 weeks' duration. Be that as it may, a number of advertisers have been faced this season with firm commitments on shows which have not lived up to expectations programmatically or in ratings."

Turning to the subject of ratings, Hylan said they seem to have been used this season "more to victimize the medium which they are supposed to serve than to fulfill the purpose for which they are bought."

He expressed the belief that the networks "must share the blame"

(Continuer on page 51)

Hypo on Net-Affil Relations Via C-C

Washington, Jan. 14.

Both stations and networks have a closer understanding than ever before in the history of the industry, according to P. A. (Buddy) Sugg, exec v.p. of WKY-TV, Oklahoma City. Pointing out that this relationship was "far better than critics and reformers of our industry" would have people believe, Sugg, a vet of 27 years in broadcasting, including affiliations with three existing webs and DuMont, nevertheless had concrete suggestions for improvement of affiliate-web relations.

Sugg urged, first of all, stepped-up use of closed-circuit tv by more departments of the web. Pointing out the value of such uses of this technique as the ASCAP and Daylight Saving discussions, he suggested that CBS execs could effectively use closed-circuit as a means of communication with affiliates

(Continuer on page 51)

Equal Time?

Washington, Jan. 14.

Vice President Richard M. Nixon's earnest endorsement of the power of tv as a news medium contained reference to one specific show. Only trouble was that it was on the "other" network.

Nixon, directing his remarks to CBS boss Frank Stanton, pointed out that Nelson Rockefeller's appearance on Dave Garroway's "Today" had been seen by millions of people and garnered response of 200,000 letters requesting the report.

The Vice President seemed completely unaware of Rockefeller's Sunday (12) stint on CBS' "Face the Nation."

Rep Leases 218 Post-'48 Pix In 6-City NBC Deal

NBC-TV and Republic Pictures wrapped up a $2,000,000, four-year deal for lease in six cities of the studio's crop of post-'48 feature films. Deal, in negotiation for some time, was wrapped up yesterday (Tues.). It's expected to set off a major hassle between Republic and the Hollywood craft unions.

Under the deal, six of NBC's seven owned-&-operated stations will lease Republic pictures. WRCA-TV in N. Y. is taking 180 of them, and the other five are picking up 218 each. Stations are KRCA-TV, Los Angeles; WRCV-TV, Philadelphia; WRC-TV, Washington; WNBC, Hartford, and WBUF-TV, Buffalo. Deal was set with Hollywood Television Service, the Republic telefilm subsid.

Republic had been reported to be considering a complete negative selloff on the post-'48's, but such is not the case. It will sell the pix to stations itself, through HTS, as it did with its pre-'48 backlog.

'STATESMANSHIP' AT AFFIL MEET

By GEORGE ROSEN

Washington, Jan. 14.

"How to win Congressional friends and influence lawmakers" keynotes the CBS-TV affiliate two-day convention winding up today (Tues.). The Potomac-tempoed "getting to know you" powwow is precedental in broadcasting annals, a reflection of the Frank Stanton-inspired attitudes and patterns designed to elevate industry prestige and the broadcasters' sphere of influence.

While not always surface-apparent at the meetings (with bread-and-butter matters of network-affiliate relations, to all intents, dominating the agenda), nonetheless it was basically inherent in the Shoreham Hotel chinfests and the major motive for the D. C. window-dressing.

The decision of CBS to bring its affiliates together in Washington, in fact, triggers the "new era" of statesmanship for television as a medium more and more projecting itself as a molder of public opinion, with Stanton and CBS asserting a leadership in this direction. Since it's long been axiomatic that "as CBS goes, so goes its affiliates" (many an affiliate station takes pride in making like the parent network and its O & O operations), there's method in CBS' madness in courting Congressional-FCC favor at home base, bringing the affiliate family together with hometown lawmakers and highlighting the speaker rostrum with such notables as Vice President Nixon and Senate Majority Leader Lyndon Johnson.

Double-Pronged Aim

True, CBS' motives are twofold in this "best foot forward" projection on the D. C. front. It's hardly a secret that these are troublesome times for the industry, and specifically the tv networks (Stanton, in his keynote address, in fact, put major stress on the multiple crises confronting CBS and the other webs), with the continuing probing and sleuthing by Congressional committees and more notably the FCC network study staff report (Barrow) creating undiminished anxieties and still-to-be-reckoned-with penalties. That penalties will be inflicted is a foregone conclusion. Yet how drastic and precisely in what areas may well be determined by how successfully CBS and its affiliates have managed to "window dress" this fourth annual affiliate conference in impressing the Congressional guests and the other "right people," including, of course, the FCC.

As for itself, CBS may have some self-centered motives, for its conduct and persuasiveness could even influence an ultimate okay on its $20,000,000 purchase of the WCAU properties in Philadelphia (over which there is some ill-concealed concern in view of the Barrow recommendation on limiting networks' station ownership), yet the fact remains the industry as a whole stands to benefit from this Potomac courtship.

"Blueprint of Ideals"

But even transcending selfish industry motives is the Stanton "blueprint" for statesmanship that underlies the D. C. invasion—for the Washington-berthed conference is simply a carryover of the ideals

(Continued on page 52)

Stanton Alerts Broadcasters To Storm Signals Via Slicing Of Option Time and Station Ownership

Washington, Jan. 14.

Frank Stanton, president of CBS Inc., in one of the frankest, right-down-the-middle declaration of anxieties yet heard from a top broadcasting executive, told the Columbia affiliate family here yesterday (Mon.) in his keynote address that the network stands to lose from $10,500,000 to $21,000,000 a year if it is forced to effect a compromise on cutting nighttime option time from three hours a night to two and a half or two hours.

"If network service is to continue during those periods to satisfy the demands of the great majority of affiliates," he said, three and half to seven hours a week translates to that amount.

"We can afford nothing less," Stanton said, "not if we are to maintain and improve network service, not if we are to meet the demands of our society."

"Concededly," Stanton warned the affiliates, "the television networks are the first target (of the Barrow study)—or the first victim. But can you reasonably conclude that you are unaffected? Can you reasonably conclude that the public is unaffected?"

'Matter of Economics'

The same considerations apply as well to the question of limitation on ownership of stations, Stanton said. "There, too, it is simply a matter of economics. If our major source of stable income is taken away, or significantly reduced, we would have to do what any sensible businessman would do: Pull in our belts. The boldness, the planning, the risk-taking, the huge investment in news and public affairs—these would become the immediate victim of any such proposals . if you decide that the dangers are real, and that we have something to preserve, I ask you to permit us at the network to join with you in meeting these dangers."

Stanton asserted that "the needs

(Continued on page 52)

High Cost of News

Washington, Jan. 14.

It cost CBS $11,000,000 during 1957 (after deducting all revenues) to maintain its CBS News organization, prexy Frank Stanton told the CBS affiliates here.

"In responding to the new demands of this world in crisis," said Stanton, "each of CBS-TV's regularly scheduled programs of hard news can involve the services of over 800 people; the word and reports and the live pickups of 615 correspondents and cameramen; 147 film crew members; 37 administrative staff members and 16 studio staff members."

The Washington Bureau alone, added Stanton, has a staff of 63.

Mickelson Urges Co-op by Outlets On News Feeds

Washington, Jan. 14.

Pleading for "wider acceptance" of public service and news shows by affiliates, Sig Mickelson, CBS v.p. in charge of these areas of programming, frankly rode the Nixon coattails in citing the impressive plug given by the Vice President at the CBS-TV affiliates meeting here. Nixon, who pointed up the expanded public interest in and the need for wider news coverage, provided Mickelson with an effective springboard for his pitch to the stations.

Mickelson also tackled the controversial subject of web's Sunday afternoon programming of major league baseball. He urged stations to encourage local teams to play at night in order to make possible widest possible airing of the web sportscasts. Under the "blackout rule," major league games cannot be televised within 50 miles of any area in which a local game is being played. He also suggested that stations can follow the web's lead in promoting local games via frequent spots and other types of cooperation.

Mickelson pointed out that last fall's "Algeria Aflame," and even the highly publicized "Face the Nation" interview with Nikita S. Khrushchev, failed to receive full station acceptance. In contrast, he cited the standout success of the recent "Where We Stand" show, and the far-flung circulation of the Doug Edwards news show.

Golden Vice Lazarus

Jerome B. Golden is taking over where Herbert Lazarus left off at American Broadcasting-Paramount Theatres. Coming from the AB-PT legal department, Golden gets the nod as the new secretary and general counsel for the theatre-tv-radio company.

CBS Affils Vow Barrow Battle

Washington, Jan. 14.

CBS won a hands-down pledge of allegiance from its affiliate membership today (Tues.) in fighting the Barrow Report recommendations which would throw the book at the neworks.

The affiliates in closed session unanimously adopted a resolution vigorously opposing the findings and conclusions of the Barrow Network Study as "imposing greatly increased restrictions and regulations on television broadcasting" and voted to mobilize affiliate forces through the appointment of a special CBS Television Advisory board to coordinate activities in fighting the Barrow Report before the FCC.

Wayne King's Live TV'er Gets Gander From ABC

Hollywood, Jan. 14.

Wayne King, the "Waltz King" of the palmy days of the band business, is coming out of retirement to launch a half-hour teleshow, "The Wayne King Show." It will be produced by Filmcraft Productions and marks that organization's first move into livideo. For the last eight years, Filmcraft has filmed "You Bet Your Life," Groucho Marx starrer.

ABC has optioned the King show which will debut with former Metro singing star Chris Warfield, Kay Bell and Rex and the Swinging Bells, and the Johnny Mann Choir. David Sher will produce.

After March 1st, 1958

Newsstands 35c Per Copy

VARIETY

Subscription $15 Per Year

See Details Page 11

Barrow Report Clobbered by CBS' Executives as 'Curb on Enterprise'

Washington, Jan. 14.

CBS affiliates were told here yesterday (Mon.) that the Barrow Report on tv network operations "would radically alter the concept of American broadcasting as we know it."

In a stinging condemnation of the FCC staff recommendations, Richard S. Salant, network veep, declared: "Purporting to advance free competitive enterprise, the report would substitute a sweeping Government control in which the business decisions of advertisers, stations, and networks would be potentially subject to supervision, review and regulation."

Reviewing the report's recommendations in detail, Salant lashed out at the proposal to require networks to file full data on criteria governing affiliation and disaffiliation policies, reports on all changes in affiliation, and the prohibition from using as a basis for affiliation a licensee's multiple station holdings.

Pointing out that report failed to disclose that CBS has been long furnishing its affiliates and other interested persons its affiliation criteria, he observed: "I wonder whether the omission of that well-known and easily ascertainable fact . . . is not significant of the report's hostile approach."

FCC Would Make Decisions

If the affiliation proposals were adopted, he said, the FCC "would soon become the forum for making the affiliation determinations and reviewing the business judgment of the networks and stations."

Regarding the recommendation to eliminate option time, Salant found this proposal inconsistent with the report's emphasis on the importance of networks and the preservation of their vitality. "Thus," he asserted, "the report itself has not satisfied that degree of proof which must be met before there can be justification for the Government's prohibition of this vital element of voluntary network-affiliate relationship."

As "a vivid illustration of how far the report goes down the road once it gets up momentum," Salant cited the multiple ownership proposals with the limitation of three VHF stations in the top 25 markets and the requirement that station transfers be subjected to comparative hearings among matching bidders.

In this respect, he said, the report "would deny to broadcasters, alone among American business men, the opportunity for the successful entrepreneur to grow and expand."

Under these proposals, he declared, the inexperienced newcomer would be given preference, "absolute in the case of original applications and transfers, relative in the case of renewals."

Adoption of such a doctrine, he asserted, "would deteriorate the whole structure of television, mak-

(Continued on page 52)

60-Min. CBS-TV 'Crisis' Series

With public interest mounting in the current U.S. position vis-a-vis-Russia, CBS-TV will follow up its recent "Where We Stand" wrap-up with a series of seven one-hour symposium shows titled "The Great Challenge" and dealing with the issues of education, foreign policy, ideology, et al. Series will be slotted through the winter and spring on seven Sundays at 5 to 6 p.m., alternating with the remaining "See It Now" and "Conquest" programs. First show is set for Feb. 23 and will deal with education.

Howard K. Smith will moderate the forums, which will feature discussions by two experts with contrasting views on each subject, along with audience questions from the floor. Audience on each show will consist of opinion leaders whom CBS will bring into New York for the programs. Show will be a live remote from an auditorium in New York, and will be produced by Jim Fleming of the web's public affairs dept.

How Not to Make Money

Washington, Jan. 14.

CBS v.p. Richard S. Salant brought up the network's venture into the receiver field in his attack yesterday (Mon.) on the Barrow Report.

Seeing "little comfort" in the report's suggestion that networks offset loss of station revenues through borrowing or entering into some non-broadcasting business, Salant observed:

"Almost everybody knows that borrowing costs money—and is itself dependent on a sound record of profits. Nor is going into some other lines of business a satisfactory answer—as the history of CBS' entry into the set manufacturing business unhappily demonstrates."

Robinson's 15 For 1958; Asks Better Day Clearance

Washington, Jan. 14.

CBS-TV exec veepee Hubbell Robinson Jr., the network's program chieftain, updated the affiliates in conclave here on the web's ambitious plans for next season, which, he said, encompass 15 new program projects now in various stages of development.

Listed among them were Nat Hiken's "The Great Montague," starring Sir Cedric Hardwicke and Vivienne Segal; "Guestward Ho," by Patrick Dennis (author of "Auntie Mame"), which will star Jeanne Crain; and two comedy-melodramas, "Personal and Private," starring Mickey Rooney, and "Collector's Item" starring Vincent Price and Peter Lorre.

Robinson also said that a new 60-minute western is in the works,

(Continuer on page 51)

Gottlieb's Gee-Whizzer

Washington, Jan. 14.

Lester Gottlieb, exec producer of CBS-TV's "Big Record," rates the accolade of Vicepresident-in-charge-of-CBS-shows-designed-to-impress-VIPs—which is precisely what he accomplished in spades last night (13) with the production he staged at the annual banquet of the CBS affiliates conclave.

Veterans of these D.C. frolics which are annual events at radio-tv correspondents' dinners, etc., conceded it was the topper and if Senator Bricker, who usually likes to eat networks for breakfast, literally flipped at the performance it was merely an echoing of the sentiments of the assemblage of 1,300 which included practically

(Continued on page 51)

'KIP' FLIPS CBS RADIO TO 180G IN ONE WEEK

CBS Radio has racked up $180,000 in gross sales during the past week, with Kiplinger accounting for the majority of the business via 13-week order for two quarter-hour periods each Saturday for its Washington report.

Balance of the business comprised a Hearst magazines order for 10 7½-minute daytime segments; a Groves Labs deal for 10 five-minute "impact" segments and a Cowles mags deal for six "impacts."

SP's Secret Sell For 'Popcorn to Fight Polio' Flashed in the Capital

Washington, Jan. 14.

Subliminal perception advertising on tv was successfully demonstrated twice here yesterday (Mon.) before the FCC and before a large gathering of the press. While none of the observers could see the subliminal messages ("Eat Popcorn" & "Fight Polio"), proof that the words appeared on the screen was shown by repeating the film telecast with half of the picture cut out. This revealed half of the message.

James Vicary, president of Subliminal Projection Co., which arranged the demonstrations with the cooperation of WTOP-TV, characterized the technique as a "mild" form of "advertising" which is "ethical" if properly regulated.

Vicary advocated that the FCC allow its use provided the audience is first shown the message to be transmitted as was done at the demonstrations, and told that it would be telecast subliminally during the program. He said his company is working on a method of detecting the messages, for use of Federal monitoring agencies.

In response to questions, Vicary said that "SP" is too "weak" a process to be used for "brainwashing" and that it cannot influence anyone against his will, that only a very small proportion of people with "abnormally low thresholds" can detect the hidden messages, that advertising rates would be determined after experiments, providing more information on sales impact, that the subconscious impression of "SP" lasts for about a day and that nothing is known yet regarding the relationship of the frequency of messages to sales results.

Among the advantages of the technique, Vicary said, are that it permits programming without the interruptions of the usual tv commercials, that it projects the advertising message when viewing attention is at its highest, and that it enables stations to schedule more public service announcements.

Company plans to manufacture or license the manufacture of projection equipment for tv stations.

Theg Back to Hub

Boston, Jan. 14.

Peter Theg, former Bostonian connected with the Bartell Group for several years, returns to Hub as new manager of the new WILD radio station in Hotel Somerset.

Theg's appointment was announced by Maude Wagner, Bartell Group official. WILD was formerly KBMS.

Webs Over An Economic 'Barrow'

Washington, Jan. 14.

CBS prexy Frank Stanton let his hair down before the affiliates here in some frank fiscal disclosures about CBS' profit downgrading in order to prove that things could get pretty rough once the networks are over a Barrow. There are, he said, no built-in guarantees of onward and upward profit in networking.

"Since 1952," said Stanton, "television networking has been profitable to us. The year 1957 has reminded us that the maintenance of the level of profits is not automatic. CBS Inc. showed increased profit in '57 over '56 only because '56 saw the liquidation of unprofitable manufacturing. Although CBS-TV had a record year in revenues, the increased costs of doing business resulted in an actual decline in the network's '57 profits.

Stanton said there's a softness in the national economy that may well be felt in tv networking in '58. Even the loss of a single half-hour of prime time sponsorship can cost a network almost $3,000,000 over the year. "It would take only a relatively small amount of sponsorship loss to wipe out network profits," he said.

He cited the sharp contrast of the instability of network profits with the comparative stability of station profits, whether network-owned or non-network-owned. Some vital statistics: in 1954 the total net profits of the seven largest CBS non-owned affiliates exceeded the total net profit of the network. Although in '55 and '56 it took the total profits of about 12 affiliates to equal the network's, by 1957 the total net profit of as few as the eighth or nine largest affiliates exceeded the total net profit of the network. "As a matter of plain economics, chipping away at the current structure of television networking (apparently in reference to the Barrow Report) is bound adversely to affect the service which the network can provide to its affiliates and to the public."

Network Nabobs Due in D.C. En Masse For Testimony on Barrow Report

Washington, Jan. 14.

What may well become the most important hearings to be held by the present Federal Communications Commission are due to begin in about six weeks with oral testimony on the Barrow report recommending restrictions on network operations in the television field.

It's expected that the hearings, scheduled to start March 3, will bring to Washington the biggest array of industry brass to appear before the agency in many years. How long the sessions will last is still to be determined but in view of their importance to networks and stations and other interested organizations, such as independent program producers, it will not be surprising if they run several months.

A number of factors indicate that the proceedings will be protracted. For one thing, the hearings are to be conducted before the full Commission. This means that frequent recesses will be necessary in order to allow the members to attend regular business meetings of the agency which usually consume one to two days a week. It can also be expected, if the last session of Congress is any indication, that Senate and House Committees will require the presence of the commissioners at hearings, possibly on matters related to

(Continuer on page 51)

Jaffe's Sunday Punch

Henry Jaffe Enterprises virtually owned NBC-TV Sunday night (12) with two one-hour color entries in a row in the form of "Beauty and the Beast" and the Dinah Shore show at 8 to 10.

But the topper was a triple-header status via the insertion midway between the two, in the 9 o'clock station break, of a promotional for "Kitty Foyle," the new Jaffe Enterprises soaper which started as a daytime strip Monday (13).

Paramount In A Money Role Only On Vidpix Series

Hollywood, Jan. 14.

Paramount plans to finance and co-finance telefilm pilots and series, the studio making its plunge into vidfilms under the banner of its Paramount Sunset studios subsid.

Paramount surveyed the vidpix industry, then decided rather than produce telepix as is being done via subsids of Metro and 20th-Fox and at Warner Bros. and Disney's, it will go into the financial end of vidfilms.

It's planned to finance, pilots and series in association with networks, established syndicators and successful series. Such vidpictures would be shot at the Paramount Sunset lot.

While Par Sunset may eventually produce vidpix itself, company doesn't feel thats' the right type of operation for it at this time. Para-

(Continued on page 52)

'Beauty' Big Bad Beast to Sullivan

Audience appeal of fairy tales and the still-potent draw of the Shirley Temple name combined to give the first of NBC-TV's "Shirley Temple's Storybook" specials an easy Trendex victory over Ed Sullivan Sunday (12).

With Claire Bloom and Charlton Heston starring in "Beauty and the Beast," the Henry Jaffe package coasted to a 27.6 average for its 8 to 9 outing, vs. 18.5 for Sullivan.

ABC's "Maverick," with a presumably strong lead-in from 7:30 (no ratings were taken on this segment), managed to top "Beauty" at 8 to 8:30 by a 23.4 to 22.4 score, with Sullivan a poor third at 16.4. At 8:30, however, "Beauty" zoomed to 32.8 (with a 50.9% share), vs. 20.6 for Sullivan and 9.6 for ABC's "Scott Island."

AHP's 'More Chet & David'

American Home Products is expanding its stake in the Chet Huntley-David Brinkley "NBC News" via an alternate sponsorship deal with Nestle Co., in which they will pair to sponsor the Thursday segment of the newscast. Both deals will run through early April.

American Home, which has a hefty piece of the competing CBS-TV "Douglas Edwards With the News," is already represented on "NBC News" via alternate Tuesday sponsorship. [illegible]

ABC-TV Affils In a 'Vise'

Apparently this is the year when network affiliate stations will be making a concerted drive to recapture option time periods. On the one hand, there's the bleak economic outlook for '58, which the stations feel can be partially counteracted if they have more time periods to play around with locally; on the other hand, there's the inevitable timidity of the networks toward forcing the issue in the wake of the Barrow Report, with its antitrust implications and threatened penalties. (CBS-TV already has returned Tuesday and Saturday nights 10:30 to 11 to the stations; ditto 7 to 8 a.m. cross-the-board with the dropping of the Jimmy Dean show.)

Perhaps the tipoff to the stepped-up station demands came last week when the ABC-TV brass met at Miami Beach with the Affiliates Advisory Board for a wholesale airing of network-affil relationships and for a general reappraisal of "the new ABC" as a major force in the three-network competition. For the most part, the key affiliate members were a contented lot, pleased at the progress being made by Leonard Goldenson & Co.

But when the question of station option time came up, as it did in connection with the opening up of the Sunday 7 to 7:30 p. m. slot (as a result of the shifting of the Skippy Peanut Butter-sponsored "You Asked For It" into the 9:30 to 10 p. m. period), the affils made no bones that they would like to recapture the time for their own.

Whether they'll get it is something else again. ABC has a tentative order from Sterling Drug, which wouldn't be averse to taking over the half-hour segment and sponsoring the "Vise" vidfilm series. Tat's a nifty chunk of coin for the network and it wouldn't like to see it go down the drain. But ABC, like NBC and CBS, has no desire to court ill favor on the D. C. front and, even though it is much less demanding than the other two networks when it comes to capturing time areas, may be obliged to let the affils have their way.

On still another front, the ABC affiliates feel they're not getting a sufficient slice of the sponsorship pie. The stations are pressuring for a raise in rates, based on the fact that ABC-TV is in a much stronger competitive position.

The network's rates to advertisers are less than at NBC or CBS and, based on Dec. 1 Nielsen returns, ABC maintains that it's now delivering a more attractive cost-per-thousand time-and-program return to sponsors than the rival webs. ABC prefers to keep it that way and feels that, in a tighter economy, it would be in the best interests of the network and the industry in general to hold the line at existing costs. [illegible]

$100-MIL COAST VIDPIX POT

Private Eye Roughs Up 15%'ers

Hollywood, Jan. 14.

Ad agencies are responsible in most cases for the lack of realism in tv series, declares David Janssen, star of CBS-TV's "Richard Diamond, Private Detective" series.

The young actor, at one time under contract to Universal, goes on to say that so-called agency censorship, in many cases, ruins what could otherwise be a good tv show. "They have an oldfashioned idea that the American public is ignorant of the facts of life and that they are protecting their morals by keeping restrictions on tv scripts which emphasize sex and violence," he says.

"How can you entertain the televiewers, especially the adult faction, which is your biggest market, with adoloescent type scripts that are void of sex."

"Life is full of sex," he continues, "Whether the American woman will admit it or not, she would love to be considered sexy. I do know that men appreciate women with sex, especially when it's women other than their wives."

Following these statements, Janssen got down to plugging his "Diamond series, which started out under the sponsorship of General Foods during its summer replacement run. During this time he said, the show was ordered to de-emphasize on "sex," but now with Kent Cigarets picking up the tab, the show plans to go all-out with the "sex" angle, which of course, sponsor has approved.

"After all," Janssen states, "how can you have a good cops-and-robbers yarn without a couple of beautiful women involved. In fact, it gives me as an actor more incentive to emote, and one thing for sure, I'm more inspired while on camera with a beautiful doll to look at."

Leading TV Writers Scorn Half-Hour Format, 'Suspense' Producer's Lament

Major emphasis in CBS-TV's re-activated film version of "Suspense," planned as a fall entry, is on solid script values, but the network is running into an increasingly tight market on half-hour scripts. Leo Davis, who's been tapped to produce the new series, says that suitable properties for adaptation purposes, have become tougher to come by, while the prestige writers in television are by and large taking a disdainful attitude toward the half-hour form.

What's ironic about the situation is that Davis, himself a former scripter and script editor ("Omnibus"), is attempting to lay out the show as a prestige package in terms of story values but has run into the "who needs it?" attitude of some of the better television writers toward half-hour formats and toward film.

As a result, he's gone on a personal "sell" campaign to top writers to get them to try on the half-hour for size, has begun a search for some of the old "Danger" and "Suspense" writers who've turned to other fields since those days, and has secured a bigger-than-usual script budget on the show. "Suspense" will pay $1,200 to $1,700 for adaptations and $1,500 to $2,000 for originals, somewhat higher than the ordinary half-hour.

Davis, who's planning to roll the

(Continued on page 52)

See 'Hotel Cosmo' As Early Casualty

Looks like "Hotel Cosmopolitan," the daytime soaper which CBS-TV installed as the replacement for the longrunning "Valiant Lady" last summer, is headed for the ashcan. Network is trying to expand "Love of Life," which follows "Cosmo," into a half-hour series to take over the entire noon to 12:30 slot.

Although "Cosmo" hasn't been delivering up to expectations, CBS suspects that it's not so much a case of the program itself doing poorly as a need for a half-hour strip instead of two 15-minute shows to compete effectively with NBC's "Tic Tac Dough." Since the 12:15 to 12:30 "Love of Life" is well sponsored and has a strong track record, CBS feels that this is the right choice as a half-hour entry.

Both "Cosmo" and "Love of Life" are packaged by Roy Winsor, so that his operation wouldn't be hurt by the move. "Life," however, is owned by American Home Products, which originally sponsored it five-a-week and now has it three days out of five. To work out the move, American Home's permission is needed, which is what CBS is working on now.

Scram

Hollywood, Jan. 14.

Reviewer on a Los Angeles daily, apparently none too pleased with the initial offering of "Studio One" since its shift to the Coast, prefaced his remarks thusly—

"Studio One—Go Home."

Talent & Music Firms Vs. Como, GM Kines to Brit.

NBC-TV is facing increased opposition to the sale of the kinescopes of Perry Como and the General Motors 50th Anniversary stanzas to British television. The talent agencies, principally William Morris, and the music publishers have reportedly insisted that the network pay additional fees for use of the live programs abroad.

Weeks ago, the first objection came from the American Federation of Television & Radio Artists, the live talent union, which demanded that NBC consult with its officials on additional payments before closing any foreign video deals such as Como and GM. The network countered that its collective bargaining pact said nothing about additional payments for overseas use of live shows and NBC implied that sale to Canadian outlets set a foreign sales precedent. AFTRA said that Canada did not constitute foreign sale and that countries such as England and Germany, where NBC has already sold live programs via kine, required more coin to actors.

While the AFTRA demand, for the time being, has not been heeded, it is believed that now, with agencies and publishers in the picture with demands of their own, the network will either have to fork up, thereby setting a new precedent on which AFTRA can base further demands, or get out of foreign sale of live shows completely.

P-J Back to 'WP'

Phillips-Jones is going back into ABC-TV's "West Point" Jan. 21 after a two-month hiatus, but this time instead of being full co-sponsor the shirt company has lined up as a participating bankroller in the vidfilmed half-hour.

P-J, via Grey, is going to take a spot show for a limited time.

102 SERIES ON 1958 SCHEDULE

By DAVE KAUFMAN

Hollywood, Jan. 14.

Booming telefilm industry in Hollywood will maintain its record-breaking pace of 1957, with approximately $100,000,000 in vidfilm production planned for 1958. Figure, garnered in a survey of the industry, is $10,000,000 over the production outlook of a year ago, and equal to that of last June, when telefilming hit a record peak here.

A breakdown reveals there will be 102 vidseries lensed in 1958, as against the record number of 115 last year. Seeming paradox of record production against fewer series is explained by the fact there have been more hour-long filmed series shot in the past year, and more are set for 1958, and these raise the production budget overall. Drop in series is due to shrinkage both in syndication and in series shot with no sponsors set. There are 19 syndicated series planned, as against 21 in '57 and 25 in '56; as for series without sponsors there will be 14 rolling, as compared to 16 last year and 20 in '56.

A noticeable factor in the overall picture is the continued elimination of vidfilmeries, as the trend veers to "bigness," and away from a multiplicity of one-series companies. There are 42 telefilm companies with definite production plans in 1958, as compared to 48 last year, and as much as 70 or more a few years ago. And tradesters predict this pattern will continue until there may be only 10 or less sizable vidfilmeries here, even though the production volume will increase. Logic dictates such a move too, it appears, since a one-series company is out of business if a sponsor/or agency axes that series, whereas the biggies don't have to worry about such a fragile situation.

'Majors and Minors'

As a matter of fact, 1958 finds the telefilmeries shaping up into a major-and-the-minors pattern also. In the "major" category are such production giants as Revue, the MCA subsid which leads the town production-wise with around 20 vidseries and an annual production budget of around $30,000,000, and Desilu Productions, the Lucille Ball-Desi Arnaz company which isn't far behind in production outlay, although unlike Revue, it doesn't own parts or all of most of the series it shoots. Desilu, incidentally, created quite a stir when it bought the RKO Gower and Pathe studios in an expansion move, indicating ambitious plans both for production and rental.

Behind the behemoths, Revue and Desilu (which have gobbled up almost half the production in tv film), are such solid companies as Four Star Films, Walt Disney, McCadden Productions, Metro TV, Hal Roach studios, Screen Gems, Warner Bros. tv, and Ziv tv. In addition, there are quite a few outfits with one or two series. Incidentally, while Warners leads the major

(Continued on page 52)

'MARCH OF MEDICINE' IN BIGWIG D.C. 'SNEAK'

Washington, Jan. 14.

"MD International," latest hour-long show on NBC's "March of Medicine" series, was previewed here past week for press and Government officials. Screening, held in U.S. Information Agency h.q., was also attended by Lou Hazam, scripter for the trailblazing medical series.

Sponsored by Smith, Kline & French Labs, the color documentary traces the role of U.S. medicos in such remote spots as Korea, Burma, Nepal, Ethiopia, Lebanon, and Hong Kong. Crew trekked 34,0000 miles in its 81-day picture-taking and newsgathering mission.

Said to have been inspired by President Eisenhower's "People-to-People" program, in which the broadcasting industry is taking an active role, show will be unveiled on NBC-TV Thursday, Jan. 23, at 10 [illegible]

Warners as New Mr. Big Brothers In ABC-TV Future—4 Shows '58-'59

Last year, it was Lou Edelman who figured as the big gun in ABC-TV's programming future, but for 1958-1959 Edelman presently has no shows to offer the network other than the three he now has on the air. Instead, Warner Bros., with four top-rated film shows going on ABC-TV, has at least four others in the hopper for the web.

Oliver Treyz, ABC-TV veep in charge, James Aubrey, the web's program veep, and Dan Melnick, manager of program development, hopped to the Coast from New York this week to iron out program details with the major and other production companies, including Walt Disney.

On a rising ABC-TV star (with which it has an "understanding" that the network will get first crack at all its new properties), Warners is prepping "Room For One More," "House of Wax," "The 49ers" (an hour show), and "77 Sunset Strip." WB is going to start lensing pilots for the network packages by February, when "Room" goes before the cameras.

Warner Bros. currently has four shows on the ABC air: the alternating Tuesday shows, "Cheyenne" and "Sugarfoot," the Sunday "Maverick," all of which are 60-minuters, and the half-hour Friday stanza, "Colt .45." Edelman, who a year ago had several new offerings in the hopper for ABC, has three on the air at present, all of which look to ride into next season: "Wyatt Earp," "The Real McCoys" and "Jim Bowie."

Additional packages in the blueprint stage for next season on ABC are an Orson Welles as host of a half-hour drama; Donna Reed and "Frankenstein" with Screen Gems; plus live shows such as Sumner Rosenthal's "Win a Million," Pat Weaver's "Make Me Laugh" and Goodson-Todman's "It's News To Me." First script on a Mike Wallace half-hour drama already is completed.

Ziv also has an undisclosed number of half-hour telefilms being mapped out for the web. Desilu is tieing with Rory Calhoun for an ABC dramatic series and MCA is prepping a new run for "State Trooper" which it has tentatively slugged "Motorcycle."

Live's 'Me, Too'

Hollywood, Jan. 14.

While tv film is the overwhelming reason for Hollywood having become the television capital of the world, the steady flow of live teleshows from N. Y. to the Coast is another important contributing factor.

In the past year, for example, CBS' "Studio One," a Manhattan fixture for eight years, joined the inexorable trek westward to berth here. In addition, the hour-long Alcoa-Goodyear show which had been on NBC from N. Y., was axed, to be replaced by a half-hour filmed-in-Hollywood series. Where N. Y. was once the leader in live tv, Hollywood is today, with such other live shows as "Playhouse 90," "Climax" and "Matinee Theatre."

British TV Steps Up Drama Segs, Pacts U.S. Stars

London, Jan. 14.

British ABC-TV is stepping up its drama program in 1958. Raymond Massey will be coming over from America in March to star in his own play, "The Hanging Judge," and Kim Stanley, currently in London to star in "Cat On A Hot Tin Roof," will, with Equity's permission, appear in "The Traveling Lad." The programmers will also extend the running time of the Sunday drama slot, "Armchair Theatre," by 15 minutes to 75 minutes, which it's believed will be more suitable for future productions.

Other headline American actors and actresses will be coming here during the year, and ABC-TV's program co-ordinator, Ron Rowson, recently back from a visit to the U. S. will be making another talent prowl there in the near future.

The "Steve Allen Show" is one of the programmer's big offerings in the light entertainment field for the winter schedule. The show went out for the first time last Saturday (11) in a 45-minute slot. The program will be aired fortnightly in the Midlands and North only, alternating with Associated TeleVision's "Saturday Spectacular."

A 30-minute program entitled "The Bookman," will be aired on Sunday afternoons. The show is designed to highlight new books, with Simon Kester talking to authors, critics and publishers about books and writers. Among the authors will be bandleader Ted Heath, who'll be quizzed about his biography, "Listen to my Music."

The programmers are also introducing a new religious program which will be screened over the commercial tv network on three out of four Sundays every month. The offering is aimed at young people and is described by ABC-TV as a teenage bible club. It will run for 45 minutes without any break for commercials.

CBC's Trans-Coaster

Ottawa, Jan. 14.

Canadian Broadcasting Corp. plans to extend Canada's only television web, CBC's, to the west coast by July 1, 1958.

This will coincide with the preeming of a network relay centre located at Calgary, Alta., where magnetic-tape video recorders will be set up to compensate for time-zone differences.

IBEW in Swipe At 'Sweetheart Deals'

International Brotherhood of Electrical Workers, N. Y. local 1212, in its continuing remote lighting dispute with CBS and the International Alliance of Theatrical & Stage Employees, accused the network "of entering into 'sweetheart' deals." Statement followed a National Labor Relations Board order calling a hearing Feb. 3 on 1212's refusal to comply with the board's original determination Nov. 25 to let CBS pick its own remote tv lighting union.

IBEW counsel Robert Silagi previously refused to comply with the NLRB determination. As he originally planned, he hopes to get the hassle into the courts after the hearing before a NLRB hearing officer.

"CBS rejected the proposal to arbitrate. It's apparent that CBS believes it can prevail only if it can suppress the evidence of the past, 11 years of practice and custom in the industry," Silagi's statement to the press read. "This is quite in keeping with CBS' history of entering into 'sweetheart' deal with rival (to IBEW) unions as it has in the past. We are confident that a full hearing before a court or arbitrator will vindicate our position."

After the Nov. 25 determination by NLRB, IBEW said that the board disallowed a great deal of the evidence offered by the union and that the only way it would be heard was to get the case to the courts.

N.Y. FPA Not Yet 'Sold' on Screen Directors Int'l as Bargaining Agent

Film Producers Assn of New York said that it has not recognized the newly formed Screen Directors International Guild as the collective bargaining agent for the vast majority of local telefilm meggers. Several weeks ago, shortly after its formation, SDIG said that FPA had recognized it and that negotiations between the two bodies were to begin shortly.

FPA said that SRIG misunderstood the fact that the employers' group was willing to meet with the guild for preliminary meetings as a sign of formal recognition. However, after the initial powwow, FPA said, its board of directors said that it could not decide whether to treat film directors as employees, when, by all labor standards, they had the right to hire and fire, thereby becoming employers themselves. Horeover, FPA pointed out, there are several members of SDIG who also own or are high echelon executives of film production companies, including Howard Magwood, who is an executive of Sound Masters while also being prexy of SDIG. It was reported that Lawrence, owner and prexy of Robert Lawrence Productions, has voluntarily resigned from SDIG rather than wear two hats.

FPA left the door open, though, to possible recognition of SDIG by saying it really hasn't made a final decision as to whether SDIG reps employers or employees.

SDIG, which was formed last Dec. 7, threatened on Monday (13) to strike against the better than 20 members of the FPA if they didn't recognize the guild as the bargaining agent for the film directors in the N. Y. area. Guild claims a membership of nearly 300 meggers, which it says is over 95% of those in the area.

WOR-TV's Crush On PubAffairs

An upbeat in public affairs programming, partially via the use of film, is underway at WOR-TV.

The RKO Teleradio New York flagship, which bought the Encyclopaedia Britannica Films library, is utilizing EB pix for a "Space and the Atom" 15-minute program, to debut Sunday (19) and to be seen on alternate Sunday afternoons. Station also used special EB films on the office of the Presidency and the U.S. legislative body in connection with President Eisenhower's State of the Union address.

Also on Sundays, the station is presenting a kine, done by the Educational TV and Radio Center, of "The World We Want." The show, done in connection with the annual New York Herald Tribune Forum for High Schools, features Tribune Forum director Helen Hiett Waller, serving as moderator, and honor students from around the world. Also coming in the public service category is an alternate Sunday afternoon show, "Let's Look at Congress," hosted by Rep. Kenneth B. Keating of New York State, minority leader of the House Judiciary Committee.

WGAW'S TALKS WITH MGRS. GUILD FOLD UP

Hollywood, Jan. 14.

Negotiations for a contract between the Writers Guild of America West and the Artists Managers Guild collapsed when WGAW abruptly gave a 12 months' termination notice on the existing pact between AMG and the old Screen Writers Guild.

WGAW said the purpose of the notice was to speed up negotiations and pave the way for a new pact in both motion pictures and video. Writers in the latter field do not now have a basic pact with talent reps.

AMG contended that the notice was "dropped like a bombshell" and wasn't handled properly under the provisions of the AMG-SWG 1948 agreement. Considered unlikely there'll be more talks for some weeks.

Set Mayehoff for 'John'

Hollywood, Jan. 14.

Eddie Mayehoff will star in a new vidseries, "John D.'s," with the pilot to roll in February. Co-producing the venture will be Vernon Scott, Hollywood correspondent for the UP, and Bob Fenton. Scott will remain with UP despite his venture into teleproduction.

Labeled by Mayehoff an "adult situation comedy," series will be shot at Motion Picture Centre, with Desilu facilities utilized. Scott and Fenton created the property and penned six scripts.

WLW Flicks Rule Cincy ARB Roost

Cincinnati, Jan. 14.

WLW-T jumped ahead of KWRC-TV in the Cincy late-night vidpix audience battle during December, in terms of American Research Bureau ratings.

It was the second month of the race between the Crosley station's MGM package and the WKRC-TV longtime "Home Theatre" run of Warner Bros., 20th Century and United Artists pre-'48 films.

For the 90-minute stretch from 11:15 p.m., Monday through Friday, WLW-T maintained a commanding lead with a ralting of 3.6 against WKRC-TV's 3.5. The live Jack Paar "Tonight" show on WCPO-TV was clocked at 1.3.

The Crosley outlet outgained its competition with an average Saturday night rating of 13.7 against WKRC-TV's 4.7 and WCPO-TV's 4.1.

On Sundays, WLW-T's "Best of MGM" outrated WCPO-TV's syndicated films, such as "Men of Annapolis" and WKRC-TV's CBS network shows, "Conquest" and "Twentieth Century," with average of 15.2.

Outstanding Metro films are exploited with page ads.

Producers, Cutters Get Nowhere In Bargaining Session

Negotiators for the Film Producers Assn. of N. Y. and the advertising agencies broke up their first collective bargaining session with the film cutters union, Local 771 of the International Alliance of Theatrical & Stage Employees, because the only representatives of labor present were the new business agent, Jack Oxton, and the union lawyer. They were accused of "not being as realistic" as some of the veteran rank-and-file members.

Tonight (Wed.) the union membership meets in N. Y. to consider the FPA bid for a new meeting "with a representative body" repping the union. The employer group, it is known, has been stumping among its IA cutters to go into the meeting and insist that the rank-in-file be represented when the sessions reconvene.

Oxton, who only recently took over as 771's business agent, asked for an overall pay increase "tantamount to 45% over current wage scales" for editors and cutters, according to an FPA spokesman. Union asked for a decrease from a five-day to a four-day work week and an extension of vacation benefits, which the FPA used in arriving at the 45% increase figure.

FPA-Screen Actors Guild dickers loom on Jan. 20.

AHP's 'Adventure' Habit

Hollywood, Jan. 14.

American Home Products, via J. Walter Thompson, has inked a deal for the fourth run of Bagnall's "I Search for Adventure" in 11 western markets.

Same sponsor contracted for this skei for the first run and each year thereafter. A phase of the reruns represents a unique deal in syndication. The fourth run, with one exception, is playing the same markets, on the same stations in the same time slots.

'Hollywood Playhouse' In Cross-the-Board Return To Philly With Top Pix

Philadelphia, Jan. 14.

"Hollywood Playhouse," television's first cross-the-board daytime feature film program, inaugurated in 1950, returns to WRCV-TV (20) in the 1-2:30 p.m. slot.

During its initial tenure, this daily stanza reached the highest percentage of adult viewing of any local daytime participating program. Debuted as an hour session, demand for commercial time was so great that in November, 1954, show was extended to 90 minutes.

Kickoff return pic will be "Man With a Million," Gregory Peck starrer (in color). Package includes "Saber Jet," "Canon Crossroads," "Jackie Robinson Story," "Shark River."

WRCV-TV also introduced its popular "Movie 3" in the late Sunday evening spot, replacing "Detective Time." Series includes "Hotel in Sahara," "Outpost in Malaya," "Act of Love," "You Can't Take It With You," "Personal Affair."

Sudseries Soar Ziv's 'Sea Hunt'

A roster of new sales has been racked up on Ziv's "Sea Hunt" skein, with more brewers climbing aboard.

Schlitz Brewing has picked it up for Orlando and Pensacola, Fla., while O'Keefe Brewing took it for Plattsburg, N. Y. American Brewing, which had previously purchased the show for co-sponsorship in Baltimore, is now set to alternate with Esskay Packing on WBAL-TV. Other sudsers whose purchases previously had been announced include Budweiser, G. Heileman, Carling.

Other deals include: R. J. Reynolds, for its Camel and Winston brands, bought the show for Houston and Indianapolis; General Baking, for Schenectady, N. Y., and Louisville; San Antonio Savings & Loan Assn. and Handy Andy Stores, co-sponsors in San Antonio; Citizens National Bank, Decatur, Tex.

Station-buying roster takes in: WMBR-TV, Jacksonville; WSLS-TV, Roanoke, Va., WOC-TV, Davenport, Iowa; WGR-TV, Buffalo; WXIX-TV, Nashville, and WTRT-TV, Wheeling, W. Va.

MCA IN SALES SPREE ON SPILLANE'S 'HAMMER

MCA TV's "Mickey Spillane's Mike Hammer" has knocked off some additional sales.

Recent purchases include Marlboro Cigarets, Gallo Wine, Squirt, American Home Products, Carling's Red Cap Ale, Pioneer Furniture, Lone Star Beer, Budweiser, Yankee Stores. Previous sales were to Busch Bavarian Beer in 16 midwestern markets and to five RKO Teleradio stations.

Another MCA skein, the off-network "If You Had A Million," has been bought in nine markets by the Nucoa division of Best Foods. The five states represented in the deal include Washington, Oregon, California, Utah and Arizona.

Allan King to Spain For Vidpix Production

Vancouver, Jan. 14.

Allan King, scripter-producer-cameraman for tv documentary "Viet-Nam," filmed last summer and to be aired shortly by Canadian Broadcasting Corp., heads for Spain on Feb. 5. He will also shoot stanzas in South France, Italy, Greece, and hopes for official greenlight to film in Yugoslavia and Turkey.

King, although vidfilming under CBC auspices, has not repacted with the corporation, as did Ron Kelly who heads for Mexico same time on leave-of-absence production arrangement.

SAG Clarifies Some Vital Issues On Its Negotiations for 1958

Hollywood.

Editor, VARIETY:

In response to a number of requests for comment by the Screen Actors Guild on the story in VARIETY of Jan. 1 under the heading "New SAG vs AFTRA Threats on Telefilm Com'l Jurisdiction," I would like to say:

In the latter stages of preparations for the impending filmed tv commercial negotiations between Screen Actors Guild and the advertising agencies and producers, a decided difference of opinion arose between certain Guild groups concerning the best method of improving payment for what are known as "wild spots."

The differences were caused by a demand by some leading New York announcers for a "pay for play" formula for wild spots that would result in increases in minimum scales of from 800 to many thousand percent and also would pose record keeping and policing problems which no one, including the proponents of the plan, could solve.

The proposals of the small New York group, raised at the end of months of preparations for the negotiations, met with the strong disapproval of other New York announcers, singers and actors, and Chicago and Los Angeles announcers, singers and actors, who were certain that such proposals would serve only to restrict all work opportunities in commercials to a few name announcers.

Every opportunity was given the small group of New York announcers to persuade their colleagues of the wisdom of their position, including a weekend conference in Chicago, attended by New York, Chicago and Los Angeles announcers and members of the Guild Wages and Working Conditions Committee from these cities. At this and other meetings, they were unsuccessful.

Meanwhile, the Guild Wages and Working Conditions Committee, recognizing the marked expansion and growth of the tv commercial advertising field, had evolved a new approach to wild spot payments which is practical and which will result in very substantial increases over the present contract.

The New York Council, the elected representatives of all New York members, with but one dissenting vote, approved the proposals to which the small New York groups objects and then, at the urging of this group to be still further heard, called a special council meeting to again consider this group's position. After re-

(Continued on page 52)

C&C's $3,000,000 Loan

C & C Television Corp. has been advanced $3,000,000 by Prudential Insurance Co. of America with which to make the final payment to RKO Teleradio Pictures for purchase of the RKO library.

The RKO cinematics were acquired by C & C in December, 1955, the first library of a major studio to be acquired for distribution to tv.

Spoticipations Fatten Up WPIX

WPIX, N. Y., heavily programmed with half-hour syndicated product, continues its swing toward participations rather than program buys, but the number and amount of participation buys remain hefty.

Post-New Year's biz includes Procter & Gamble, Chesebrough-Ponds, Philip Morris, Wise Potato Chips and Norwich Pharmaceutical. Syndicated properties serving as spot carriers for the new biz include "Whirlybirds," "Amos 'n' Andy," "Mama," "Victory at Sea." "Popeye" participations were bought by General Foods and Kretschmer Corp.

Station, which introed a late late evening "Gourmet Club" cooking show on Tuesdays, is probing the possibility of producing a 15-minute late evening cross-the-board news program.

Intra-SAG Caucus In Squawkus Mood On Com'ls.; Set Meet

A splinter group within Screen Actors Guild, calling itself the Caucus of Commercial Film Television Performers, has called a general "council of war" for tomorrow (Thurs.) afternoon in New York. Outfit, made up of members of the telefilm union who object to the "horse and buggy" practices of SAG, extended an open invitation to attend to all New York members who work in filmed teleblurbs.

Group is working on a plan for payments based on each time a "wild spot" is played in which live performers appear. This "pay per play" theory was the first one rejected by Hollywood and Chicago gabbers at a recent meeting with New Yorkers to discuss contract demands. Thereafter, the New York SAGites, initially from gabber ranks, proposed that rerun cycles for nationally spotted telefilm commercials be lowered from 13 to four weeks, which was also rejected.

Caucus spokesmen, who disclosed the open membership meeting will take place at 3 p.m. tomorrow at the Palm Gardens Ballroom on West 52d St., said that they want as much of the SAG membership as they can get to attend, to find an equitable means of revising what they described as "obsolete" demands by union officials.

On Friday (10), between 40 and 50 New York-based SAG members attended a meeting with legal counsel to "explore every possible means of getting SAG to make our demands" during the collective bargaining talks with the teleblurb producers which begin next month. The codified tv film commercial contract ends March 1.

Colonna As WBBM-TV Host

Chicago, Jan. 14.

Jerry Colonna, just back from a tour with the Bob Hope troupe to the Far East, is settling down in Chi for a while with hopes of making a splash as a local tv personality. The comic has signed an indefinite contract with WBBM-TV here to host the station's late night feature films. A personal friend of the station's program director, Frank Atlas, Colonna has made frequent shortterm appearances on WBBM-TV in the past.

TPA Moving On 'N.Y. Confidential'

Television Programs of America has decided to go ahead with "New York Confidential," with production v.p. Leon Fromkess due in N. Y. in May for filming of the 39 episodes.

Series, based on the book by Lee Mortimer and the late Jack Lait, will utilize all original stories. Other productions on the TPA agenda include "Tugboat Annie," now unreeling in Canada and England; "Cannonball," "Dude Ranch," and "Thunder Ridge." "Tugboat Annie" is considered likely for TPA's next syndicated property in the U.S., with February the kickoff month on sales.

In the sales department, six account execs have been added, including Murray Baker, Joseph M. Barnett, Roland Van Nostrand and George Drase. The four will be assigned to the central division. Oscar B. Lynott will represent TPA in Mexico City and Lee Cannon will work in TPA's station sales division.

Baker resigned as Cincinnati district sales manager of DCA. Barnett has been in radio and tv for many years, most recently as prez of Film Creations. Drase resigned from the Chicago staff of ABC-TV net, while Van Nostrand was formerly with ABC-TV, and Cannon resigned from Ziv.

TPA will hold a sales clinic, for its expanded staff of nearly 50, Feb. 3-10.

AAP'S 'VIP' SALES PATTERN

Rah-Rahs As 'Shock' Troops

Philadelphia, Jan. 14.

Colleges and universities in the Philadelphia area have upgraded WCAU-TV's "Shock Theatre" with fan clubs, fraternity house parties and recognition in the college papers. The Daily Pennsylvanian gave full story coverage with a five-pix spread. Tenor of article was "Deep in the earth, somewhere in the vicinity of WCAU, lives the coolest ghoul of them all, Roland."

WCAU-TV claims Roland to be the country's first "live" host to introduce the Screen Gems "Shock" package. Roland, in private life John Zacherle, Philly actor, with his imaginary sidekick, Igor, hosts the series from his "home," which closely resembles a crypt, complete with chains, hangman's noose and casket.

Station recently conducted a survey in five area colleges. Early reports show a student interest of more than 70% (males predominating) from some 1,400 studes interviewed.

Horror pix have sock mail pull. In answer to host's offer of free photo in exchange for three hairs from sender's head, WCAU-TV drew 1,200 pieces day after announcement. One allegedly baldheaded correspondent sent his promissory note.

Franklin & Marshall College, Lancaster, staged a horror party at which Roland was "ghost of honor." From the U. of Pennsylvania an English instructor brought her entire class to the WCAU-TV studios to study the production methods used in "Shock Theatre." Editorial (college paper) comments have been received from Millersville State Teacher's College, Villanova, Swarthmore, and Glassboro State Teachers College, N.J.

Guild Slates 3 O'seas Productions For '58; Duke Goldstone to N.Y.

Guild Films' executive producer Duke Goldstone is giving up his Hollywood headquarters to move permanently to New York. His new "have script, will travel" status is a clue to the telefilmery's new attention on foreign co-production deals. Company has four series on the 1958 production sked and three of them are targeted for foreign making.

While his base is in New York, Goldstone will be expected to travel on little more than a moment's notice to any one of the foreign points where Guild now has, or arranging, telefilming. Twenty-six "Michaels in Africa" vidfilms were finished recently on location there, with another 13 still to be done in the same jungle-and-plains locales.

Guild has been working several weeks on the final details of an English co-production deal on a half-hour series called "Sabotage." And now the company indicates that it is also working on another co-production deal, with a second English firm, to do a skein titled "Dock Crime.." (Both pilots will have British casts.)

Goldstone also said that the telefilmery is considering a German co-production deal, either that or a deal in Italy or Israel, or both.

The only one of the four shows on the Guild docket in 1958 to be done in the U. S. will be "Light of the World," a biblical string to be started next spring. And even then many of the shows will be shot abroad. (A pilot was finished in December.)

Overseas lensing precedent was set for Guild when Goldstone, launching from his Coast office, presided over the filming of "Captain David Grief" in Mexico, Cuba, Hawaii and other tropical spots.

Aviation Pioneers As Telepix Series

Newly organized Hermando Studios Inc. is planning a series of 39 half-hour vidfilms, "Men of Vision," dealing with the stories of aviation pioneers, and based on a former CBS Radio series of the same title. Show, which is aimed at the syndication market, is being packaged by Hermando (only one name), who produced the CBS series back in 1945.

Hermando plans to film the 39 shows on the Coast, and is talking to Robert Sisk, "Wyatt Earp" producer, to take on the producing post, with Hermando as exec producer. He's also talking to CBS Television Film Sales about a possible distribution deal. Show deals ith the stories of such aviation pioneers as General "Hap" Arnold, Glenn Martin, et al., with the right to their stories sewed up via the original radio show.

'Moonstone' Series

Dige Productions, new packaging house, is prepping a new half-hour mystery anthology series which it plans to have ready for the '58-'59 season. Package is tagged "The Moonstone."

Host-emcee for the series is Chi tv personality Ken Nordine.

CBS Film Sales 'Takes the Fifth'; Foreign Biz 20%

CBS Film Sales reports that foreign revenue, exclusive of Canada, now account for 20% of the company's gross biz. Unlike many other telefilm outfits, CBS Film Sales does not include Canada in its "foreign" ledgers.

With first sales in five new markets, the CBS subsid is now providing programs in 23 countries. Six series have been dubbed into Spanish and two into French, another indication of the increasing importance of the export market.

Spanish-dubbed skeins include "I Love Lucy," "Assignment Foreign Legion," "The Whistler," "San Francisco Beat," "Gun Law," (retitled from "Gunsmoke") and "You Are There." "Brave Eagle" and "The Whistler" have been dubbed into French.

Additionally, former news and public affairs programs appear to be gaining in popularity. Australia received a Newsfilm special of Queen Elizabeth's visit to the U. S., the Churchill portion of "Twentieth Century," and the "Algeria Aflame" segment of "See It Now." Another one-timer, "Christmas Carol" was seen in England and Sweden.

CBS Film Sales programming abroad includes: Australia—"Have Gun, Will Travel," "Whirlybirds," "Our Miss Brooks"; Cuba—"Gun Law," "You Are There," "I Love Lucy," "Assignment Foreign Legion" and "San Francisco Beat"; England—"The Gray Ghost," "You Are There," "The Whistler," "Have Gun, Will Travel," "The Millionaire," "San Francisco Beat"; and France—"Brave Eagle" and "The Whistler."

Les Harris to Fla.

Leslie Harris, prez of CBS Film Sales, has left for Florida to oversee pilot production on "Border Patrol," projected series dealing with the Immigration Service.

Series, being produced by Sam Gallu, producer of "Navy Log," will have its first episode shot in the Everglades and Palm Beach areas.

NEW MOVE ENDS BLOCK SELLING

Reportedly motivated by a fear of anti-trust action by the Government, especially now that it is tied up with United Artists, Associated Artists Productions has mapped out a new sales strategy on its Warner Bros. features that eliminates block selling. Distribbery pulled back 200 of its 750 feature titles and is placing the remainder in groups of 52 to be released at intervals during the next few years.

New setup begins this week after having been blueprinted last week in a national AAP sales staff powwow. AAP previously had groups of 52 films in each batch, but all the groups were on the market simultaneously AAP says it's placing its strongest Warner titles into VIP (Very Important Picture) batches of 52 each. Titles were not released.

There is a twofold purpose, in light of possible Government action and accusations of block selling, in the way AAP has revamped its Warner feature sales plan for the markets remaining to be sold. Block selling can mean two things: forcing stations to buy an entire library of films or forcing them to take smaller packages. In either instance, several undesirable pictures are forced down the throats of film buyers so that they can have the handful of good ones in each bundle.

This is the two-pronged setup: By taking all 750 Warner features out of simultaneous tv release, it's apparent that AAP feels it can avoid trouble brought on by allegations of large-scale block selling (the entire catalog), and by stressing in its press release that all the "super-power" pix are going into the same small bundle, it can similarly avoid the contention that small packages are arranged by distribs so that the stations have to take the bad with the good.

AAP said that the 200 Warner pix removed entirely from the market were shorter than most of those remaining. It was learned elsewhere, though titles were not discussed, that the 200 eliminated for the present were poor sellers throughout the two years AAP has had the Warner pix on the circuit.

After the legalities are ironed out in the case of United Artists buying controlling stock interest in AAP, latter is expected to take on some UA features for tv-release. AAP, in effect, will become the tv feature distributing arm for UA.

UA Post-48's Albany Bow

Albany, Jan. 14.

The major releases in the package of 52 United Artists post-1948 pictures, ballyhooed on a special half-hour evening program over WTEN last week, will be programmed from Feb. 1 on Charles (Gig) Pogan, program manager, said. Some of the less important features are now being televised by the CBS affiliate.

With the new group, WTEN has a feature library of 505 films.

Schmid Striped In NTA Station Post

Robert A. Schmid has been named to the newly created post of vice-president for station relations of the NTA Film Network.

Schmid joined the NTA Film Network after resigning as v.p. of RKO Teleradio Pictures where he had been active in various phases of the radio and tv operations of the company. He also had been a member of the board of directors and v.p. of Mutual prior to its sale by RKO.

Other TV-Film News On Pages 33 and 38

Syndicators Feel a Soft Market For Networks a Plus For Vidpix; Time Clearance Problem Eases

There's a general feeling among syndicators that barring a significant recession, the current softness in the economy and the trouble of the networks eventually will rebound in favor of the syndication biz.

It's not a matter of syndicators gleefully licking their chops at the nets' difficulties, for syndication has its problems, too. But, today, more and more agencies and sponsors are weighing a syndication buy as opposed to a network program buy.

This development has occurred as more and more sponsors are re-examining their tv ad budgets looking toward a tightening up in monies spent. Many advertisers and agencies are asking themselves do they need the "must-buy" alignment of stations in a network list, as opposed to buying the top 30 to 40 markets in syndication which would blanket up to 80% of the tv homes.

Also egging on the poser of the network vs. syndication buy is the loosening up of the time clearance problem in some of the thorniest markets, with stations going up or added in such markets as Boston, New Orleans, Pittsburgh, San Francisco, Miami, Jacksonville and St. Louis. With the additional stations, syndicators now can deliver most any market to a sponsor.

Additionally, there has been a significant drop in spot biz, that is the 20-second local adjacencies bought by national, regional and local accounts. Many of these advertisers have found buying a syndicated program offers them identification and mileage unobtainable otherwise.

National spot biz, that is the purchase of a syndicated property for placement throughout the country, is not new to syndications and, in fact, that trend is on the upbeat. Further expansion in that direction is expected by many telefilmeries the biz.

Aiding the development is the growth of merchandising and exploitation on the local level. Stations, getting a bigger money cut on a locally sponsored syndicated show, have gotten on the merchandising-promotion-ad wagon, as they never have in the past.

Of course, on the political-governmental level, many syndicators view the Barrow committee recommendations regarding option time and must-buy line-ups, as a windfall, if ever adopted by the Federal Communications Commission. As one syndicator put it, if the proposals are made law, syndication is on the threshold of its greatest prosperity.

Remember Kolynos?

When a man of habit such as Earl Rettig, the new prexy of California National Productions, changes his longtime travelling habits, there's gotta be a reason.

When he left Monday (13) for Hollywood production talks, Rettig, who for years made the same trip for NBC on the Santa Fe, shifted to the Union Pacific. "Union Pacific" is the name of a new CNP telefilm series.

It's 'Black Sunday' To Theatre Exhibs In Hub's Pix Spree

Boston, Jan. 14.

As the battle of double features on tv between WNAC-TV and WBZ-TV goes into its third Sunday on the 19th Sabbath, attendance at nabe and suburban film theatres in the Greater Boston area is diminishing, and exhibs are panicky.

First Sunday of the double tv onslaught on pictures came Sunday (5) when WNAC-TV preemed "Cinema 7" series of two films, "Thirty Seconds Over Tokyo" and "Oxbow Incident." WBZ-TV opposed with "Starring John Wayne" with initial bill, "Red River" and co-feature, "Suddenly," with Frank Sinatra. Hub picture exhibs called it "Black Sunday," and as far as picture biz in the nabes and suburban houses went—it was.

Both stations ran fullpage ads in Boston newspapers and used various exploitation gimmicks to get Sunday auds.

WNAC—TV sent bags of popcorn and facsimiles of theatre tickets to advertisers and tv writers to hypo interest for initial Sunday showing. In the ratings for the first Sunday, WNAC-TV clobbered WBZ-TV.

Sunday (12), WNAC-TV programmed "Sahara," with Humphrey Bogart, "Lassie Come Home" from their big package of Metro films just bought and trekked from Culver City to Boston. WBZ-TV countered with John Wayne in "Fighting Seabees." WHDH-TV, newest Boston commercial tv station, programs only one picture on Sunday afternoons.

With two films on Ch. 7, two on Ch. 4, and one on Ch. 5, Hub audiences have choice of five films for cuffo. Exhibs say: "How can we beat that?"

WNAC-TV has some 2,000 feature films from M-G, RKO, Columbia, UA, and 20th. WBZ-TV has a big backlog of WB films, including all the Bette Davis pictures. WNAC-TV has a one-hour jump on WBZ-TV, starting double features at 1 p.m. Sunday afternoons. WBZ-TV starts twin feature show at 2 o'clock.

Rory's 'The Texan'

Hollywood, Jan. 14.

Rory Calhoun will star in a new telefilm series, "The Texan," to be made by his indie firm Rorick Productions and Desilu. It's the first major deal to be made by Desilu since the telefilmery acquired the RKO studios.

Vic Orsatti, partnered with Calhoun in Rorick, will produce with Mort Briskin, author of the original story, as associate producer. Frank Gruber has been signed to script with first in the series slated to go before the cameras next month.

Ackerman Quits Web Pair for SG

Hollywood, Jan. 14.

Harry Ackerman is giving up his two network shows to join Screen Gems Feb. 3 as veepee in charge of production. Irving Briskin continues as production executive for the Columbia Pictures tv subsidiary.

Under his deal with SG, Ackerman retains all rights to the six properties under his Ticonderoga banner, which may be taken over by SG. Of the six, only pilot of "Assignment, Mexico" has been completed.

As executive producer of "Bachelor Father" for Revue and "Leave It To Beaver" for Gomalco, Ackerman makes way for a new producer (not picked) on "Father," which has five to go to complete the season's output of 20 (alternating with Jack Benny on CBS-TV Sundays), and will have to withdraw from "Beaver."

Briskin also continues as prexy of Briskin Productions, which has several co-production arrangements with Screen Gems.

AGMA, SAG, Equity Hit AFTRA's Conaway for Bid to AFL-CIO on Ban Of Foreign Talent; Seek Resolution KO

The other principals in the Associated Actors & Artistes of America cracked the knuckles of Don Conaway, the national executive secretary of the American Federation of Television & Radio Artists, for going over their heads and asking the AFL-CIO to join with the radio-tv acting union in resolving to ban foreign actors from appearing in this country. The American Guild of Musical Artists, Screen Actors Guild and Actors Equity, other members of the 4A's, wrote to the AFL-CIO exec council over the weekend asking the parent union officials to reject the Conoway resolution.

An official of Equity said that the new action was not a rebuke of Conaway but it was more than just a matter of protocol. He said it amounted to whether the 4A's wanted to support such a resolution against use of foreign performers or just put it forth later to AFL-CIO in behalf of AFTRA.

He said each arm of the 4A's had the right to its point of view, even before AFL-CIO, but not without first coming to the 4A's. He pointed out that AFTRA is not franchised by AFL-CIO, but that the 4A's, to which AFTRA belongs, is.

It was the opinion of an executive of one of the 4A groups that the AFL-CIO executive council was in error in accepting the Conaway resolution in the first place at the AFL-CIO Atlantic City grand conclave late last year. Conaway and the members of the other three unions had it out at a meeting last week, just before the 4A's sent a new letter to AFL-CIO asking it to withhold action.

The Equity exec said that while there was a faction within the legit union which wanted the same lockout of foreigners as proposed by AFTRA, there was also another Equity group demanding a free exchange of talent between the U. S. and foreign countries.

American Guild of Variety Artists, another 4A member, was not present for the hassle.

'64G Challenge,' Clients at Odds On Retaining Show

$64,000 Challenge," the younger sister show to CBS-TV's "$64,000 Question," may be cancelled before the season is over. Revlon, which came up with the brace of quizzers in the first place and which shares "Challenge" with Kent Cigarets, has indicated to Kent that it would like to drop the show and look for another property in its stead.

Kent isn't happy about the idea, and wants to retain the show. That's where the situation stands currently, with Revlon and Kent huddling on the disposition of the EPI package before going to CBS with a decision. It's Revlon's contention, reportedly, that "Challenge" has lost its steam and that a new property might create a new excitement for the Revlon line. Kent, on the other hand, maintains that "Challenge" is still a strong entry and a good cost-per-thousand buy.

CBS is keeping hands-off the situation and is waiting for the two sponsors and their agencies to settle the matter by themselves. There's no thought at this time, incidentally, of dropping "$64,000 Question," the original of the two shows, which Revlon sponsors in toto.

Houston — Bob Gardner, local radio and tv man, has been named manager of KFMK, the city's new FM'er which is expected to begin broadcasting later this month. Gardner has been associated with KLBS and KTRK-TV here and with KFDM-TV, Beaumont. The new FM outlet will broadcast popular music with modern jazz receiving considerable attention.

London-Moscow 'Simulcast' On 60-Min. 'Russia—Now'

London, Jan. 14.

A 50-minute telefilm about the Soviet Union, "Russia—Now," which took Associated-Rediffusion 17 weeks to lens, will be aired by the London weekday programmers on Jan. 28 in 9:45 p.m. slot. The same film, with a Russian commentary will be screened a approximately the same time from Moscow.

A similar program made in Britain by a team from the USSR, will be aired on commercial tv two nights later at 11 p.m. Both features are designed to show a cross-section of the people of both countries at work, play and in their homes. John McMillan, A-R's program controller, recently planed to Moscow to collect the prints and get the authorities' okay for airing them. The British film was produced by Michael Ingrams and Caryl Doncaster.

Rockefeller Guesting On 'Today' Cues 300,000 Bids for Defense Report

Most dramatic demonstration of television's power in the field of public opinion to date came last week in a surprise development that left NBC execs awed and dumbfounded. On Tuesday (7), Dave Garroway interviewed Nelson Rockefeller on "Today" and shortly afterward announced that NBC would furnish free of charge a copy of the Rockefeller Fund report on the nation's defenses to anyone who wrote in for one.

Web was deluged with mail and telegrams, and while there hasn't been a final count, an estimated 300,000 requests are already in at the web. What surprises the network is that in view of the highly technical nature of the 25,000-word report—and no light reading matter—the response should be so high, and on the basis of only one announcement. Moreover, it was the Rockefeller Fund's intention to print only 100,000 copies of the report, while NBC expected only about 1,000 requests.

Deluge has resulted in some red fiscal faces at the network, since the web is bearing all the mailing costs involved. Fund agreed to furnish NBC with as many copies as was needed, with NBC to handle the distribution at its own expense.

TRENDEX EXPANDS TO 20-CITY RATING

Trendex is expanding its 15-city service to five additional markets beginning Feb. 1, and henceforth the service will be known as a 20-city survey. Being added are Boston, Houston, Indianapolis, Omaha-Council Bluffs and St. Louis.

Reason for the additions is that Trendex has based its surveys on those cities which are interconnected and possess three or more affiliated stations—that is, where the three webs are in direct and simultaneous competition. Trendex began its program popularity reports in 1951, using 10 cities at that time and adding five in 1955.

Novak's AOL of Rountree For His Own Teleshows

Reports from Washington are that Bob Novak, executive v.p. of Rountree Productions, has amicably ankled outfit on a "leave of absence" basis to develop several tv program formats in which he has an interest. Novak may also take the plunge into talent management, as he's been interested in talent development since early radio days.

According to the reports, Novak has retained his piece of the Rountree-Presbry upcoming filmed series, "The House Is Haunted," and will produce the series. During the past 15 months, while serving as executive producer of Martha Rountree's "Press Conference," Novak developed several shows for the organization.

Western Union's Major Stake On Microwave Relay

Western Union is in the process of building up an impressive string of microwave relays, basically to take care of its heavily increased "private wire" business, but which might ultimately be used also for transmitting network tv signals. Already having microwave connections between Philly, N. Y., Washington and Pittsburgh and on the threshold of finalizing extensions to Cincy and Chicago, WU eventually will be in a pretty good position to contest American Telephone & Telegraph's sole control of intercity tv transmission.

A spokesman for WU said that his company is currently "acquiring sites" for further microwaving in Indianapolis, Detroit, Cleveland, St. Louis and Kansas City, etc. He pointed out, however, that such measures would still leave WU without sites in the south and far west.

The Western Union man said that the current extensions and those for the near future were mapped out because private telegraph wires are in seven times greater demand than they were a few years ago. Private wires are leased to companies such as General Electric, which he said has 407 locations which shortly will be tied together for a closed telegraph circuit. He said that "tv is not a definite consideration," but avoided saying that it wasn't a prospect for the future.

In 1948, WU tried to effect a N. Y.-Philly microwave tieup for tv networks, but the company, in explaining, said that AT&T, which had tv to all other cities, would not go along.

NIELSEN PREPPING 3d COVERAGE STUDY

Chicago, Jan. 14.

A. C. Nielsen Co. is readying its third television coverage survey, with orders for it reportedly from 90 stations, 35 agency-advertisers, and one network, so far.

New study, which will produce county-by-county circulation data and potential audience statistics, will be in effect an updating of the 1956 Nielsen Coverage Service, except that the sample size is being increased.

Grant Expands O'seas

Chicago, Jan. 14.

Grant Advertising, worldwide agency which headquarters here, announced the opening of five new overseas offices last week, bringing its global total to 40. This includes nine offices in the United States.

AT & T's $6,000,000 TV Kitty

One of the prize plums to be plucked for the '58-'59 season is the $6,000,000 budget being allocated for tv programming by American Telegraph & Telephone Co. That's a $2,000,000 boost over its current sponsorship of "Telephone Time" on ABC-TV. But A T & T is eyeing wider program horizons for next seasons and is now in process of shopping around.

Wm. Morris Agency was given the nod this season on its choice of "Telephone Time," but also in the running are Henry Jaffe, Talent Associates, the Ted Mills-Ben Parks packaging outfit and MCA—all dangling what they consider choice entries.

Decision is expected to be made before the end of the month.

TV-Radio Production Centres

IN NEW YORK CITY .

A favorable appraisal of the performance of **Sally Chamberlin** in the character of the Mother was inadvertently credited to another actress in VARIETY's review of Kraft TV Theatre's Christmas Night show, "The Other Wise Man." . . . **Betty Ann Grove** to appear at Warm Springs, Ga., to help the March of Dimes drive . . . **Renato Carosone Sextet,** pop musical troupe from Italy, has been set for tv dates after recent debut appearance at Carnegie Hall . . **Howard Morris,** who plays a smalltime hood on tonight's Kraft Theatre, signed as comedy guestar of **Patrice Munsel's** Jan. 31 teleshow . . **Julie Wilson** to chirp for **Ed Sullivan** Jan. 19 . . . **June Lockhart** in Jan. 27 "Studio One." . . . **Art Van Horn** and wife **Phyllis Battelle** being pitched for a Mr. & Mrs. radi show . . . **Don Morrow** quit as teleblurbist for Speidel to take over announcing chore on **Lowell Thomas'** General Motors tv'er . . . Maestro **Paul Taubman** has just published the "Bride & Groom" tv music under title of "This Is Your Day." . . . **Bill Thourlby** back from Detroit where he made tv-radio appearances . . **Dale Wasserman's** "I Woke Up Stupid" slated for Kraft TV in Feb.

David Graham, of the Coast's Wm. Shiffrin agency who set **Pat O'Brien** for the first Hollywood-based "Studio One" ("Brotherhood of the Bell," Jan. 6), dittoed **Dennis Hopper** on same show's Jan. 20 "Trial By Slander" and **Sterling Hayden** on last week's "The Last Man" of "Playhouse 90." Other Shiffrin placements: **Joan Tabor** on Jan. 6 **Danny Thomas** show and an **Eve Arden** segment (14), **Nico Minardos** on Jan. 6 Matinee Theatre costarring **Zsa Zsa Gabor** and **Peter Cookson: Clint Eastwood** in new CBS-TV pilot of **Charles Marquis Warren's** "The Riders" rolling Jan. 20; **Maureen Leeds** in Jan. 10 "Walter Winchell File," **Kent Smith** i "GE Theatre" and **Joy Page** in "Wagon Trai " segment.

"Wide Wide World" producer **Herb Sussan,** who was struck down on 6th Ave. by a cab the day before he was to do "World on Wheels," in New York Hospital with a fractured leg and bruised chest; he's expected out shortly . . . **Norman Bly** is working on his eighth thesping job for the **Phil Silvers** CBS-TV stanza with filming going on at the Hi Brown 26th St. studios . . . Metopera's **Lisa Della Casa** and **Cesare Valletti** make national video debuts Jan. 27 via "Voice of Firestone" . . . Announcer **Bill Thourlby** has been inked by **Otto Preminger** for the new legiter, "This Is Goggle," opening Feb. 13 . . . **Paul Taubman** will provide live music for a WDSU-TV, New Orleans, fashion show March 9—a brief breakaway from his NBC chores . . . **Don Morrow** hosting the Westminster Dog Show via WPIX Feb. 11-12 . . . **Sydney Roslow,** Pulse prexy, in San Juan, P.R., for confabs with station execs and agencies re new rating service . . Upcoming live **Betty White** stanza on ABC-TV has inked **George Tibbles, Seaman Jacobs** and **Si Rose** as scribblers and **Frank De Vol** orch . . . **Warren Boorom** becomes Radio Ad Bureau's new director of member service . . . **Nancy Becker, Judy Ricci** into WHLI (Long Island) music department . . . **Phil Levens,** director of **Jan Murray's** "Treasure Hunt," spliced to Claire Odess . . . Singer **Don Anthony** to Philly for appearances on WDAS-TV and WBIG radio . . . **Mr. and Mrs. Kenneth Seeman Giniger,** at their east 54th St. apartment, are partying the patrons of the Veterans Hospital Radio Guild "On the Air" gala Friday (17).

Claire Bloom, who appeared in NBC-TV's Coast-originated "Shirley Temple's Storybook" Sunday (12), arrives in Gotham next Monday (20) for a week's stay before leaving to star in the London play, "Lucrece" . . . Favorable comment on **Prof. Marco Malini's** silhouette act was omitted from a review of the Dec. 29 **Ed Sullivan** show due to a printer's error.

Arthur Godfrey makes one of his rare N.Y. public speaking appearances tomorrow (Thurs.) at the Commodore Hotel before the N.Y. Kiwanis and Rotary Clubs, speaking on air power . . . **George D. Matson,** NBC controller, elected a v.p. and treasurer of the web, with **Aaron Rubin** moving up from assistant controller to replace Matson . In a similar move, CBS Inc. named **Harold C. Lang,** assistant treasurer, to the post of controller . . . **Mike Donovan,** CBS' doorman at 485 Madison, hospitalized in St. Luke's . . . **Gertrude Berg** off to the Coast Saturday (18) for guest shots on the **George Gobel** show and the **Tennessee Ernie Ford** stanza, then returns in a few weeks to do a **Perry Como** guester . . . **Joseph A. Oleske,** director of accounting at CBS, named to the post of controller of the CBS News division, with emphasis on budgeting, accounting, cost control, etc. **Sig Mickelson,** CBS News bossman, finally got his title straightened out; he's v.p. of CBS Inc. and general manager of the CBS News Division . . . **Art Hamilton,** station manager of WRCA, named chairman of the radio-tv division of the Boy Scouts annual fundraising campaign . . . **Jimmy Yoham** back from Miami and doing a Signal Corps film Jan. 20 in Astoria . . . **Barbara Joyce** set for "Edge of Night" Jan. 23, following an appearance on the show Monday (13) . . . **Galen Drake** celebrates his 10th anni as majordomo of CBS' Housewives' Protective League . . . **Tyree Glenn,** instrumentalist on **Jack Sterling's** WCBS morning show, makes his fourth return date at the Embers nitery next month . . . CBS Radio producer **Art Rabin** sold his script, "More Than a Man," to NBC-TV's "Matinee Theatre" . . . **Hal Hackett,** featured on "Ma Perkins," tapped to emcee the National Auto Show in Detroit this week and next. He did a similar stint in Chicago last week . . . **Stubby Kaye** guests on the **Gisele MacKenzie** show Friday (18) . . . **Karl Weber** and **Bill Adams** into the "Our Gal Sunday" cast . . . **Robert Alda** set as emcee of CBS Radio's "The Best in Music" (ex-"Woolworth Hour") . . . **Adraia Coe,** production coordinator on "I've Got a Secret," has ankled Goodson-Todman after six years with the company . . . **Fulton Wilkins** upped to account exec at CBS Radio Spot Sales, replacing **Ralph Glazer** . . . **Jimmie Rodgers** set for the **Ed Sullivan** show Jan. 26 . . . CBS pubaffairs director **Irving Gitlin** speaks at New York U. Jan. 24 on "Creative Expression in Television" . . **Xavier Cugat** guests on "Big Record" Jan. 29, but sans spouse **Abbe Lane,** who'll be in Philly with the "Oh, Captain" tryout. Cugat had to pull out of that legiter due to other commitments . . . **Jack Sterling** broadcasting portions of his WCBS morning show from London this week, with the remainder of the show being handled in N.Y. by his cast and deejay **Jim Lowe.**

Raymond L. Fuld, most recently associated with Metro TV, has joined Mutual as an account exec . . . **Arthur Knight,** author of "The Liveliest Art: A Panoramic History of the Motion Pictures," and **Yael Woll,** director of City College's Film Institute, were guests of "META Presents" on WPIX yesterday (Tues.) morning . . . MBS account exec **John C. Rome** has won the fourth sales incentive project of the net . . WPIX news and special events department last night (Tues.) presented an hour-long evaluation of NATO, titled "Special NATO Report," done both live and on film.

IN HOLLYWOOD

It cost **Ralph Edwards** an extra $10,000 when one of his staff on "Truth or Consequences" blew a set of figures. After wrong winner was picked for guessing closest to the Bowl game scores, Edwards ruled that each was entitled to the cash prize . . ABC Radio brought in four new deejays from the midwest, **John Trotter** of Tulsa, **Bob Cole,** El Paso, **Art Nelson,** Dallas, and **Don McKinnon,** Des Moines . . . "Success Story" on KTTV, lived up to its name for seven years and then lost its sponsor . . . **Avis Philbrook,** longtime Coast ad agency exec, setting up her own shop to handle the Schweppes account . . . **Hal**

(Continued on page 50)

Video Vitamins Via Vidpix—Part 2

[A MARKET-BY-MARKET SURVEY]

By MURRAY HOROWITZ

VIDPIX's high voltage potential as a competitive lever, the use of half hour telefilms and features to block and tumble the opposition, is highlighted in another VARIETY market-by-market cinematic survey.

The survey, spelling out what is happening on the vidpix front on the local level, is a continuing VARIETY feature reflecting the nature and habits of the vidpix biz.

The second installment, encompassing cities from Boston to San Francisco, shows that from the smallest to the largest situations, most stations are hep to vidpix. They know the product on the market, the prices being bandied around, how to try to get the best mileage of what is bought, the tricks of slotting, stripping and what have you.

In short, to borrow an apt phrase, "everything is up to date in Kansas City." In a sense, it's a tribute to the film salesmen, those celluloid peddlers who wind up and down the countryside, pitching, but also keeping stations abreast of new developments. For example, the launching of a new feature package by Flamingo Films is heard outside of New York nearly as soon as the word is put out in Gotham; that Kansas City takes a chance with late hour syndicated shows rather than features; that heavy feature users in Washington, D. C., are as concerned as the N. Y. distribs about the Hollywood backlog running dry.

The station that ignores vidpix has its head buried in the sand. That's borne out by developments in Boston, Kansas City, Washington and San Francisco—markets of varying dimensions. Not that there isn't room for good live local programming—on a national level, Jack Paar's NBC-TV "Tonight" show has made solid inroads on late night feature pix as shown in VARIETY's first vidpix installment—but VP (vidpix) has become the bread & butter of local operation. To neglect such nourishment, unless there's some equivalent potent live replacement, is to court red ink. Some outlets, around the country have tried to maintain some balance in the "grind vs. live" operation, booking and retaining live local talent and formats with a draw.

But the majority of stations have joined the vidpix bandwagon, grinding away half-hour syndicated product and cinematics for rating and sponsor results. With most stations in a given market aligned in the vidpix ranks, there's a good deal of infighting going on, each seeking a better competitive position via the use of this or that series, the buy of one or another cinematic package, counterpoint programming, etc.

Hot film battles are being waged in Boston, Washington, and San Francisco. Symptomatic of most hot competitive fights, there's a good deal of ad linage and hoopla. Syndicators say for the first time promotion-publicity of syndicated product on the local level has come into its own.

The year 1958 may signify many new things to television, but in one significant corner of the medium, that of syndication, the outlook for the year is greater competitive use of telefilms and features.

Frisco: KGO's 'Muscles'

By WILLIAM STEIF

San Francisco, Jan. 14.

ABC's owned & operated KGO-TV has suddenly muscled into the Frisco feature film market previously dominated by two stations, NBC-affiliated KRON and Westinghouse's KPIX, a CBS affiliate.

KGO's move started only at year's end ('57), when it launched the first of the 717 Metro films it acquired for "close to $2 million" several months ago. Kickoff film was "30 Seconds Over Tokyo," dropped into a 7-to-9 p. m. time slot on a Saturday (28), a time when up to 70% of the tv sets in the 810,000-set Frisco area are generally tuned in. Significance of this kickoff is that KGO execs confidently expect to come up with a rating of at least 20.0 for the two-hour strip, thus knocking down the big NBC and CBS network shows being aired simultaneously.

"We're being conservative in hoping for a 20.0," said one KGO exec, "we may go up to 30.0."

KGO had never been able to make a dent, heretofore, in this time slot, has always had to be content with ratings ranging between 5.0 and 9.0, while the NBC and CBS shows have clicked with marks as high as 40.0 and 45.0. But this is just a starter for KGO, which frankly has the other two major outlets in Frisco worried—or, at least, watching expectantly and waiting for the slightest sli

KGO plans to air 15 Metro films a week, seven cross-the-board at 1 p. m. and seven cross-the-board at 10:30 p. m. The 15th, of course, is the 7-to-9 Saturday night blockbuster.

Coupled with this playoff is a rate-card designed "especially for the Metro package," as one KGO exec put it—what he means is that the rates have been cut plenty from the cost of double-A time, or any other time, at KRON and KPIX.

Maximum rate for one one-minute commercial in prime Saturday night time is $300, with a percentage deduction for frequency. This compares to the $500 rate prevalent at the CBS and NBC affiliates.

Dave Sacks, KGO's general sales manager, and Yale Roe, national sales manager, are pushing the Metro package hard. They don't say it, but it's obvious that they have to get business somewhere and the most likely somewhere is the KRON and KPIX accounts.

Where KGO, always a bad third in this three-station tv market, got the money to buy the Metro package is not clear. But an educated guess would be that ABC bundled up most of the cash for the seven-year, unlimited deal. The reason is pretty obvious: ABC has managed to hold its own fairly well in network ratings, local shows are not a major factor in the market (and KGO has one of the top-rated personalities, anyway, in Don Sherwood), but KGO has consistently fallen flat on its face in the vital feature film field.

In the last couple of years, particularly, KPIX and KRON have stretched their dominance over KGO with smart film-package purchases.

Up until last fall the two top stations had been neck-and-neck, with KPIX possibly enjoying a slight advantage in the three crucial feature film time slots (weeknights, 10 to midnight, Saturday night, late Sunday afternoon).

One reason KPIX may have enjoyed an edge is that it generally shot its feature film on at 10 p. m., while KRON had to wait until 10:30 p. m. because of network commitments.

(Certain shows, such as "Playhouse 90," seem to knock this theory into a cocked hat, for "90" has clobbered the KRON features, just as "This Is Your Life" takes the measure of the KPIX features. But it takes a blockbuster to do the job and the exceptions only prove the rule that Hollywood features can hold up very strongly against run-of-tv half-hour shows.)

Then, last fall, KRON put on a considerable spurt which reflected in top ARB ratings in October. The ARB November ratings showed KPIX back up to KRON, generally speaking, though the November Pulse continues to give KRON the edge.

The Metro package, which cost KGO about $2,800 a film, according to KGO, and may have run as high as $4,000 a film, according to KGO's competitors, is expected to change this rating picture radically. This does not, however, mean that KGO is out of the woods. That is, the station must make the package pay off in the first three to four years it has it.

While KGO is crowing about the "star power" (Gable, Garbo, etc.) in the package, its competition is circulating a memo pointing out that the package also contains such "gigantic productions" as "Broadway Melody" (1929) with Bessie Love and Charles King, "The Cuban Love Song" (1931) with Lupe Velez and Lawrence Tibbett, "The Floradora Girl" (1930) with Marion Davies, "The Great Meadow" (1931) with Johnny Mack Brown and Eleanor Boardman, "Huddle" (1932) with Ramon Novarro, "It's a Great Life" (1929) with the Duncan Sisters, "The Woman Racket" (1930) with Blanche Sweet "and many other equally impressive titles."

The competition claims KGO has only 75 to 150 films in the whole Metro package which are exploitable in terms of 1958 tv, that viewers will soon grow weary of reruns on these films and that the older, weaker films will become a terrible financial drag.

The competition says, further, that in the Frisco market around $3,000 per film is too high a price, generally speaking, though there are exceptions, such as the post-1948 United Artists packages.

"You just can't make 'em pay out at that price," says one competitor, "and especially when you're dragged down with 60 to 80% very dated films—I don't care how many Academy Awards they got in their day."

To meet the KGO challenge, KRON has bought three packages of films, a total of 200 to add to its backlog of 600.

Norm Louvau, the station's sales manager, says: "We're buying as many post-'48 as we can."

One of these packages contains 114 pictures from Screen Gems, including "Brute Force," "All My Sons," "Lost Horizon," "Pittsburgh," "It Happened One Night" and "Holiday." The second, Louvau doesn't yet want to discuss, but it may contain UA releases.

The third is a real sleeper. It contains 40 pictures put together by Herman Rush's Flamingo Films, includes such relatively new productions as "Long John Silver" (Robert Newton), "I Am a Camera" (Julie Harris, Shelley Winters and scrubbed clean for tv), "Sudden Fear" (Joan Crawford) and a number of other pictures which are so recent that they'll give the Frisco first-run theatres, and especially the art houses, a terrific jolt.

KPIX hasn't been idle, either. It's just bought NTA's so-called "Champagne Package," with 74 20th-Fox, RKO, David Selznick and Stanley Kramer films, including "High Noon." It's picked up another NTA package of 50, including "Guadalcanal Diary," "Suez," "Forever Amber," "Sitting Pretty" and "The Late George Apley." The latter are all reruns in this area. KPIX also has a backlog running into hundreds of films.

George Goldman, KPIX's promotion boss, admits KGO may make inroads "the first time around" with the top Metro pictures, but wonders how "Saratoga" (1937), for instance, "will hold up the second time around."

A further unknown quantity is what will happen when KTVU (Channel 2, Oakland) comes on the air in March. This station, run by William Pabst and Word Ingrim, a pair of Don Lee Radio Network graduates, will be independent and reportedly has purchased some Warner Bros. packages previously rejected by both KRON and KPIX. Naturally, execs of all three network outlets pooh-pooh KTVU's possible effect on the market, say it is basically a capital-gains deal and that it will have as much difficulty making an impression in Frisco as KOVR, Stockton, did several years ago.

(KOVR tried to invade Frisco but didn't get very far because: 1: Its signal was highly variable and tended to be weak; 2: It couldn't meet the competition in bidding for film packages. KOVR eventually retreated, switched its transmitter to beam into the Sacramento Valley, acquired an ABC affiliation and was sold for $3,200,000 last fall to the Gannett Newspapers chain.)

But there is at least one basic difference between KTVU and KOVR. KTVU's transmitter sits cheek-by-jowl to KRON's, just south of Frisco, and the station should be able to pick up a certain amount of residual ratings, in the 6.0 to 10.0 class, simply by booming in with a decent picture.

Whether this will have any effect on Frisco's Big Three remains to be seen, but there's some gossip around Frisco—and remember, this is clearly labeled as gossip—that if and when KTVU goes on the block, CBS might be very interested. The next logical step would be a shift of the NBC affiliation from KRON, Channel 4, to the only non-NBC station under the Westinghouse banner, KPIX, Channel 5. This could be one good reason why KRON is stockpiling feature films heavily, and why KRON is particularly interested in post-1948 product.

But that's just speculation. Meantime, KGO is going for broke with Metro and KPIX and KRON are rising to the challenge, as was obvious only a week ago Sunday (4), when KPIX broke out with "High Noon" and KRON responded with "Red River."

Boston: Three-way Fight

By GUY LIVINGSTON

Boston, Jan. 14.

The most competitive vidpix situation in Boston's short tv history is underway at the very beginning of 1958 with three stations, WNAC-TV, WBZ-TV and new Channel 5, WHDH-TV, engaged in a hot battle of films.

WNAC-TV, with big fanfare and heavy exploitation, charted the progress of a vanload of 72 Metro films from Culver City to the Hub. On arrival here, a "Leo, the Lion" stunt was used to herald. Unreeling of the big film package, now being checked and cataloged, is current this second week in January.

WBZ-TV is ballying its Warner Bros. backlog, which includes all the old Bette Davis films. WHDH-TV scored a first at Christmas with purchase of pre-theatre rights to "Melbourne Rendezvous" (T-L), 1957 Olympic film.

The three tv stations advertise their films with regular type picture ads which run on the tv pages of Boston newspapers.

Late evening picture shows are the order of the day on all three channels. WBZ-TV runs two features nightly. WHDH-TV splits its feature nightly presentation at 11 p. m., cutting in the news. WBZ-TV has transferred a number of disk jockeys into tv from its WBZ radio station, having them intro films and comment on them. Such a program is station's "Boston Movietime."

With this big array of film entertainment beamed out to the picture customers, local area exhibs are plenty worried. Biz has been off in the nabe houses, and exhibs claim the further release of films to tv will make for another nosedive. A plan to get exhibs to band together to lease film backlogs from the producing companies to keep them off tv, is underway.

The plan, said to have originated with Sam Pinanski, prexy of American Theatres Corp. here, was aimed at keeping 700 or more Paramount backlog features off tv.

Purchase of films for tv has been going on at a rapid rate for the past year by the tv stations here. WNAC-TV, Channel 7, added a batch of 58 feature films during December, bought from the David O. Selznick, Stanley Kramer and 20th-Fox outfits.

Hollywood oldies are boffo in the Hub area with viewers scanning the ads and tv program lists avidly to see which film they'll tune in on.

The vidpix competition has the three stations engaged a hot battle of advertising and exploitation. Each night at 11:15 the battle of the films goes on. It's "Hollywood's Best" on WBZ-TV, "Fabulaus 52" on WHDH-TV, and simply "Movie" on WNAC-TV.

So strong is the hold of the Hollywood oldies that WBZ-TV sought to ink a deal with Bette Davis, who resides in nearby Maine, to front her WB films. Hosting chore on station's "Boston Movietime" is by former disk jock Alan Dary, who fronts the oldies with an interesting line of chatter.

WHDH-TV after its "Fabulous 52" film presentation slots Jack Paar's "Tonight" show against the two opposition film oldies. "Tonight" was axed by WBZ-TV in favor of films before WHDH-TV came on the air.

Kansas City: Syndication

By JOHN QUINN

Kansas City, Jan. 14.

Playing syndicated films in the late evening hours is proving a satisfactory policy at KMBC-TV. A check on ratings shows that running three half-hour syndicates nightly Monday through Thursday beginning at 10:30 each week holds a reasonable share of the audience and permits the station to make some money, according to Don Davis, president.

One of the first to try out film packages in the late evenings, KMBC-TV began the policy several months ago in an effort to beat the high cost of feature films. Station is using such series as "Racket Squad," "Sherlock Holmes," "Confidential File," "Passport to Danger," "Lone Wolf," "City Detective" and others from the Ziv, MCA, Guild and Official catalogs.

In some cases the films are reruns off one-time network shows; still, they show satisfactory ratings and can be had at a price at which the station can come out on card rates, as against about $1,000 needed to play a Hollywood feature at those hours.

With three channels here, competition for feature films is especially keen and called for some new device in programming. The syndicates apparently are "it," Davis said.

Washington: 4 Patterns

By FLORENCE S. LOWE

Washington, Jan. 14.

There are four tv stations in the nation's capital. There are also four distinct, and decidedly different, patterns of vidpix programming and policy.

One thing, however, is true of all four stations. The use of film in local programming is on the upbeat. So, too, are the profits and ratings that film yields. And the competition, though more polite and less openly cutthroat than in some other markets, is equally intense and basically as bitter.

The score on syndicated vs. feature vidpix is not yet in. But the film vs. live race has the former winning hands down, despite spurts of creative efforts which periodically brighten—or dim—are screens. It's an every-station-for-itself situation, with b. o. and biz booming on all film fronts.

Washington's vidpix setup ranges all the way from indie WTTG-Dumont, which, sans web affiliation, is necessarily 87% film, to WRC, which, as an NBC owned & operated station, must tailor its local programming to network needs. In between comes WTOP-CBS, the Washington Post-Times & Herald's standout money-maker, with

(Continued on page 38)

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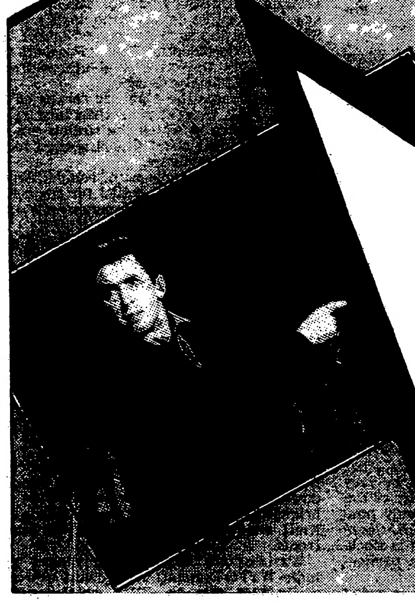

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from PLAYHOUSE 90

AIN'T NO TIME FOR GLORY
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THE COUNTRY HUSBAND
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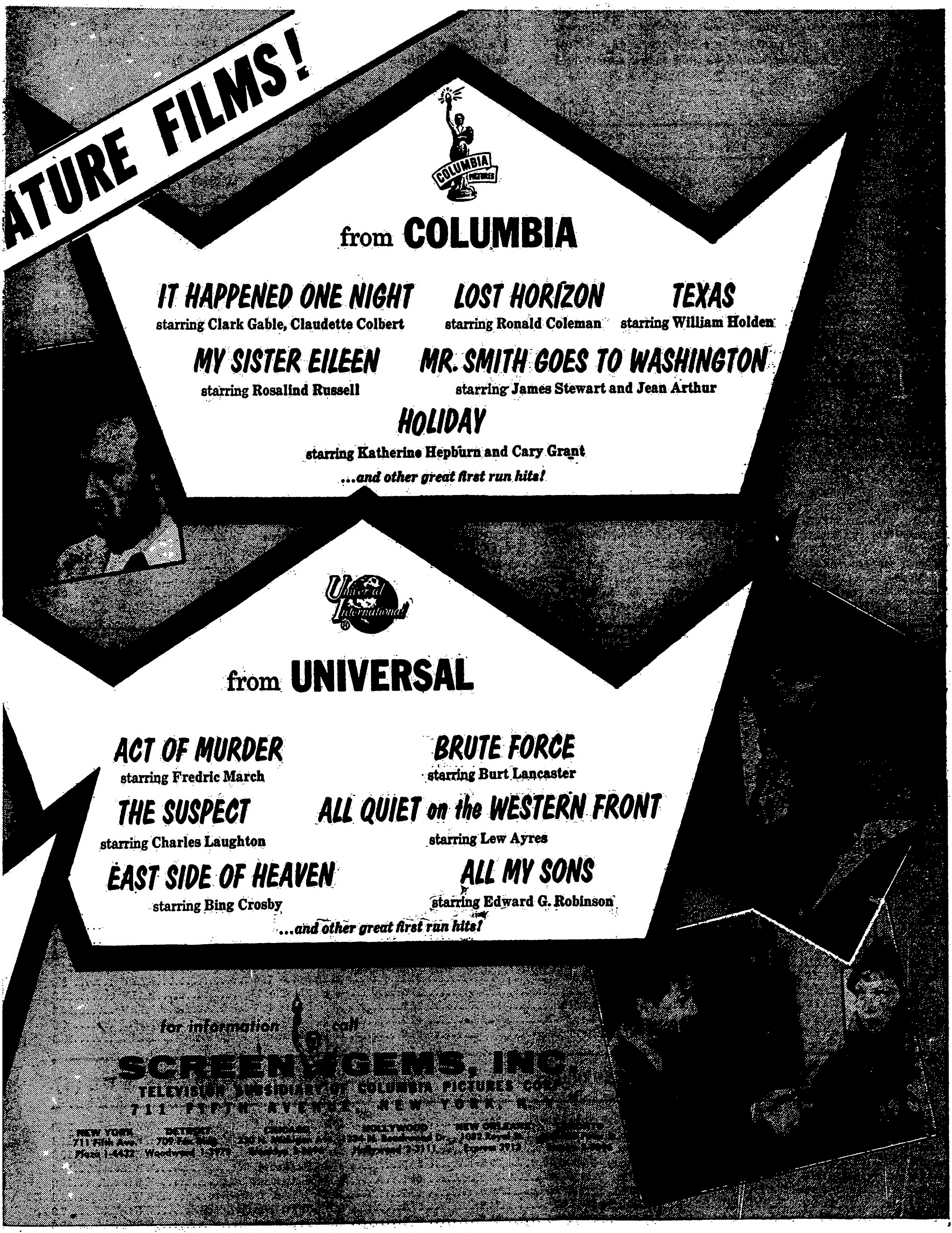

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MY SISTER EILEEN
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MR. SMITH GOES TO WASHINGTON
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...and other great first run hits!

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EAST SIDE OF HEAVEN
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[illegible]

HOLLYWOOD
1334 N. Beachwood Dr.
Hollywood 9-3711

NEW ORLEANS
1032 Royal St.
Express 3912

[illegible]

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

DAYTON

Approx. Set Count—640,000

Stations—WLWD (2), WHIO (7), WCPO (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	30.7	58.3	52.7	Your Hit Parade	WLWD	16.0
2. Men of Annapolis (Adv)	WHIO	Ziv	Fri. 10:30-11:00	28.4	57.3	49.6	Cavalcade of Sports	WLWD	12.7
3. Silent Service (Adv)	WHIO	NBC	Sat. 7:00-7:30	28.0	53.9	51.9	Midwestern Hayride	WLWD	17.3
4. Frontier Doctor (W)	WLWD	H-TV	Wed. 7:00-7:30	25.5	48.7	52.4	Ozzie & Harriet	WHIO	24.2
5. State Trooper (Adv)	WHIO	MCA	Tues. 7:00-7:30	24.2	48.0	50.4	26 Men	WLWD	20.7
6. Highway Patrol (Adv)	WHIO	Ziv	Tues. 9:00-9:30	23.7	38.0	62.3	Meet McGraw	WLWD	33.2
7. Little Rascals (Ch)	WHIO	Interstate	Mon. 6:00-6:30	21.2	62.0	34.2	Sky King	WLWD	10.4
8. The Tracer (Adv)	WHIO	MPA	Thurs. 7:00-7:30	20.7	49.9	41.5	Captain David Grief	WLWD	16.2
8. 26 Men (W)	WLWD	ABC	Tues. 7:00-7:30	20.7	41.1	50.4	State Trooper	WHIO	24.2
9. Secret Journal (Dr)	WHIO	MCA	Fri. 7:00-7:30	20.2	54.3	37.2	Outdoor Guide	WLWD	11.7
10. Last of the Mohicans (W)	WHIO	TPA	Thurs. 6:00-6:30	18.2	71.1	25.6	Lights, Camera, Action	WLWD	4.2

RALEIGH-DURHAM

Approx. Set Count—285,000

Stations—WRAL (5), WTVD (11), WNAO (28), WFMY (2)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Sheriff of Cochise (W)	WRAL	NTA	Mon. 7:00-7:30	23.7	48.9	48.5	Ozzie & Harriet	WFMY	11.3
2. Boots and Saddles (W)	WTVD	NBC	Tues. 8:30-9:00	23.1	37.7	61.3	George Gobel	WRAL	29.5
3. Silent Service (Adv)	WRAL	NBC	Thurs. 7:00-7:30	20.2	49.1	41.1	MGM 6 O'Clock Theatre; Esso Reporter	WTVD	13.3
4. Golden Playhouse (Dr)	WTVD	Official	Tues. 9:30-10:00	16.8	31.3	53.6	Bob Cummings	WRAL	23.1
5. Gray Ghost (Adv)	WTVD	CBS	Fri. 7:30-8:00	15.2	40.8	37.3	Saber of London	WRAL	15.8
6. Bugs Bunny Theatre (Ch)	WRAL	AAP	Tues. 7:30-8:00	13.4	20.0	67.0	Cheyenne	WTVD	32.0
6. Public Defender (Dr)	WTVD	Interstate	Thurs. 7:30-8:00	13.4	26.8	50.0	Tic Tac Dough	WRAL	21.7
7. Celebrity Playhouse (Dr)	WRAL	Screen Gems	Wed. 7:00-7:30	12.8	29.0	44.1	Wyatt Earp	WFMY	16.2
8. Charlie Chan (Myst)	WTVD	TPA	Sun. 7:00-7:30	12.3	26.6	46.2	Amateur Hour	WRAL	18.4
9. O. Henry Playhouse (Dr)	WRAL	Gross-Krasne	Fri. 7:00-7:30	11.7	35.5	33.0	Zorro	WFMY	8.9
10. Studio 57 (Dr)	WFMY	MCA	Sun. 7:00-7:30	11.5	24.9	46.2	Amateur Hour	WRAL	18.4

HARRISBURG

Approx. Set Count—200,000

Stations—WTPA (27), WHP (55), WGAL (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. State Trooper (Adv)	WGAL	MCA	Thurs. 7:00-7:30	34.9	70.4	49.6	CBS News-D. Edwards	WHP	9.2
2. Highway Patrol (Adv)	WGAL	Ziv	Thurs. 9:00-9:30	28.8	39.4	73.1	Pat Boone	WTPA	22.5
3. Dr. Christian (Dr)	WTPA	Ziv	Wed. 9:00-9:30	24.9	37.6	66.3	Kraft Theatre	WGAL	24.6
4. Gray Ghost (Adv)	WGAL	CBS	Fri. 7:00-7:30	22.1	60.2	36.7	7 O'Clock News; Sports	WHP	9.6
5. Silent Service (Adv)	WGAL	NBC	Fri. 7:30-8:00	21.4	44.1	48.5	Rin Tin Tin	WTPA	19.4
6. Racket Squad (Myst)	WGAL	ABC	Tues. & Sat. 7:00-7:30	20.2	50.9	39.7	Western Marshal	WHP	12.9
7. Ellery Queen (Myst)	WHP	TPA	Sat. 10:30-11:00	18.1	34.3	52.8	Your Hit Parade	WGAL	25.5
8. Whirlybirds (Adv)	WTPA	CBS	Tues. 10:30-11:00	17.5	34.6	50.6	Circle Theatre	WGAL	22.9
9. The Tracer (Adv)	WHP	MPA	Mon. 8:30-9:00	16.2	24.9	65.1	Godfrey's Talent Scouts	WGAL	30.1
10. Range Rider (W)	WGAL	CBS	Sun. 11:30 a.m.-12:00	14.4	100.0	14.4	No Competing Programs.		

LITTLE ROCK

Approx. Set Count—153,000

Stations—KARK (4), KTHV (11), KATV (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Studio 57 (Dr)	KTHV	MCA	Tues. 9:30-10:00	25.4	43.8	58.0	Silent Service	KARK	19.7
2. 26 Men (W)	KATV	ABC	Tues. 8:00-8:30	24.0	39.3	61.1	Meet McGraw	KARK	19.0
3. Gray Ghost (Adv)	KATV	CBS	Thurs. 9:30-10:00	23.2	42.5	54.6	Playhouse 90	KTHV	19.8
4. Brave Eagle (W)	KATV	CBS	Mon. 6:30-7:00	20.8	39.0	53.3	Robin Hood	KTHV	19.8
5. Silent Service (Adv)	KARK	NBC	Tues. 9:30-10:00	19.7	34.0	58.0	Studio 57	TTHV	25.4
6. Frontier Doctor (W)	KTHV	H-TV	Sat. 6:00-6:30	18.5	51.1	36.2	Badge 714	KATV	9.3
7. Whirlybirds (Adv)	KARK	CBS	Fri. 6:30-7:00	17.7	37.5	47.2	Rin Tin Tin	KATV	15.3
8. Science Fiction Theatre (Adv.)	KATV	Ziv	Fri. 9:30-10:00	16.8	28.7	58.6	Person to Person	KTHV	26.3
9. Popeye Party (Ch)	KATV	AAP	M-F 4:00-4:30	15.0	49.7	30.2	Academy Theatre	KTHV	9.8
10. Captain David Grief (Adv)	KARK	Guild	Wed. 9:30-10:00	14.3	24.6	58.1	Wednesday Night Fights	KATV	23.8

NEW ORLEANS

Approx. Set Count—139,000

Stations—WDSU (6), WJMR (20), WWL (4)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WDSU	Ziv	Fri. 10:00-10:30	36.0	74.5	48.3	Burns & Allen	WWL	12.0
2. Golden Playhouse (Dr)	WDSU	Official	Sat. 10:00-10:30	27.8	66.2	42.0	Assignment Foreign Legion	WWL	11.4
3. The Tracer (Adv)	WDSU	MPA	Sun. 10:00-10:30	26.2	67.2	39.0	Parade of Stars	WWL	10.3
4. Men of Annapolis (Adv)	WDSU	Ziv	Thurs. 9:30-10:00	25.9	54.1	47.9	Playhouse 90	WWL	13.8
5. Whirlybirds (Adv)	WDSU	CBS	Mon. 10:00-10:30	24.6	64.4	38.2	Waterfront	WWL	11.9
6. Dr. Christian (Dr)	WDSU	Ziv	Wed. 10:00-10:30	24.5	62.7	39.1	Official Detective	WWL	13.0
7. 26 Men (W)	WDSU	ABC	Fri. 10:30-11:00	24.0	77.2	31.1	News; Weather; Sports	WWL	7.9
8. State Trooper (Adv)	WDSU	MCA	Tues. 10:00-10:30	23.2	62.2	37.3	Trackdown	WWL	12.6
9. Little Rascals (Ch)	WDSU	Interstate	M-F 5:00-5:30	23.0	64.8	35.5	Four Most Feature	WWL	8.8
10. Western Marshal (W)	WDSU	NBC	Sat. 10:30-11:00	22.0	65.3	33.7	Theatre 4	WWL	10.1

PEER GYNT

Stratford (Ontario) Festival
With Bruno Gerussi, Ann Casson, Douglas Rain, Ann Morrish, Powis Thomas, Diana Maddox, George McCowan, Amelia Hall, others
Exec Producer: Herbert Allen
Director: Michael Langham
Writer: Henrik Ibsen (adapted by Lister Sinclair)
90 Mins., Sun., 9 p.m.
INTERNATIONAL NICKEL OF CANADA
CBS-TV, from Toronto
(Cockfield, Brown)

Triple television history was made in Canada by the live broadcasting, from Toronto, of Ibsen's "Peer Gynt." It was the first time that the Stratford (Ontario) Festival players had ever appeared on tv as an entity company; the first time that International Nickel Co. of Canada has ever sponsored a tv show; and the first time that the Canadian Broadcasting Corp. has ever accepted a package deal originating from an advertising agency.

Responsible for this CBC breakdown is Alan Savage, vicepresident and director of radio tv operations for the important Cockfield, Brown agency, who told the CBC that he had a client for the first tv'ing of the Stratford Festival; that he had the latter's agreement but that the Stratford group had chosen Ibsen's "Peer Gynt;" and that the sponsor (INCO) was prepared to offer CBC a package deal and pay all the production costs, including cast salaries and rehearsals, plus trans-Canada CBC technical costs, this in exchange for the CBC tv facilities for the 90-minute program, with the sponsor paying the whole production shot. This came to approximately $75,000.

Program starred Bruno Gerussi in the title role, with 18 in the company, some for double and triple roles, with 45 speaking parts. This was also the first tv directing effort of Michael Langham, successor to Tyrone Guthrie at the Festival; with Douglas Campbell also getting his first chance at directing a video show. Of the more than four hours of which the players had hitherto done on their stage, the tv version was reduced to an hour and a half, sans commercials, by Lister Sinclair. One technical difficulty, versus stage production with its intermissions, was the age process which sees a bombastic youth of 17 changing to a disillusioned old man. Gerussi and his makeup crew were not successful in this detail.

The staging was abstract and symbolic but this did not detract from the poetic "Around-the-World" search for himself by Peer Gynt and the virile performance of Gerussi who, as the protagonist, was on-camera for most of the time. That cutting-down of character projection could have been confusing to those who know the Ibsen play in its entirety but, on the whole, it was dovetailed into a one-man life even though handicapped by that 90-minute limit. Gerussi, however, clearly evolved from a young braggart and liar to his ultimate concept of material success, his corrupting to wealth and his eventual return, when broke, to the love and understanding of the girl he had formerly given up.

All the principals were excellent, particularly Diana Maddox as Solveig, the discarded wife; Ann Casson as Aase, Peer Gynt's mother; Douglas Rain as the heavenly summonser. *McStay.*

TERRY TELL TIME

With Carol Reed
Producers: Lyn Duddy, Jerry Bresler
Director: Mike Case
Writers: Rosalind Seldes, Jean Meegan
15 Mins., Sat., 9:15 a.m.
TELL TIME WATCH
WCBS-TV, (film)
(Goldenthal)

The kiddies should get some fun out of this weekly 15-minute filmed puppet show. It has some faults in production and performances, but on the whole it's an engaging early morning Saturday interlude.

Carol Reed, WCBS-TV's weather girl, is the sole live performer, involving the Bunin puppets in song and chatter. In the opener (11), she did okay, but the episode with her failed to click as something warm and spontaneous. She appeared too studied in her role.

The strictly puppet routine was quite good in terms of imagination, characterizations and songs. The foreground and backdrop for the number, though, did not come over too well on film. The puppet episode involved an attempted satellite launching with the aid of exploding popcorn. Producers Lyn Duddy and Jerry Bresler also did the songs, a few of which were fetching. Tell Time Watches rode heavily on the commercials. *Horo.*

BING CROSBY AND HIS FRIENDS

With John Daly, Tommy Harmon, Kathryn Grant, Bob Hope, Red Skelton, Bob Crosby, Fred MacMurray, Roy Storey, others; Buddy Cole orch
Producer: Cecil Barker
Directors: Seymour Berns, Bob Quinlan
Writer: Joe Quinlan
90 Mins., Sun. (12), 5:30 p.m.
EASY LAUNDRY APPLIANCES
CBS-TV, from Pebble Beach, Cal.
(Earl Ludgin)

Bing Crosby, who's been running his annual Pebble Beach (Cal.) golf tournament for 17 years now, got the finish of the four-day affair on television for the first time on Sunday (12), complete with sponsor. Easy Laundry Appliances, a division of Murray Corp. of America, footed the bill in its first network television buy.

Apparently feeling that straight golf, even with celebrities, is too specialized a field for the mass audience, Crosby decided to jazz things up, shooting film clips of celebs in comedy routines, doing a filmed fashion show and providing some other extraneous inserts. But the technique didn't work, for the finished product was something of a hodge-podge, with the live pickups of the golf itself suffering and the added material never substantial enough to strengthen the program. In setting out to give the audience apples and pears, Crosby and CBS came up with a lemon.

Actually, there were only two filmed inserts with any substance, and they were too short. These were the Red Skelton comedy bit and the Bob Hope-Crosby duolog. Mrs. Crosby's (Kathryn Grant) fashion show, on film, was short and, unimpressive, and the other film clips seemed more of commercial lead-ins than anything else. Meanwhile, CBS was only able to get two cameras down on the course itself, on the 17th and 18th holes, and the pickups suffered by virtue of these limitations. Nonetheless, CBS got some good shots, particularly the one where Lloyd Mangrum sent a long putt to the rim of the 18th cup, then unsuccessfully waited a full two minutes for a stiff sea breeze to blow it in before finally tapping it in himself for an extra stroke. Commentary by Tom Harmon and Roy Storey was excellent.

John Daly, who was tabbed emcee (to Crosby's "host"), didn't have much to do and appeared uncomfortable throughout.

Commercials, also filmed on the course and featuring Bob Crosby, were abominably done. But from the sponsor's point of view, the show with all its faults was probably a good tv buy. Seeking to make a first-time-on-tv impact, Easy had the right vehicle, and punching away at one particular item along with a contest designed to get viewers into showrooms, the sponsor probably got its point home strongly. *Chan.*

RICHARD DIAMOND, PRIVATE DETECTIVE

With David Janssen, Luis Van Rooten, Ellen Corby, Douglas Dick, Stephen Chase, Robert Dix
Producer: Mark Sandrich Jr.
Director: Leigh Jason
Writer: David T. Chantler
30 Mins., Thurs., 8 p.m.
P. LORILLARD
CBS-TV (film)
(Lennen & Newell)

Four Star's "Richard Diamond, Private Detective" series, originally a summer replacement but now teeing off a new cycle as a regular, will have to attain a higher standard than that reached in its opener to make a showing against such sturdy opposition as "Zorro" (ABC) and Groucho Marx (NBC). This private Richard series established itself as a good one during its run last year, and that's the reason for its new lease on life; but the first episode was too talky and lacking action.

David Janssen, i the title role, is called to investigate a "space society" by the nephew of a wealthy man who's a member. Nephew thinks the group is just out to "take" his uncle, and the fact uncle has willed the society $100,000 seems to give him adequate grounds for suspicion. Eventually uncle is murdered, although at first the suspicion may hit the viewer he's been talked to death. With not too much effort, Janssen pins the murder on the greedy nephew, irked at his uncle leaving that coin to the group, and hoping to pin the murder rap on the society — giving him grounds to break the will.

Janssen plays his role satisfactorily, although a bit too deadpan. There is good support from Luis Van Rooten, Douglas Dick and Ellen Corby. Direction of Leigh Jason is, like the David T. Chantler teleplay, on the slow side. Kent and Newport ciggies foot the bill. *Daku.*

WHERE WE STAND

(The Twentieth Century)
With Walter Cronkite, Howard K. Smith, Alexander Kendrick, Daniel Schorr, George Herman
Producers: Leslie Midgley, Don Hewitt
Director: Hewitt
Writer: John Sharnik
Editor: Kendrick
90 Mins., Sun. (5), 5:30 p.m.
PRUDENTIAL
CBS-TV, from New York
(Reach, McClinton)

"Where We Stand" was a precedental program in several respects. First off, it provided a springboard for the long-awaited CBS policy of editorializing on the air, and while the editorial wasn't identified as such, it took the form of CBS' own suggestions on how America can cope with the challenge of the missile age.

Secondly, it was the first 90-minute original news special, and as such took a new approach to its task, by distilling a major situation to its essence in the form of original research and original footage rather than the customary rehash of newsreel shots (the technique itself isn't new, particularly at CBS, where Ed Murrow and Fred Friendly pioneered it with "See It Now," but strangely enough, it's the first time it's been used full-scale by a network news department). Finally, it was the first such news program to be fully sponsored, with Prudential Insurance picking up the tab and making it an insert in its "Twentieth Century" series.

But "firsts" apart, "Where We Stand" was a major contribution to television journalism, and perhaps a forerunner of a more forthright type of presentation. In its summation of the East vs. West positions, militarily, educationally, economically, it pulled no punches, softened no blows. In its treatment of its subject, it got right to the point, with reporter-editor Alexander Kendrick pinning down the nation's top military missile leaders on just how far behind the Soviet we are in all departments. At another point, Kendrick hammered away mercilessly at some California high school students on their "co-ed cooking" courses in the missile age, demonstrating as no other illustration in remembrance the softness of American education. And again, in a small New Jersey community, he exposed the absolute ineffectiveness and unconcern about civil defense.

In approach, technique and results, "Where We Stand" was a masterly evaluation of the situation, and no less remarkable was the fact that its conclusions were much the same as revealed the same day by the Rockefeller Fund report and those elements of the Gaither report which have been leaked. The timing, incidentally, was both fortuitous and disadvantageous for the program. CBS had the satisfaction of announcing the parallel findings of the Rockefeller report on the program, but the report itself took away the frontpage newspaper space that the program otherwise would have garnered.

CBS News' creation of a pair of special program units within its structure has paid off handsomely, in the news specials already produced by the units and culminating in the topflight job of Leslie Midgley's unit in "Where We Stand." The Midgley team, handsomely helped out by other CBS News personnel in the form of researchers, cameramen, etc., plus the capable corps of commentators on the show, not only chalked up a key triumph with "Where We Stand" but undoubtedly broke ground for more ventures of the same type. *Chan.*

$1,330,000 BUDGET FOR NE BRITISH TV

London, Jan. 14.

The new commercial tv outlet for the North East is expected to start operating by November. Claude C. Darling, vice chairman of the company announcing this, said the company was prepared, initially, to put up around $1,330,000 to make the outlet operational. He estimated that the station would serve 2,500,000 viewers.

The company's board of 12 is under the chairmanship of Sir Richard Pease and is being split in to two committees. The executive committee will include impresario George Black. The program committee, which will deal with the selection of material for the outlet will be headed by Peter Cadbury, chairman of ticket agency Keith, Prowse.

More Television Reviews On Page 47

END OF THE RAINBOW

With Art Baker
Executive Producer: Ralph Edwards
Producer: Edwin Bailey
Director: Tom Belcher
Writers: Rick Sanville (premiere), Art Jacobson, Henry Hoople
30 Mins., Sat., 10 p.m.
PHARMACEUTICALS INC.
NBC-TV, from St. Louis
(Parkson)

"End of the Rainbow" is trash. It is an engineered, gimmicked, bloodthirsty and even monstrous exhibition of individual charity paraded before the television public primarily to sell the Pharmaceutical company's drug products. It is a discredit to the network which beams it, the stations carrying it, and even to packager Ralph Edwards. Thought in this is a cold, calculated soapopera predicated on that old wheeze "human interest," but which is about as close to a kind of inhumanity as television has come thus far in its 10-year travels.

Here is the format in the program's own words: *"Each week, 'End of the Rainbow' will originate in a different city the United States to present an unsuspecting subject with 'the surprise of his life.'* In essence, the program takes up where 'This Is Your Life' leaves off, the surprise element in each program having been tailor-made for the individual around whom the program is built."

The premiere originated in St. Louis, pitched around a family of a suburban Illinois town, with an elderly couple and their children and grandchildren as the principals; but more especially the elderly couple, who are given this opportunity "to realize a lifetime ambition" (a suburban home, etc.) after having struggled all their lives in behalf of others.

Although background information seems basic to the format, there was very little said as to what these hardships may have been over a lifetime save for the fact that the couple were supporting all the progeny in a poverty-stricken brick house in a broken-down neighborhood. They seemed nice, gentle people, poor but honest—of the type seen all over America.

paraded endlessly and monoton- paraded endlessly and monatonously before the couple and their family was a carload of contributions, all with characteristic plugs for the donors or manufacturers—including a new home, deed to the lot, all furnishings, a car, money in the bank, and even a gymnasium for the kids. The whole seemed as spontaneous as the Milky Way; at least, that's the way it looked.

But the surprise element, if any, is relatively unimportant. Better that there be no surprise and that such a type of program pay more attention to the potentials of the story and thus square the element of Croesus-like largesse, if that is possible. Perhaps this phase will be more adequately covered on subsequent shows.

Even so, "End of the Rainbow" is still low-grade, cheap and callous. It replaces "What's It For"—which brings up the same question. *Trau.*

THE CATHOLIC HOUR

(Rome Eternal)
With Norman Rose, narrator, others
Producer: Doris Ann
Directors: Martin Hoade, Richard Walsh
Writer: Paul Horgan
30 Mins., Sun., 1:30 p.m.
NBC-TV (film)

NBC, in cooperation with the National Council of Catholic Men, has filmed a four-part documentary on Rome, the seat of Papal power. The second chapter of this four-part filmed series, titled "Rome Eternal," was telecast last Sunday (12) and the remaining two half-hour chapters will be given on successive Sundays.

In scope, the project is an ambitious one, an attempt to get 2,000 years of Christian history told in four half-hour films. The story was to be related through the churches, shrines and art of Rome. Judging from the second chapter, titled "The City of Peter," the NBC crew was only partially successful.

For what was unreeled was a crowded documentary, much too talky, and attempting to cover too much ground. Some of the shots were arresting and unusual, but their vitality was dissipated by the hurried pace of the narration. The spirituality and the strange, dedicated lives of some of the monks came through. The variety of art and lush magnificence displayed in many of the churches depicted was a sight to behold. The viewpoint was frankly Catholic. With greater artistry in production, the series could have had much wider appeal.

The fourth chapter (26) will be capped by an audience with Pope Pius XII. *Horo.*

SHIRLEY TEMPLE'S STORYBOOK

("Beauty and The Beast")
With Claire Bloom, Charlton Heston, E. G. Marshall, June Lockhart, Barbara Baxley; Shirley Temple, narrator
Producer: Alvin Cooperman
Director: Kirk Browning
Writer: Joseph Schrank
60 Mins.; Sun. (12), 8 p.m.
BRECK, NATL. DAIRY, HILLS BROS.
NBC-TV from Hollywood (color)
(N. W. Ayer)

"Shirley Temple's Storybook," aimed ostensibly at the kiddies, demonstrated on its kickoff Sunday (12) that it can be sock adult entertainment as well. The dramatization of "Beauty and The Beast," which preemed this Henry Jaffe Enterprises' series of fairy tales, was carried off in high style, totally absorbing the viewer in a virtually flawless production that was superlatively written and performed. Its appeal must have cut across all age lines.

The excellence of the show flowed primarily from the sound dramatic conception. Joseph Schrank's adaptation made no attempt to tamper with the classic story by modernizing or musicalizing it, or gimmicking it up in any other way. Instead, Schrank supplied a script that was wholly sensitive to the requirements of the story. Since this was a fairy tale, the script approached the fantasy with a literal belief in the story's magic, much as a very young child might be expected to do. A poetical, slightly archaic cadence to the lines helped maintain the appropriate story-book quality.

The cast of five was also letter perfect. Claire Bloom, as Beauty, charmed with her air of innocence and purity. Charlton Heston, as the Beast, also played his role to the hilt, an excellently contrived mask suggested both terror and sympathy. E. G. Marshall, as Beauty's father, and June Lockhart and Barbara Baxley, as her two sisters, contributed strong support. Settings, costuming and camerawork were also first-rate. Shirley Temple lent her still child-like voice to the between-the-acts narration.

The dramatization succeeded in holding its spell even through a flock of commercials. During one commercial spot, there were successive brief plugs for an ice cream product, another NBC-TV show, a cigaret and a toothpaste.

A pleasing song, "Dreams Are Made For Children," by Mack David and Jerry Livingston, was used unobtrusively as the theme. *Herm.*

CONGRESSIONAL CLOSEUP

With Stuart Novins, moderator; Reps. Emanuel Celler, Albert P. Morano, guests
Producer: Michael Marlow
Director: Robert Goodman
30 Mins., Sat., 4:30 p.m.
Sustaining
WCBS-TV, N.Y.

With the start of the second session of the 85th Congress, WCBS-TV has resumed its informative "Congressional Closeup" which affords voters in the N.Y.-Conn.-N.J. area within viewing distance of WCBS-TV a chance to check up on the political attitudes of their congressmen and senators. It was an absorbing, half-hour public service series during the first session and if Saturday's (11) broadcast was any criterion, this presentation of the Public Affairs Dept. of WCBS-TV and WCBS Radio will continue to be well worth any viewer's time.

Topic for discussion was President Eisenhower's State of the Union address, and on hand to kick this around were Reps. Emanuel Celler (D.-N.Y.) and Albert P. Morano (R.-Conn.). Rep. Celler felt that the speech was "just adequate and lacked the spark of leadership . . . that's responsible for the nation's sorry state of affairs." Naturally, Morano differed on these points. Also explored were such controversial areas as inter-service rivalries, reciprocal trade agreements and a local problem whether the non-resident should pay an income tax to New York State.

Deftly moderating the session was CBS newsman Stuart Novins. He tactfully cooled off some heated arguments between his guests and tossed in pertinent queries of his own. Perhaps the most amusing comment was a Celler statement that President Eisenhower "won't fight in the political arena," and charged the Chief executive with failing to wield great power through patronage. To this Morano retorted he'd be pilloried" if the Democrats found out about it.

Program is rebroadcast on WCBS Radio at 9:30 p.m. the same evening. *Gilb.*

In Balto 'You Can Be Sure If It's Westinghouse', WJZ-TV's Low-to-Hi

Baltimore, Jan. 14.

WJZ-TV, ABC outlet here, which as WAAM-TV was low station on the rating pole before Westinghouse took the reins four months ago, is at the top for the second straight month, according to ARB ratings for December.

Station came up with a 39.0 in overall share of sets in use with WMAR-TV (CBS) showing in at 33.1 and WBAL-TV (NBC) coming in with a 26.8.

Significant was the fact that the channel led both others in the 6 p.m. to midnight slots Sunday through Saturday.

In daytime slots, four of their strip programs, "Early Show" (MGM-RKO films), "Buddy Deane Show," "Popeye" and "Romper Room," led the way.

While insiders at the station are hesitant to say, wheels at other stations are quick to state that the phenomenal rise is due in most part to the MGM and RKO libraries the channel bought when Westinghouse moved in.

"Early Show," with stripped and sliced MGM and RKO films delivered cross-the-board Sunday through Saturday, begins slow in the first segment but in second and third, manages to swamp competition. And "Best of MGM" on Sunday nights from 8:30 to 10 p.m., had an average of 25,4 and beat out both Ed Sullivan and Steve Allen.

It won't last, say the competitors. They contend that station is zooming its ratings by playing all the cream during the first months. The cream is thinning even now, they say, and the dogs are beginning to appear.

What's going to happen when all the biggies have been played and replayed and the same with the dogs? It will last, say representatives of the Westinghouse chain. They charge that rivals are quick to point to the libraries but skip over the other winners, including local, live productions, syndicated entries and the network bruisers such as "Maverick."

Fact is that WJZ-TV does have the most impressive library in town and another fact is that they are giving them terrific play. However, other channels are not without films. WMAR-TV recently purchased Warners' package of 100 films but station is giving them only spot showings Saturday nights.

The "Shock" series is sported by WBAL-TV and here too, channel confines them to Friday and Saturday night play. They make healthy showings in the ratings, as do the WMAR-TV-WB films, but WJZ-TV has the advantage in that showcasing begins earlier in the day than on other channels.

"Early Show," which has highest ratings in library field, begins daily at 6 p.m. Then, "Late Show" opens at 10:40 p.m., 35 minutes sooner than the five-nights-per-week "Channel Two Theatre," WMAR-TV baby.

When the films are down though, WJZ-TV is up there. In December, the station led with a 232 quarter-hour total, compared to WMAR-TV with 153 and WBAL-TV with 73.

Det. WJBK-TV's 506 RKO's

Detroit, Jan. 14.

WJBK-TV has purchased an additional 284 RKO films bringing the station's total to 506 of the RKO reels. These new films will be shown on "Nightwatch Theatre," an 11:25 nightly feature film show.

Among pix in the new batch are "The Fallen Sparrow," "Till the End of Time," "Back to Bataan," "Mr. Lucky," "The Big Sky," "Rachel and the Stranger," "Fighting Father Dunne," "Crossfire," "A Damsel in Distress."

TV Film Chatter

CBS Film Sales, in a step to encourage promotion, will offer an annual award for top merchandising campaign devised for a CBS Film series . . . **Phil Williams**, newly appointed v.p. in charge of syndicated sales for ABC Film Syndication, has returned to N. Y. after a series of regional meets with ABC Film execs. He's due to leave for the Coast shortly with ABC Film prez **George Shupert** . . . **Arthur E. Breider**, formerly of Ziv, has joined Metro TV as central division sales manager . . . **Fredrick L. Gilson** named account exec in the N. Y. offices of CBS Film Sales following his completion of the firm's executive training course. WOR-TV is hypoing "Follow the Fleet," current week's attraction on "Million Dollar Movie," by having the station's afternoon music **Ted Steele** show feature a salute to **Irving Berlin**. Music for the old **Fred Astaire-Ginger Rogers** feature was written by Irving Berlin.

"Twenty-Six Men" costars **Tris Coffin** and **Kelo Henderson** to New York Sunday (19) through the 21st for series of personals for the telefilm stanza . . . **Kenneth Silver** named N.Y. manager for Alexander international . . . . **John Gilmour** to staff direction at Robert Lawrence Productions . . . **Edward T. Kenner** named sales and service veep for Pintoff Productions . . . **Rene Mechin** becomes sales manager for Arthur Rankin Jr. Associates, industrial film house, after similar stint with Video Crafts.

39 More 'Silent Service'

Hollywood, Jan. 14.

California National, NBC vidfilm subsid, will shoot 39 more "Silent Service" telefilms, it's disclosed here by Bob Cinader, v.p. for programs for CN.

Second season for "Service" will see George Cahan as producer. Telepix go into production the end of the month. "Service" telefilms are syndicated.

Inside Stuff—TV Films

Because of its recent purchase of 60 titles in Screen Gems' "Triple Crown" package of cinematics, Chicago's WBBM-TV has found it necessary to change the title of its principal feature film show on Saturday nights. Formerly tagged "Best of MGM," the stanza will now be known as "Best of CBS," with the Universal-International and Columbia oldies mixed in among the Metros. Incidentally, WBBM-TV nixed the eight "Playhouse 90" reruns in the package and culled 60 titles from the 112 available, paying around $550,000 for the bundle.

Syndication Review

SEA HUNT
With Lloyd Bridges, Whit Bisset, Peter Leeds, Steven Ritch, Jack Harris, Tom Wilde, Bruce Wendell, others
Producer: Ivan Tors
Director: Felix Feist
Writer: Arthur Weiss
Distributor: Ziv
30 Mins., Sat., 10:30 p.m.
HOUSEHOLD FINANCE, BRISTOL-MYERS
WCBS-TV, N.Y.
(Needham, Louis & Brorby; Doherty, Clifford, Steers & Shenfield)

All that was missing was the octopus. The initialer (11) in this Ziv underwater sea saga had most everything else — a downed jet plane with a live pilot to rescue, a frogman working against time, a hovering boat above, and in the skies a helpful helicopter.

With the plot liner lines loaded that way, the half-hour clicked away quickly, making for a simple, good, action adventure drama. Of course, the "gimmick" in this series is the frogman, competently portrayed by Lloyd Bridges, and the opportunity of filming a good deal of underwater footage for some unusual effects.

There have been only a few underwater skeins put into syndication, most recent ones being "Silent Service," dealing with submarine warfare, and "Kingdom of the Sea," a documentary. "Silent Service" has gone into second-year production, while "Kingdom," being a documentary, did not fare as well. Ziv's "Sea Hunt" should join the syndication "gimmick" winners, which, getting away from the sea, also includes "Whirlybirds."

Judging from the preem, characterizations will be kept at the most uncomplicated level. Frogman Bridges and the supporting cast are the stiff-upper-lip type of heroes showing little of human emotions, let alone fears. There are many plot twists and turns in the scripting of Arthur Weiss which lend interest. But the real attention-getting factors in the episode are the unusual frogman occupation, the underwater setting and the mission on hand. Without those factors, it would be just another formula adventure outing.

Technical advisors working with producer Ivan Tors and associate producer John Flores include Jon Lindbergh, son of Col. Lindbergh, who handles undersea assignments as head of a San Diego firm.

Direction by Felix Feist helped to get maximum suspense out of the preem situations, all stemming from frogman Bridges' successful attempt to rescue the downed jet pilot.
Horo.

Dallas—Murray Cox, WFAA's roving farm editor, will spearhead another WFAA Farm and Ranch Tour with departure date set for July 4. The ninth annual farm tour will be made to Hawaii.

Video Vitamins Via Vidpix—Part 2

Continued from page 33

its increasing accent on feature film, and WMAL-ABC, Washington Evening Star station, which specializes in profit-making half-hour syndicated film.

WTOP-CBS, acknowledged fat cat on the local scene, boasts the largest and most costly—totalling almost $1,000,000—purchases of feature pix. Where station boss John Hayes is concerned, it's feature pix all the way—or almost that far. But he qualifies: "If you use feature film, use the best."

Hayes has backed up this philosophy with such flashy buys as a 240-picture option on the 360-piece Metro package. These were introduced last fall, with appropriate hoopla and promotion, on station's latest film innovation, the "Early Show" in the 5:30-7 p. m. slot. Altogether, WTOP reels through 18 features per week, with a sellout nine months of the year. At rate of $150 per minute commercial and a schedule of 10 commercials per hour (compared with rivals' pattern of 12 per hour), features not only pay for themselves on Channel 9 but provide a comfortable margin of profit. As of now, "Early Show" (which appeals to an adult audience, though most stations are shooting for the moppet viewers) is 80% sold out, while the "Late Show" (11:15) is SRO. WTOP is sole station with a "Late, Late Show" (12:30 a. m.) Friday and Saturday. All its feature film shows are participating.

WTOP appears to be successfully bucking the accepted truism that the nation's capital, with its preponderance of daytime white collar workers, is not a late town. With an average of 7.2, station's late show has nearly consistently topped its competitors, though November Pulse ratings show WTTG making inroads on two weekday nights. "Early Show," No. 2 for its time period, averages a 10.0 rating.

Fred Houwink, WMAL-ABC manager, is a strong advocate of the half-hour syndicated film series, on the other hand. With a schedule of seven hours of local programming daily, he finds that film is the answer to quality programming. "It's the lifeblood of the local station," he asserts. Feature film? "There's no future in it," is the Houwink appraisal. He feels they are overprice, and that only a small percentage, about one-third, of available features are suitable for tv.

Station does buy features, but in "small, select" blocks of never more than 50 pix, from which it garners three runs per film. Its feature program pattern is as follows: Saturday night—1st-run; Sunday matinee, 2d-run; Friday night—3d-run. (Washington, incidentally, is one of few cities in which distributors will open packages, partially to stimulate sales, but mostly because the capital is considered a good showcase for all types of program.)

The WMAL accent on syndicated half-hour films is paying off in ratings and customers. With the largest stockpile in town, mostly bought outright by station, rather than by client, WMAL can make any switch to accommodate the customer. According to Houwink, the half-hour shows that are designed for tv are "superior" to features that are designed for theatre. In addition, half-hour story material, being more flexible and predictable, can tie in to previous periods. As a result, WMAL cops lion's share of moppet audience, and a good slice of top ratings, in the 6 p. m. to 7 p. m. period (with "Mickey Mouse" as lead-in). Program plan is to hold over the moppets from "Mickey Mouse" with such action-adventure series as "Sheena," "Foreign Legionnaire," "Sky King," "Jungle Jim" and "Brave Eagle" in the 6 p. m. slot, and hold entire family for 6:30 lineup of "Three Musketeers," "Judge Roy Bean," "Science Fiction," "Soldiers of Fortune" and "Frontier Doctor." Latest Pulse ratings give station 11 quarter-hour wins, and a consistent No. 2 average in other quarter-hour segments in the 6-7 o'clock period. It is edged out in some of these periods by NBC News (Huntley & Brinkley) and by WTOP's "Spotlight," both live shows. It's No. 1 ratings range from "Sky King's" average of 10 to "Brave Eagle's" 14 (and as high as 15.1).

Greatest success WMAL has ever had in this field, according to Houwink, has been "Science Fiction Theatres." The 78 episodes in series are now in fourth round and still going strong enough to garner 14 ratings in its Sunday 6:30 slot.

If the proof of the programming is in the cash register, then WMAL can prove it; it has segued from red to solid black under the Houwink aegis. Streamlined half-hour syndication schedule, inaugurated past September, has paid off to tune of 25% increase in share of audience from 6 to 11 p. m., and has enabled local outlet to exploit to the hilt the ABC upsurge.

All D. C. managers are agreed on the dim future for feature film, even when the post-1948 films are released. With production cutbacks in Hollywood, the supply of grade-A pix is bound to diminish to the point of no financial reruns, they agree. Hayes predicts the end of the feature pix road in five-six years.

Carleton Smith, NBC v.p. and manager of WRC, says flatly, "We're not heavy buyers of film." With 12 local spots per hour, he reports a sellout on "Tonight"—"far better results' 'than with the previous Steve Allen Show. He denies emphatically that station is "hung" with "Tonight" and the "Hit Parade," and says that latter, carried live and in color, is more profitable than "Safeway Theatre," which it replaced. (Latter moved over to WMAL this season after eight years on WRC.)

Jim Bonfils, WTTG's youthful new manager, agrees with the others that by the time Hollywood features run dry, tv will have built its own backlog of solid film replacements. Meantime, he has breathed new life—and profits—into an also-ran station with complete realignment of features (36 hours per week) and some brand new ideas. For example, the first-run Friday 8 p. m. film show, sponsored by Sealy Mattress, broke through with a 15.3 score on latest Pulse tabulation, to top CBS' "Trackdown," NBC's "Court of Last Resort," and to match ABC's Frank Sinatra Show.

Bonfils, who frequently scrapes the bottom of the feature film barrel—and sells at favorable rates—comes up with the interesting observation that "features are cheaper than syndicated half-hour packages." With 87 out of 100 weekly viewing hours to film, however, Bonfils, an ex-film salesman himself, faces the vidpix future with confidence that there will always be enough for his ample needs.

His latest innovation, incidentally, is to beat the competition to the starting line by teeing off the late show at 11 p. m., on the nose, dropping the conventional 15 minute news and sports lead-in. This has paid off, with ratings upped from 4 to 12, and with two wins (Wednesday & Thursday) on new Pulse figures.

Though WMAL tops the field in use of 30-minute syndications, it has plenty of competition breathing down its channel. WRC, which will move into its plush new building early this year, is currently in process of rescheduling the 7 p. m. segment to replace Kellogg-sponsored "Superman," which recently switched to ABC. Smith plans a different property each evening, with "Death Valley Days," "Last of Mohicans' 'and "Boots and Saddles" already running. Smith is currently shopping for properties to fill the Tuesday, Thursday and Saturday gaps. Meantime, WRC is sole station with plans for appreciably expanding its already record number of live shows. It recently added a local morning quiz show; boasts its successful "Sam and Friends," whose "Muppets" have received extensive network exposure in guest stints; and is sole area station with three fenne personalities.

WTOP, unlike the other three stations, owns only two syndicated half-hour series—"Casey Jones" and "Stu Erwin." Most of the eight to 10 syndications it averages weekly are client-owned. Buying too many syndications, according to Hayes, "can give you holes in your soul."

WTTG's Bonfils finds "fewer sponsors for half-hour shows than in most comparable markets," but admits syndications are good for certain time slots—7-8 p. m. for his station. He has had most success with: "San Francisco Beat," "Whirlybirds," "Big Story" and "Sword of Freedom." His stockpile of 34 station-owned half-hour series now includes "Badge 714," soon to be added to weekly schedule.

Barter deals on vidpix? The score is 2-2. WTOP and WTTG have firm "thumbs-down" policies on practice. WRC's Smith says "it's hard to generalize" and has gone into limited number of such deals. WMAL's Houwink states emphatically. "Only bad barter deals are evil." He barters almost as freely as he buys, but only on the basis of time exactly equal to true value of film on open market.

Stripping? All managers agree shortage of product poses a problem, but disagree on value of this type of scheduling. WTOP dropped stripping with its heavy purchase of feature film. WMAL has also given it up on theory that "key time periods are too valuable to utilize with strip shows." WRC strips only "Susie." With latter's 130 episodes, manager Smith points out it can be stripped in a. m. and still be used at night. WTTG finds stripping good for comedies, and strips five series.

Interesting angle in this film wonderland is the standout ratings of some local live shows. WTTG's "Milt Grant" has copped more than double the ratings of nearest competitor in its period (5-6:15) almost from its inception. Furthermore, it rates the flattery of imitation. WTOP recently preemed a similar juve dance-music show, "Sock Hop," and WMAL debuted its own version, "Promenade," angled for young adults, Jan. 10, replacing the late feature film (11:20). In addition, WMAL replaces its Sunday night film with a live jazz show, "Night Cap," starting Jan. 26. WTOP's "Spotlight," featuring popular disk jockey Eddie Gallagher, gets top ratings (average 10) at 6:30-6:45 p. m.

mca tv 1958

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THE GREATEST
SELECTION OF
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78 half hours

HOLLYWOOD STAR PLAYHOUSE
Famous Hollywood Stars
Drama
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THE ROSEMARY CLOONEY SHOW
starring
Rosemary Clooney
Musical Variety
39 half hours

WATERFRONT
starring
Preston Foster
Drama
78 half hours

IF YOU HAD A MILLION
with
Marvin Miller
Drama
39 half hours

MAN BEHIND THE BADGE
starring
Charles Bickford
Drama
39 half hours

Western Features
starring
ROY ROGERS
67 hour-long features

THE RAY MILLAND SHOW
starring
Ray Milland
Comedy
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with your own big-time star...your own hit show..
your own choice of markets...all yours with

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AMERICA'S NO. 1 DISTRIBUTOR OF TV FILM PROGRAMS

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Mike Hammer
starring
Darren McGavin
Mystery-Adventure
39 half hours

SOLDIERS
OF FORTUNE
star ing
John Russell
and Chick Chandler
Adventure
half hours

DR. HUDSON'S
SECRET
JOURNAL
starring
John Howard
Drama
78 half hours

FEDERAL MEN
ith
Walter Greaza
Drama
39 half hours

Western Features
starring
GENE AUTRY
56 hour-long features

HEADLINE
star ing
Mark Stevens
Drama
39 half hours

GUY LOMBARDO
and his Royal Canadians
Musical Variety
78 half hours

ADVENTURES
OF KIT CARSON
starring
Bill Williams
Western
104 half hours

MAYOR
OF
THE TOWN
starring
Thomas Mitchell
39 half hours

HEART
F THE CITY
with
at McVey Jane Nigh
Drama
91 half hours

PLAYHOUSE "15"
Drama
78 quarter hours

CITY DETECTIVE
starring
Rod Cameron
Mystery
65 half hours

MICKEY SPILLANE'S MIKE HAMMER

STARRING DARREN McGAVIN

ALREADY 58's GREATEST

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- SOLD **AMERICAN HOME PRODUCTS**
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"one big winner on our hands...

Best new property we have added this year . . . superior in every way . . . virile . . . believable . . . with a certain type of humor I have never seen on television"

Norman Knight, Pres., Yankee Network (RKO Teleradio Pictures, Inc.)

"powerful and potent...

Already sold out on this station for '58 to Marlboro and American Home Products . . . a cordite concoction . . . powerful and potent . . .

Charles Vanda, V.P., WCAU-TV Philadelphia

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Get these 39 all-new half-hour mystery thrillers for your market today!

mca tv

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TV'S 5-YEAR 'CHARMED CIRCLE'

'Manie Wants It'

Concern over Manie Sacks, NBC veepee, who has been seriously ill at Einstein Medical Center in Philadelphia, is perhaps best reflected in the column written in the Philadelphia Daily News last week by staffer Jerry Gaghan (who is also Philly correspondent for VARIETY. Wrote Gaghan, who has been an intimate friend of Sacks for 26 years:

The long distance calls come from Hollywood, London, Las Vegas, Miami and New York, all the glittering places where show people congregate. They pour in, sometimes as many as a hundred a day, to the telephone exchange at the Einstein Medical Center's northern division.

The sudden interest of the entertainment world in our uptown hospital can be explained in two words— "Manie Sacks." The NBC vice president, who heads up the network's talent and programs, is resting at the Medical Center after recovering from a virus ailment.

Their concern is genuine. "Manie," as he is known by everybody from the chairman of the board at RCA to the kids next door, is a unique figure in show business. In the dog-eat-dog scramble that attends the buying and selling of talent, he operates with such old-fashioned methods as loyalty, friendships and unselfishness.

That these high-sounding virtues are not without merit in the business world can be attested by the tremendous deals involving top name stars that "Manie" has engineered—Jack Benny, Perry Como, Dinah Shore, to name a few. Network allegiances have been shifted or maintained, oftentimes for a reason as simple as "Manie wants it."

To insure complete rest for the network exec, the doctors had a standing order "no visitors." The other afternoon this rule was broken by a young man on the thin side, who stopped at the reception desk. "Just say, Frank Sinatra is calling," he told the girl. The two are close friends. "Manie" acts as trustee for Frank's youngsters. And Philadelphians, of course, will remember Sacks as the impresario for the Frank and Ava nuptials in Germantown in the fall of 1951.

Despite his continual shuttling between Hollywood and Manhattan, this city is home to Sacks. He manages to spend every possible weekend here with his 81-year-old mother.

No Out for Outler

Vet WSB Chief and Industry Leader Has His Own Ideas About 'Retirement'

Atlanta, Jan. 14.

John Outler, Jr., general manager of WSB AM & FM and TV, who hung up his gloves upon reaching the age of retirement, has revealed his plans to start a new career aimed at, you guessed it, promoting radio and tv. "They may think they're getting rid of me—but they ain't," said Outler. "I'm not going to quit."

Outler already has started on this new career via a key post with the Georgia Association of Broadcasters, which will keep him busy within the industry, speech-making, calling on radio and tv stations throughout the state and the U.S.

His principal aim, he says, will be to instill the philosophy he practiced during the 25 years he was with WSB:

"As an essential and integral part of home and community life, broadcasting is deserving of a location on the main street of the town—just as a bank, or a church, or even a newspaper."

First thing Outler has on his agenda is to light out for Phoenix, Ariz., where he will attend the meeting of the National Assn. of Broadcasters.

Outler is a real pioneer in broadcasting industry, having been associated with WSB since 1929. After two years of reporting for The Augusta (Ga.,) Herald he became

(Continued on page 48)

Shape TAC Spec To Fit Bra Coin

Exquisite Form Bras and the Grey agency have signed the recently-formed Jack Bertell-John Greenhut Television Artists Corp. to package one of its two remaining one-hour specials on NBC-TV. Brassiere firm had an original commitment with the web to sponsor three one-hour specials from Las Vegas, but dropped the Vegas idea after one show while still committed to come up with two more.

TAC entry will be a musical revue type, with columnist Earl Wilson as host and Joel Spector as producer. Show has tentatively been slotted for April 18 at 8:30 to 9:30.

Sheen 'Live' for Kines

Philadelphia, Jan. 14.

Bishop Fulton J. Sheen will personally conduct a live, exclusive tv session from the studios of WVUE Saturday (18) to kickoff "Life Is Worth Living" package, containing the best of his network programs. Half-hour kinnies will be shown on twice-weekly basis, Sundays at 7 p.m. and Tuesdays at 9:30 p.m.

The subject of Bishop Sheen's live appearance has not been announced.

Gulf Wants Half Of 'Maverick'; Up to Kaiser

Gulf Oil has a $4,000,000 television budget kicking around and its agency, Young & Rubicam, is currently in the throes of shopping around for time and program availabilities. Gulf for some months had been sitting on the tv sidelines of "Life of Riley" on NBC-TV, but it is now ready to cilmb aboard the video bandwagon again.

It's understood that Gulf wouldn't be averse to sinking the whole $4,000,000 in a half-sponsorship stake in ABC-TV's Sunday night "Maverick," which, by virtue of tossing Steve Allen, Ed Sullivan and Jack Benny for a Trendex loss, is probably the standout new hit of the season. Whether it can latch on to the show will depend on Kaiser's willingness to give up a half-interest. Since Kaiser also operates out of the same agency, it's strictly a Y & R affair.

Familiarity Brews Content

Pittsburgh, Jan. 14.

Pittsburgh Brewing Co. has renewed Paul Long, newcaster on KDKA Radio, for the 12th straight year.

Long first went on for the local sudser in 1946 and is now doing a pair of strips daily for them, the first from 6:05 to 6:15 and the other for 10 minutes at 11:05.

SCORECARD ON LONG-RUNNERS

In an industry as notorious as network television for the rapid turnover of its programming, it may come as a surprise that nearly 20% of the three-network nighttime schedule consists of shows which have been on the air for five or more full seasons. Fact, though overlooked by most observers outside the industry and many within, is nonetheless true and indicates that there is a central core of stability to network programming despite the sometimes frenzied wave of cancellations and the accompanying groans about the short life of tv properties.

By actual count, there are a total of 20 programs on the three webs which are currently in their sixth consecutive season, and this comes to exactly 17% of the three-network total of nighttime programs. Actually, the high program turnover in the rebuilding of ABC-TV tends to weight the picture downward, since at CBS the five-year vets comprise 21% of the nighttime schedule, at NBC 18% and at ABC only 11%. The combined CBS-NBC average is 19.7%, or 16 out of 81 programs.

Use of the five-year term is merely arbitrary, and if the standard of four years were to be used, the total would swell near 25%; three years, well above 35%. But the five-year standard pinpoints dramatically the surprising stability the industry does have, in spite of its insatiable appetite for material and new personalities.

Moreover, the stability extends to sponsor loyalties as well. Fully half of the 20 shows still retain their original sponsorship of six seasons ago; three-fourths have at least one of their original sponsors; only five have undergone complete sponsorship changes.

Three-Web Vets

List of the charmed circle of tv vets, starting with ABC, follows;

ABC—"You Asked for It" (original sponsor, Skippy Peanut Butter), "Voice of Firestone" ((original sponsor), "Ozzie & Harriet" and "Wednesday Night Fights." ("Firestone" and "Fights" both switched to ABC from other webs but have been on the air continuously for more than five years).

CBS—"Jack Benny" (original sponsor, Lucky Strike), "Talent Scouts" (original sponsors, Lipton and Toni), "Schlitz Playhouse" (original sponsor), "Studio One" (original sponsor, Westinghouse), "I've Got a Secret" (original sponsor, R. J. Reynolds), Ed Sullivan (half original sponsorship, Mercury), "What's My Line," (half original sponsorship, Jules Montenier, now part of Helene Curtis), "Burns & Allen" half original sponsorship, Carnation), Red Skelton.

NBC—"Kraft Theatre" (original sponsor), "Gillette Friday Night Fights" (original sponsor), "Your Hit Parade" (original sponsor, American Tobacco), Groucho Marx (half original sponsorship, Plymouth-DeSoto), "Dragnet" (half original sponsorship, Liggett & Myers), "Life of Riley" and "This Is Your Life."

An Old Tribal Custom

African natives, now accustomed to touring American camera units shooting location footage, have reached the point where they've organized and set rigid payment scales for work before the cameras, even to the extent of having different scales for different tribes in the same area.

So reports Gil Ralston, producer on Lowell Thomas' "High Adventure" series on CBS. But the topper, according to Ralston, just back from location shooting in the Belgian Congo, came when the spokesman for members of a pygmy tribe asked if they were to be paid extra for reruns.

TV Bout Sponsors Set Publicity Fund to Offset Bum Press Rap

Televised boxing has been getting the one-two from dozens of widely-read sportswriters. To soften accusations of dullness and cheapness and, in a more positive vein, to simply build audiences, one of the two boxing stanzas now on web television is about to kick off a $1,000-a-week publicity binge.

The producer and the co-sponsors of the Wednesday night fights on ABC-TV are forking out the publicity coin. This is in addition to regular network publicity coverage.

Mennen and Miles Labs and Lester Malitz, the producer, gave the nod to Communications Counsellors Inc., the McCann-Erickson publicity arm. Some time ago, News Alliance handled publicity for the fights, but it has been a few years since boxing sponsors have paid their own flack freight.

Apart from the cynical press notices and the dearth of top pugilistic talent, the tv boxing bouts, both those on ABC and the Friday night Gillette fisticuffs on NBC, are off over the past three years in their ratings. There has been a slow but generally steady decline in the viewing audience, according to the Nielsen October, March and July ratings for 1955 (when the Wednesday night fights were on CBS), 1956 and 1957. However, the dropoff is not totally consistent, producer Malitz pointed out that the latest November report for ABC fights, even against "Annie Get Your Gun," were no more than a point behind the same time in 1956. What he did stress, and what the International Boxing Club previously stressed, is regardless the ratings, the fights sell goods.

Renewals by Mennen and Miles with Malitz are due shortly. Both sponsors indicated a satisfaction with the show, and the producer said he expected them to renew. Officials of Maxon, agency for Gillette on NBC, could not be reached for comment.

Cost of the fights on ABC is about $23,000 a week and, as is also the case with NBC fighters, a special kitty has to be laid aside above that amount to pay for championship matches.

Bing's Long Beach AM'er

Hollywood, Jan. 14.

Bing Crosby added another property to his string of investments as one of the new owners of KFOX, radio station in nearby Long Beach.

His partner in the project is Kenyon Brown, who with Crosby and others in a syndicate recently bought KCOP, telestation in Hollywood.

Arlene Francis Ankles Daytime; Prep Night Entry

Arlene Francis and NBC-TV have decided to call it quits on her "Arlene Francis Show" daytime strip, and the web has agreed to finance the pilot of a new half-hour nighttime show for her instead. Decision to cancel the daytimer, which replaced half of her old "Home" vehicle at 10 to 10:30 cross-the-board, was a mutual one; combination of low ratings, plus physical strain on Miss Francis, plus her desire to devote more time on the new nighttime property, were responsible.

No cancellation date has been set on the daytimer yet; it's to be at NBC's convenience and is expected to be around the middle of next month. NBC hasn't made a choice of a replacement, but has narrowed the field to three audience participation shows, two of them being packaged in New York and one on the Coast. Joe Cates and Barry & Enright reportedly are the Gotham packagers involved. Web hopes to make a choice within two weeks.

New nighttime package, still untitled, is described as a "comedy with dramatic overtones," with Miss Francis, who owns the package, playing a running part rather than merely hosting. It's being produced by Martin Goodman, her manager, and scripted by David Shaw. Goodman hasn't set a production date on the pilot yet, but NBC wants it in the can by March 1, in time for the spring selling season, so that actual filming is only a matter of weeks away. NBC will finance the pilot 100%.

"Arlene Francis Show" has been on for only five months, having started in August as one of the "Home" replacements. Miss Francis has been plagued by physical injuries (a broken leg), for one thing, and more importantly from NBC's viewpoint, the program hasn't been able to pick up audience in pace with the rest of the NBC daytime lineup.

Hailey's 'Medicine' 2-Parter as 90-Min. One-Shot On BBC-TV

Arthur Hailey's "No Deadly Medicine," done last month as a two-parter on "Studio One," has been purchased by the British Broadcasting Corp., for spring production as a 90-minute play. Though BBC-TV has presented seven Hailey works before, all but one have been kinescopes of the Canadian Broadcasting Corp.'s productions. Until the deal for "Medicine," the only live BBC telecast of a Hailey play was "The Transmogrification of Chester," done last month.

Hailey is due to go to London in mid-April to research a new teleplay at Scotland Yard, and it's possible he'll do the necessary cutting on "Medicine" to get it down to the 90 minutes. However, because of the commercials and the recapitulation in the "Studio One" version, only four to six minutes will actually have to be cut.

CBS Radio Grabs Off 300G Billings

CBS Radio landed a $300,000 gross deal last week from Charles Pfizer & Co., the ethical drug house, via the 12-week purchase of eight weekly 7½-minute daytime units and four weekly five-minute "impact plan" nighttime-weekend segments. Deal, set via Dowd, Redfield & Johnstone, begins this week.

At the same time, the network did some fast reshuffling on the program front. With Longines-Wittnauer cutting back its Sunday "Symphonette" to a half-hour after trying an hour form at for about a month, the network installed Dick Haymes in a music-and-chatter format Sundays at 2:05 to 2:30 p.m. to take over the Longines period. At night, "Answer Please," a new show starring Walter Cronkite in replies to listeners' letters, has been installed at 7:30 to 7:45 cross-the-board, with the plan for a nighttime version of the new "The Couple Next Door" daytimer cancelled after one week. "Answer Please" slotting cuts "Amos 'n' Andy Music Hall" back to 7 to 7:30 p.m.

NAB's Peak 2,196 Roster

Washington, Jan. 14.

Membership of the National Assn. of Broadcasters is now at an all-time high, with 2,196 station, network and associate members. Roster includes 1,415 AM stations, 337 FM's, 319 tv outlets, four radio and three tv networks, and 118 associates.

83 WAYS TO FEEL GOOD

We [illegible] and [illegible] world w[illegible] 83 [illegible] 1957. That's for everything from [illegible] TV commercials. Of course, awards don't mean everything in this business, but they make you feel good. [illegible] that in the eyes of the creative press w[illegible] look fairly bright. So to all the [illegible] photographers, letterers, printers, engravers [illegible] directors, actors and technicians [illegible] ought to feel pretty good [illegible] were.

McCANN-ERICKSON INCORPORATED

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AWARDS WON BY McCANN-ERICKSON, 1957

American Institute of Graphic Arts/5 selections in "50 Best Ads of the Year"
American Rayon Institute, Inc.
The Coca-Cola Company
Columbia Records
Esso Standard Oil Company

American Institute of Graphic Arts/Certificate of Excellence
Westinghouse Electric Corp.

Printing Trades Exhibit/Award of Special Merit
Westinghouse Electric Corp.

Cleveland Advertising Club/Performance Award
The Ohio Bell Telephone Co.

Cleveland Advertising Club/2 Performance Awards
The Standard Oil Co. (Ohio)

1957 Editor and Publisher ROP Color Awards/1st Prize—Full Color (newspaper)
Anderson, Clayton & Co.

1957 Editor and Publisher ROP Color Awards/Two-Color Award
The Carter Oil Company

Art Directors Club of Chicago/3 Awards (posters)
The Standard Oil Co. (Ohio)

Art Directors Club of Chicago/1st Prize (TV commercial)
The Standard Oil Co. (Ohio)

Art Directors Club of Chicago/Merit Award
The Commission for Green Olive Advertising

International Association of Cooperatives/1st Prize (brochures)
Diamond Walnut Growers, Inc.

Mead Papers, Inc./"A top award" in national competition (4-color, magazines)
Diamond Walnut Growers, Inc.

National 1957 Direct Mail Advertising Association Annual Contest/2 Awards, Direct Mail Programs for Automotive Industry
Chrysler Corporation (Chrysler Division)

Best Direct Mail Campaigns of 1957/2 Selections
Esso Standard Oil Company
Chrysler Corporation (Chrysler Division)

Art Directors Club of Detroit/3 Silver Medals
Chrysler Corporation (Chrysler Division)

Art Directors Club of Detroit/2 Silver Medals
Chrysler Corporation (Chrysler Division)

Financial World/Best "Annual Report Ad" for industrial manufacturing compani
Temco Aircraft Corp.

Financial World/Bronze "Oscar of Industry" for Annual Report
Corn Products Sales Co.

Metronome Year Book/"Creation of musical worth of a jazz nature"
National Biscuit Co.

Negro Market Poster Display Contest/Brandford Award for best Point-of-Sale Poster
The Coca-Cola Company

Western Advertising Art Awards/TV Award of Excellence
Standard Oil Co. (New Jersey)

Western Advertising Art Awards/TV Award of Merit
Standard Oil Co. (New Jersey)

Sponsor Magazine/Selection among top ten TV commercials of 1956
Liggett & Myers Tobacco Co. (Chesterfield Cigarettes)

Advertising Age/Selection among best TV commercials of 1956
Liggett & Myers Tobacco Co. (Chesterfield Cigarettes)

Exhibition of Printing by N.Y. Employing Printers Association/Award of Special Merit
Enjay Company, Inc.

Tide Magazine/Selection in "Best Advertising of 1956" (magazines)
Chrysler Corporation

Advertising Age Panel of Advertising Women/Selection among "Outstanding Advertising companies of 1956" (magazines)
Chrysler Corporation (Chrysler Division)

Lithographers' National Association Annual Awards Competition/Certificate of Award for Calendar
Esso Standard Oil Company

National Exhibition of Outdoor Advertising Art/First Award in Soft Drink Classification
The Coca-Cola Company

National Exhibition of Outdoor Advertising Art/Second and Third Awards i Gasolines and Oils Classification
The Standard Oil Co. (Ohio)

Natl. Exhibition Outdoor Advertising Art/2nd Award in Auto Accessories Classification
Atlas Supply Co.

National Exhibition of Outdoor Advertising Art/First Award in Beers Classification
Stegmaier Brewing Co.

National Exhibition of Outdoor Advertising Art/6 Additional Selections in "100 Best Posters of 1956"
Atlas Supply Co.
The Coca-Cola Company
Esso Standard Oil Company
The Standard Oil Co. (Ohio)

West Coast Exhibition of Advertising & Editorial Art (Los Angeles)/Award of Distinctive Merit for TV Commercials
Standard Oil Co. (New Jersey)

Society of Typographic Arts 30th Annual Design in Printing Exhibition/Selection as one of "Outstanding advertisements in Chicago area" (magazine)
The Commission for Green Olive Advertising

Associated Business Publications Annual Awards/1st Award "for advertising introducing new products or new packing"
Westinghouse Electric Corp.

Associated Business Publications Annual Awards/Award of Merit "for advertising to merchandise consumer advertising to the trade"
Donahue Sales Corp.

Associated Business Publications Annual Awards/First Award "for advertising to sell services, equipment and products not for resale"
Gilbert & Barker Mfg. Co.

Associated Business Publications Annual Awards/Award of Merit "for advertising to sell services, equipment, and products not for resale"
Talon, Inc.

Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
John Hancock Mutual Life Insurance Co.

Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
Esso Research and Engineering Co.

Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)
Owens-Corning Fiberglas Corp.

Saturday Review Annual Awards/Award to "Disneyland" as a top TV program which "in both content and execution" serves the public interest
Derby Foods, Inc.

Greater Philadelphia Fuel Conference/Public Service Award for safety campaign
Esso Standard Oil Company

National Safety Council/Alfred P. Sloan Award for promoting highway safety
Esso Standard Oil Company

Dallas Press Club/1st Prize for print ad
The Statler Hilton Hotel, Dallas

San Francisco Art Directors Ninth Annual Exhibition/Award of Excellence for TV commercial series
Standard Oil Co. (New Jersey)

1957 Advertising Association of the West Crafts Competition/Honorable Mention for magazine advertising
California Packing Corp.

1957 Better Copy Contest of Public Utilities Advertising Association/5 Awards
The Cleveland Electric Illuminating Co.

Art Directors Club of Cleveland/5 First Awards, 8 Merit Awards
Anchor-Hocking Glass Corp.
The Cleveland Electric Illuminating Co.
Lyon Tailoring Co.
The Mead Corporation
The Ohio Bell Telephone Co.
The Standard Oil Co. (Ohio)

1957 Ideas for Home Builders Contest, The Producers' Council, Inc./Certificate of Merit
Westinghouse Electric Corp.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

CHARLESTON, W VA.

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. **WEE WILLIE WINKIE—** Shirley Temple, Victor McLaglen, Cesar Romero; 1937; 20th Century Fox; NTA.	Shirley Temple Sun. Nov. 17 5:00-6:30 p.m. WCHS	27.4	28.3	26.6	63.0	Omnibus .... WSAZ Hall of Fame .... WSAZ	9.4 13.5
2. **HIGH NOON—** Gary Cooper, Grace Kelly; 1952; United Artists; NTA.	Late Show Sat. Nov. 16 11:00-12:45 a.m. WCHS	25.0	28.3	21.3	68.3	News; Weathercast .... WSAZ Weathercast; They Died With Their Boots On, Nitewatch... WSAZ	10.8 7.6
3. **BELLS OF ST. MARY'S—** Bing Crosby, Ingrid Bergman; 1945; RKO; NTA.	Late Show Fri. Nov. 15 11.10-12:45 a.m. WCHS	16.2	24.1	13.3	66.1	News; Weathercast .... WSAZ Weathercast; Treasure of Sierra Madre, Nitewatch........ WSAZ	9.1 6.9
4. **OUT OF THE DEPTHS—** Jim Bannon, Ross Hunter; 1945; Columbia; Screen Gems.	Mystery Theatre Thurs. Nov. 14 5:00-6:30 p.m. WCHS	11.4	12.2	10.5	31.1	Comedy Time................ WSAZ Spinach Playhouse .... WSAZ Mickey Mouse Club .... WHTN	13.8 19.6 14.3
5. **BOSTON BLACKIE GOES TO HOLLYWOOD—** Chester Morris, Richard Lane; 1942; Columbia; Screen Gems.	Mystery Theatre Mon. Nov. 18 5:00-6:30 p.m. WCHS	10.1	10.8	9.8	27.5	Comedy Time .... WSAZ Spinach Playhouse .... WSAZ	16.5 21.0
6. **CRIME DOCTOR—** Warner Baxter, Margaret Lindsay; 1943; Columbia; Screen Gems	Mystery Theatre Wed. Nov. 13 5:00-6:30 p.m. WCHS	9.3	10.1	8.7	24.9	Comedy Time .... WSAZ Spinach Playhouse WSAZ	14.5 23.9
6. **THE GAY FALCON—** George Saunders, Wendy Barry; 1941; RKO; C&C.	Mystery Theatre Fri. Nov. 15 5:00-6:30 p.m. WCHS	9.3	10.1	8.0	27.3	Comedy Time .... WSAZ Spinach Playhouse .... WSAZ	14.2 20.0
6. **THE WESTERNER—** Tim McCoy; 1935; Columbia; Screen Gems.	Western Theatre Sat. Nov 16 1:30-2.45 p.m. WSAZ	9.3	9.8	8.7	49.5	Record Hop .... WCHS	10.0
7. **KING'S ROW—** Ronald Reagon, Ann Sheridan, Robert Cummings, Betty Field; 1941; Warner Brothers; Associated Artists Productions.	Nitewatch Mon. Nov. 18 11:20-1:30 a.m. WSAZ	8.0	9.4	6.3	57.1	Purple Heart, Premier Performance .... WCHS	7.8
8. **PURPLE HEART—** Dana Andrews, Richard Conte, Farley Granger; 1944; 20th Century Fox; NTA Film Network.	Premiere Performance Mon. Nov. 18 11:10-1:00 a.m. WCHS	7.8	15.7	4.9	43.1	News; Weathercast .... WSAZ Weathercast; Kings Row, Nitewatch .... WSAZ	12.2 8.0

ALTOONA, PA.

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. **JOHNNY BELINDA—** Jane Wyman, Lew Ayres; 1948; Warner Brothers; Associated Artists Productions.	Worlds Best Movies Fri. Nov. 8 11:20-1:15 a.m. WFBG	24.7	31.4	16.2	79.4	Weather; Penn Playhouse.... WJAC	6.4
2. **THE FIGHTING 69TH—** James Cagney, Pat O'Brien, Dennis Morgan; 1940; Warner Brothers; Associated Artists Productions.	Worlds Best Movies Sun. Nov. 10 11:15-12:45 a.m. WFBG	16.6	17.6	14.9	75.1	Weather; If You Could Only Cook, Sunday Nite Movie.... WJAC	6.6
3. **WILD GEESE CALLING—** Joan Bennett, Henry Fonda; 1941; 20th Century Fox; NTA Film Network.	Premiere Performance Thurs. Nov. 7 11:20-12:45 a.m. WFBG	15.4	19.9	12.5	72.6	Weather; Diamond Theatre .... WJAC	5.8
4. **MILDRED PIERCE—** Joan Crawford, Zachary Scott, Jack Carson, Ann Blyth; 1945; Warner Brothers; Associated Artists Productions.	Worlds Best Movies Sat. Nov. 9 11:00-1:30 a.m. WFBG	15.3	20.9	1.0	54.6	State Trooper .... WJAC Stranger on Horseback, Allegheny Playhouse WJAC	26.0 14.9
5. **STRANGER ON HORSEBACK** Joel McCrea; 1955; United Artists; United Artists-TV.	Allegheny Playhouse Sat. Nov. 9 11:30-12:45 a.m. WJAC	14.9	15.5	13.5	43.8	Mildred Pierce, Worlds Best Movies WFBG	15.3
6. **HIGH SIERRA—** Humphrey Bogart, Ida Lupino, Arthur Kennedy; 1941; Warner Brothers Associated Artists Productions.	Worlds Best Movies Wed. Nov. 6 11:20-1:00 a.m. WFBG	14.4	20.6	7.1	80.0	Weather; Wednesday Nite Movie .... WJAC	4.9
7. **DODGE CITY—** Errol Flynn, Olivia de Havilland, Ann Sheridan; 1939; Warner Brothers; Associated Artists Productions.	Worlds Best Movies Mon. Nov. 11 11:20-1:15 a.m. WFBG	12.6	16.9	6.4	76.8	Weather; Championship Bowling ....WJAC	7.6
8. **FIGHTER SQUADRON—** Edmond O'Brien, Robert Stack; 1948; Warner Brothers; Associated Artists Productions.	Worlds Best Movies Tues. Nov. 12 11:20-1:00 a.m. WFBG	11.1	15.5	6.4	74.5	Dr. Christian WJAC Public Defender WJAC	8.8 5.6
9. **DUDES ARE PRETTY PEOPLE—** Jimmy Rogers, Noah Beery, Jr.; 1942; United Artists; Governor Television Service.	Feature Theatre Fri. Nov. 18 1:30-2:30 p.m. WJAC	6.9	7.1	6.4	31.2	As the World Turns .... WFBG Search for Tomorrow .... WFBG Guiding Light .... WFBG	16.9 13.2 13.5
10. **IF YOU COULD ONLY COOK—** Jean Arthur, Herbert Marshall; 1935; Columbia; Screen Gems.	Sunday Nite Movie Sun. Nov. 10 11:20-12:30 a.m. WJAC	6.6	7.4	6.1	28.1	The Fighting 69th, Worlds Best Movies .... WFBG	16.6

Tele Follow-Up Comment

The Last Word

"The Last Word" in moving to a new slot on CBS-TV ran right into a controversy that is rocking not only semantic circles but also involves the right of Variety and Madison Ave., among others, to enlarge the English language and coin its own words. President Eisenhower's use of the word "finalized" in his State of the Union message was described by the N.Y. Times as a usage of bureaucrats. Panelists John Mason Brown, Max Lerner and novelist Mary McCarthy hit Ike for using such a word, which they thought was pretentious, meaningless, superfluous, ugly, hateful, ad infinitum. Bergen Evans, on the other hand, thought that as used in the speech, it was quite okay.

It used to be that the policy of Variety muggs was to coin a word when the legit webster couldn't be spelled or when orthodox words didn't provide the exact shade of meaning. The contributions by this paper were long thought by the lexicographer set to be a fillip to the language. At least, this sheet is believed by some to have enriched the world of gab and letters and made it less stiff. The word finalized isn't one of the brainier contributions, but it's necessary to maintain the right of the coiners to operate within the limits of logic and good taste—politics notwithstanding. The President should have the same right as others to add to the growth of English.

Query, incidentally, was submitted by Presidential press secretary Jim Hagerty. Maybe he shoulda asked Variety instead. The White House pressroom will get the set of the Encyclopedia Britanica, the usual reward.

Oxford Shirttail: Prof. Evans got the strongest support for his position by the assertion of the Oxford English dictionary which rules that a suffix ending in "ize" is proper when attached to a derivative adjective, especially those ending in "al." We're witcha, chum.

The panel also delved into the phrase "walked out on" as applied to Mme. Callas, who walked out on her audience in Rome during a performance of Bellini's "Norma." As the panel stated, she didn't just exit. The diva doesn't operate that way, if her past behavior is a criterion. As Brown stated, there is the implication of "welching." Other discussion was on Machiavellian. Submitter of the query thought the prince was above sneaky politics. But as the panel pointed out, there were two sides to this gent; he showed a fine Italian hand in politics, but was a gentleman and a democrat otherwise.

"The Last Word" continues to be a lively layout when the count is finalized. *Jose.*

Ed Sullivan Show

Having assumed long ago that a parade of important names before his CBS-TV cameras is one means of keeping on top of the Nielsens, Ed Sullivan persistently uses baseball, football, basketball and Israeli soccer players, award winners (you name the field), politicians, businessmen, editors, authors and even non-performing performers. The latest Sullivan outing (12) had its share of paraders, four Sports Illustrated Athletes of the Year, an editor and James Arness, star of "Gunsmoke." Since Sullivan must be aware that all parades are not entertaining, he tried to use Arness entertainingly. But Arness' sick little gunfight scene was deadly. With the right comedy material, Sullivan could have trusted Arness, an actor of some talent, to be at least a little funny.

The other dramatic portion of the latest ES potpourri on Sunday was an excerpt from Ben Hecht's "Winkelberg," which opened on Broadway last night (Tues.). This capsule, with Mike Kellin playing the late flamboyant Greenwich Village bard, Maxwell Bodenheim, was indicative of the kind of offbeat drama theatregoers might have expected at the opening last night, but it was too short to be digested properly on television. Perhaps Sullivan was flushed by the success of the morose 23-minute segment the week before from Eugene O'Neill's "Long Day's Journey Into Night."

Hour opened with Texas Tommy and about 20 of his dogs, two of which performed while the rest sat perched on steel bars. This was a concession to the kiddies, but Tommy did not show himself to best advantage. Then came the parade: runner Roger Bannister, pitcher Johnny Podres, runner Bobby Morrow and hitter Stan Musial, accompanied by brief film clips of their feats.

Since the layout doesn't have to possess a rhyme or reason, Sullivan launched into music by seven kids from the Eastman School of Music. The five unsure, gawky marimbaists in the combo offered an oddly effective musical demonstration. Italo thrush Elena Guisti manifested more decolletage than talent in her rendition of "Arrivederci Roma." Peg Leg Bates and Jimmy Valentine, two dancers with only two legs between them, gave a rousing display of fancy tap terping. Then it was time, a short time, for "Winkelberg."

The show moved along in a rush. Sullivan got all the foregoing into the first 20 minutes of the show. Jay Marshall, appearing twice in the course of the full hour (as did the marimbaists), was engaging, as usual. His standard routine of using a painted glove instead of a traditional ventriloquist dummy was the program highlight. Marshall's humor is quick and slyly sophisticated. A fine troupe of Gallic dancers, headed by a pair named Florence & Frederic, added some lively acrobatic moments to the whole, and opera star Cesare Siepi and Marcel Marceau, the pantomimist, latter in a filmed takeoff on the David and Goliath story, were also worthwhile.

But, on the whole, the shapeless mass of names, faces and talents was probably not strong enough to keep some viewers from wanting very much to switch to NBC and "Beauty and the Beast." *Art.*

Walter Winchell File

Walter Winchell has a file on more crime stories than perhaps any active newsman. Here is one out of his top drawer, in which he played a small part. With all its rocketing action and raw violence, it filled out the half-hour last week (10) on ABC-TV with teeming excitement that once the viewer was caught he was clutched. Apparently previous issues of this series have fallen below this level because the word is around at ABC that the sponsoring Revlon is not too happy with the show's rating and may ask out.

It's hard, even for a crime writer for the pulps, to dream up a more exciting framework for a vidpic than a three-cop killer being trapped in an apartment by half of the N.Y. police department. It was actually the true story, tagged "A Good Address," of "Two-Gun" Crowley and expertly synopsized by Winchell himself. After plugging a traffic officer who "dared" give him a ticket, Crowley took refuge in an apartment being inspected by a young lawyer's wife, who was held as hostage. Every trick of the department was used to capture Crowley without further casualty, but he was too wily for them. The cops finally blasted open the door after other artifices failed and ended his sensational career of crime.

Winchell, felt-hatted and dramatically equal to the part, parried dialog with Crowley, played with menacing exactness by Alex Dexter, and in clipped dramatic tones tended the narration. As the hostage, Maureen Leeds displayed a wide range of emotions with telling effect, and Manning Ross as her husband was properly geared to the role. Direction of Bernard Girard was powered with shock value. Revlon cosmetics were plugged when Crowley wasn't plugging cops. *Helm.*

Dinah Shore Show

Dinah Shore wrapped up three top Broadway legit performers for her New York origination Sunday (12) on NBC-TV, but she still couldn't pull the hour above the routine variety show bracketing. Fault lay in scripting and pacing that even Julie Andrews ("My Fair Lady"), Art Carney ("The Rope Dancers") and Chita Rivera ("West Side Story") couldn't beat.

The hostess was her usual warm, tuneful and excellently bedecked self working such standards as "Them There Eyes," "That Old Feeling" and "Melancholy Baby" to the hilt. Miss Andrews and Miss Rivera pitched in on the song department, too, former on "I Could Have Danced All Night" and latter with "It's All Right With Me" plus some dancing. The Andrews-Shore duet on "Whispering Home" had some charm but the femme trio on "I've Got the World On a String" didn't come over too well.

A spoof of the Drama Quartet's readings, spotted early in the show, misfired and left a bad taste for the rest of the proceedings. Carney and Miss Shore did a hokey vaude turn that had some bright moments, but it was preceded by some dressing room patter between 'em that never amounted too much.

Show wound with a flair, however, when Miss Shore and guests fooled around with the "Lichtensteiner Polka." It was bright and gay and gave an idea of just how much was missed. *Gros.*

Playhouse 90

Everybody gets knocked off but the boy and girl, and that's a satisfying ending after wading through the carnage of decimating a band of baddies, as per "The Last Man" on CBS-TV's "Playhouse 90" last week (9). No western of recent vintage has been so revolting with violence, tapering off only for the thick ply of intruding commercials. The so-called adult oaters are playground stuff compared to the feudin', fightin' and shootin' of this band of outlaws.

The revenge motive explodes all over a small town in early California when Sterling Hayden loses his wife in childbirth because he didn't have 87c to pay for the needed medicine. He gathers up a band of toughies for a raid on a government cargo of $100,000 in gold. Once made off with and the loot cached, the men fight among each other on division of the spoils. One by one the gang succumbs to gunfire and it becomes a matter of survival between Hayden and Lee Phillips and the favor of Carolyn Jones, who might have passed for Keely Smith (Louis Prima &). When it looks like Hayden will have all the loot to himself and the gal to boot, a shot from her brings down Hayden in a heap. She never did care much for Hayden, anyway, despite that they were stitched in a hasty marriage.

Characters were well chosen by producer Martin Manulis and directed by John Frankenheimer from the sizzling script of Aaron Spelling. Hayden was rough-hewn as the avenging band leader but it was Phillips as a southern hillbilly who pressed him for the acting laurels. Others suited to their casting were Wallace Ford, Hurd Hatfield, Mark Richman and a passel of well meaning citizens.

Continuity after the first half-hour was broken too often for the sales pitch. It got downright annoying. *Helm.*

Shower of Stars

"Shower of Stars" on CBS-TV (9) went to a lot of pains to exhibit a pedestrian show. There was much talent for this one-hour period. Actually, no one did badly, but nothing was good enough to stand out, and result was an even tempered show that could incite neither huzzahs nor hatred.

There were moments when Jack Benny looked like he was getting places. Having written a dreadful song, he tried to get recordings either by Tommy Sands, or Jo Stafford and her bandleader husband Paul Weston. However, that bit just didn't have enough stamina, despite the effort pumped into it by Benny and Ed Wynn, et al. Straights on the show was the terp offering by Chiquita & Johnson, a lithe pairing. *Jose.*

CLEVELAND'S WEWS CLIMBS LIVE LADDER

Cleveland, Jan. 14.

WEWS, the Scripps - Howard Cleveland outlet which spent $2,250,000 for a new building last year, doesn't plan to use it "just to show films." On the contrary, station has revamped its afternoon schedule for live shows, and according to general manager James C. Hanrahan, "now that we have the facilities, we intend to give our audiences more live shows than ever before."

Highlight of the live festival is a plan to present the Cleveland Orchestra in five half-hour telecasts as a starter. WEWS also is negotiating with the symphony for permission to televise its afternoon rehearsals. Additionally, a number of entertainers and Cleveland personalities will be featured during January, on the "One O'Clock Club," now being expanded from 30 to 90 minutes. Talent lineup for the 90-minute live strip includes Beverly Sills, operatic soprano; Paul Hodges, once a WEWS star, and Barbara Page, Cleveland singer.

Hanrahan said: "As fast as the ideas occur to us, we will add to live programming. This is no flash in the pan. We want to utilize this building to the fullest extent."

Dick Dewitt has joined the announcing staff of KDLK Del Rio, Tex.

Foreign TV Reviews

IVANHOE

With Roger Moore, Robert Brown, John Pike, Anthony Dawson
Executive Producer: Peter Rogers
Producer: Bernard Coote
Director: David Macdonald
Writer: Benedict Berenberg
30 Mins., Wed. (8), 7 p.m.
Associated-Rediffusion, from London (film)

The first British vidpic series sponsored by Screen Gems, "Ivanhoe," falls into the bracket of adventure costume drama which seems to have a substantial degree of popularity on both sides of the Atlantic. First episode, aired from London in an early evening slot, set a fairly high standard in production quality and indicated possibilities of a subsequent rerun in the children's time segment.

Roger Moore, who plays the title role, is a fresh, youthful and energetic hero, but doesn't too easily suggest the virile Sir Walter Scott character. That's a minor criticism, however, as the initialler, at any rate, abounded with action and there was more than enough incident to compensate for other deficiencies.

Loosely based on the Scott tales, the first in the skein told a twofold story depicting how Ivanhoe rescued a peasant and his son from the villainous Sir Maurice; and showed how he foiled the plan of Prince John to usurp the throne of England while his brother Richard the Lionhearted was held prisoner in Europe.

Production values were first-grade and photography above average. The script was designed clearly to keep dialog to a minimum and action to a maximum. Performances were on an average level. *Myro.*

SISTER

With Fay Compton, Hugh Burden, Harry Hutcheson, Carmel O'Sharry
Executive Producer: Dennis Vance
Producer-Director: Philip Saville
60 Mins; Sun. 9:30 p.m.
ABC-TV, from Manchester

Like many psychological plays, in which the people and the atmosphere are more urgent to the proceedings than the plot or the situations, Sidney Carroll's play, "Sister," suffered from lack of elbow room. In 60 minutes there was too little time to fill out the characters and show their motivation. Also the studiously builtup atmosphere of sinister threat faded every 15 minutes when the commercials jerked viewers back to reality.

Timothy O'Brien's sets, representing a large, straggling ornate villa,, were topnotch. Just right for the eerie, offbeat atmosphere that the author had visualized. The yarn concerned a woman's companion hired for his aunt by a suave, sybaritic young man with a penchant for playing with toy soldiers and for playing himself at chess on a board the size of a boxing ring. Conditions of the hiring immediately set the mood of mystery. The companion had to be the same age (63), height, weight and coloring of the aunt.

It was pretty obvious from the outset that the young man was up to no good. But how? Why? It transpired that the aunt had nearly gone round the bend at the recent death of her identical twin sister. It seemed a kindly thought, superficially, to engage a woman to replace the loved sister. But, of course, the young man was after his aunt's money. He planned to wait till the two lonely old women were irrevocably attached to each other. Then, by firing the companion, he figured that the shock would cause the aunt's death.

There was a rousing denouement, but the dialog was largely undistinguished and the author and director had much for which to thank the small cast. Fay Compton as the middle-aged companion and Carmel O'Sharry as the eccentric aunt could scarcely have been bettered and Hugh Burden struck just the right note as the dubious nephew, though some of his lines were feeble in the extreme. Harry Hutcheson was flung in as a sinister looking butler. But he was only a red herring and could easily have been dropped. *Rich.*

CONFLICT

With Wolf Mankowitz, Malcolm Muggeridge
Director: Peter Morley
15 mins., Fri., 10 p.m.
Associated-Rediffusion, from London

Wolf Mankowitz kicked off his new 15-minute weekly series for Associated-Rediffusion, "Conflict," by inviting Malcolm Muggeridge, controversial journalist, author and broadcaster, who recently parted with the BBC following the appearance of an article expressing his views on British royalty in an American magazine, to discuss his views on the merits of being an individualist. Muggeridge, who stakes a claim to being a breakaway from the flock, was quizzed by Mankowitz on his outlook towards life, and provided an interesting 15 minutes with his elaborate replies. Aim of the show is for the resident host to discuss questions of the day with "people who know about them." The first offering provided practically no animated moments of conversation as both men appeared to be in agreement on the topic, but future programs well lead to some fireworks with Mankowitz in the interrogator's chair.

"Conflict" will certainly make a contribution towards balancing programs, but is a very doubtful bet as a big audience catcher. *Bary.*

THE SHINING HOUR

With Elizabeth Sellars, Marian Spencer, Peter Wyngarde, William Devlin, Diana Fairfax, Clifford Elkin
Writer: Keith Winter
Producer-Director: William Kotcheff
60 mins., Sun., 9:35 p.m.
ABC-TV, from Manchester

After a previous last-minute cancellation of "The Shining Hour," because of a camera fault, the offering finally made it to the screen a week later with only one cast change. The play was first produced at the St. James Theatre, London, in 1934 with Raymond Massey and Gladys Cooper in the starring roles. The somewhat morbid plot appears to have weathered the years reasonably well and transferred to tv without much difficulty. A well suited production tempo was set by William Kotcheff and a good set resulted in the right atmosphere.

The plot concerned the arrival home from the East of Henry Linden, eldest brother of a simple living farming family, with his new and attractive wife, Lise. Her intrusion into the close-knit family circle is resented by Hannah, the leader of the family. David, owner of the farm and already married, falls for the new arrival's charms, which results in the suicide of his wife, and the youngest member of the Linden clan, Mickey, also proves that Lise has some irresistible quality by forcing himself upon her.

Notable performances were given by Elizabeth Sellars (Lise), Peter Wyngarde (David), and Diana Fairfax, the wife who is driven to suicide. Marian Spencer, who took over the role as Hannah from Angela Baddeley, was convincing. *Bary.*

Foreign TV Followup

Sunday Night at The Palladium

Following in the footsteps of some hip emcees who've handled the show in the past, including Tommy Trinder, Bob Monkhouse and Hughie Green, Associated TeleVision decided to give the job to actor Robert Morley. Witty, straightfaced Morley, however, didn't appear to be too happy with the chore. He did not attempt to imitate the racy style of his predecessors and was content to remain himself, apart from making somewhat obvious efforts to broaden his wit to suit the audience. Major test, however, of Morley's prowess in this type of offering came in the normally hard to handle "Beat The Clock" spot when contestants perform odd feats to win prizes. It was during this routine that the actor proved he was not cut out for this show by looking even more worried than the players.

Bill topper Tommy Steele, down from Liverpool with part of the company from the pantomime he's currently starring in, rendered several numbers in his particular style and ankled through a couple of others to get a warm reception, and Joan Turner, w.k. for her impersonations, scored well with some good impressions of Judy Garland, Eartha Kitt and Yma Sumac, and her own brand of humor.

A couple of acrobatic terpers, the Lane Bros., earned hefty mitts for a well worked out routine, and a similar reception was given to a novel puppet show performed by Paul and Peta, who had their dolls rocking 'n' rolling. Cyril Ornadel's orch and the Tiller Girls were up to their usual form. *Bary.*

Radio Reviews

PETER AND MARY SHOW
With Peter Lind Hayes, Mary Healy
Producer-Director: Frank Muscicello
Musical Director: Robert Allen
Writers: Robert Crean, Hayes
10 Mins., Mon.-Fri., 12:05 p.m.
A. E. STALEY CO.
CBS Radio, from N. Y.
(Erwin Wasey, Ruthrauff & Ryan)

Hubby and wife Peter Lind Hayes and Mary Healy do a pleasant 10 minutes a day over CBS Radio. Their folksiness, their inconsequential banter and light song might just satisfy some of the noonday hausfrau listenership.

It's not untoward to analyze their cross-the-boarder as the kind of radio program that probably would not have gotten on the air without a sponsor, because, if there is any particular type of network show in abundance today, it's the pleasant, folksy affair, a genre that doesn't evoke extensive audience support or latecomer sponsor interest. One thing this team has, however, is the potential of drawing a faithful, if limited following, one that will buy because H&H say so.

From their New Rochelle, N. Y., home on the day heard the duo engaged in a couple of songs, "It's Not for Me to Say," by Miss Healy, and a duet, "I Still Get Jealous." Her voice is sweet, his is warm and natural. They tried an integrated commercial for a laundry starch that rambled beyond commercial time limits. But these amiable persons ramble through most everything they do. *Art.*

METROPOLITAN OPERA AUDITIONS OF THE AIR
With Milton Cross, Pietro Cimara and ABN Symphony Orchestra; Marthe Stotler, Robert Kirkham, guests; Bill Brophy, announcer
Producer-Director: William Marshall
Writer: Ira Marion
30 Mins., Sun., 7:30 p.m.
ABN, from New York

Nineteen years on the air, "Metropolitan Opera Auditions of the Air" is still the same — the mellifluous, learned narration of Milton Cross and the same, superior orchestral backgrounds for the nervous and the frequently underdeveloped talents of opera aspirants. Since the half-hour, which returned to ABN airtime two Sundays ago, is unsponsored, it doesn't make much difference whether most people prefer tv and "Maverick," "Jack Benny" or a Sabbath feature film; there must still be a handful of buffs who have sufficient curiosity to see whether there's any fresh operatic talent around.

Robert Kirkham, a young baritone with uncertain control and wavering timbre, and soprano Marthe Stotler, who was better, handled two selections apiece and joined in a duet from Massenet's "Thais"-"Bathe My Hands and Lips With Water."

Plugs are in order for the nice continuity by Ira Marion and the strong musical support given by the Met's Pietro Cimara behind the baton. *Art.*

No Outler Out

Continued from page 43

an advertising salesman for The Atlanta Journal. Outler joined WSB's staff as commercial manager and bookkeeper and was the first salesman to peddle a commercial announcement for the station. It was about that time that Journal management, which owned WSB, decided to make "the thing pay for itself."

Outler's guiding hand was at the throttle as WSB progressed from the teapot era of radio into the 50,000-watt stage and then plunged into television with both feet. To the early slogan, "Voice of the South," was added the word "eyes," since WSB-TV was first video station to hit the air below the Mason & Dixon Line.

Just like he went through the swaddling clothes days of WSB radio (long-time NBC affiliate) he helped nurse WSB-TV through infancy, culminating in the building of a $1,500,000 home for the station and known as White Columns because of its antebellum architecture. At this time WSB is completing a $500,000 improvement program on station's mechanical facilities.

Outler's thinking throughout his career has been on an industry level. It has been his contention that "what's good for the industry" is good for WSB. White columns, he contends, is a case in point. According to him "(it) is something in which all broadcasting can take pride."

Outler is particularly proud of the fact that he and WSB Radio pioneered religious broadcasting in this area. Services of the First Presbyterian Church, heard each Sunday over WSB at 11 a.m., is the oldest religious broadcast on any station in Georgia.

Outler also was active in organization and operation of the Protestant Radio and Television Center here.

"We have always had a place for religious broadcasting," he says. "This is a part of station activity of which we can be proud."

There's one facet of broadcasting in which, Outler admits, he is no ball of fire. That's spieling into a microphone. At one time he did the color for football games heard over WSB radio. His aspirations to compete with Graham MacNamee, Ted Husing, et al., came to an abrupt halt, he explains, "when I heard a recording of my voice."

"I knew that I could not go on with a voice like mine and then criticize anybody else's."

J. Leonard Reinsch, executive director of WSB-TV and radio, did not name a successor per to Outler. Portions of latter's managerial duties were assigned to Marcus Bartlett, WSB-TV station manager, with new title of general manager of tv operations. Similarly, station manager Frank Gaither of WSB radio becomes general manager of this operation, with part of Outler's duties added. Bartlett has been associated with WSB since 1930, serving successvily as musical director, production manager and program manager of radio and tv operations until becoming associated with tv exclusively in 1930.

Gaither began his career with WTOC, Savannah, and later came to Atlanta as associate general manager of WGST, owned and operated by Georgia Institute of Technology. He came to WSB radio as commercial manager in 1946 and served as commercial manager for radio and tv before becoming WSB radio's station manager in 1951. He's a member of the Standards of Good Practice Committee of NAB and a member of the program advisory committee of NBC Affiliates Assn. He is also first vice president of the Georgia Association of Broadcasters.

Inside Stuff—Radio-TV

Over 1,300 attended last Thursday's (9) luncheon of the Foreign Policy Assn. honoring NBC News' foreign correespondents at the Waldorf-Astoria, N.Y. Luncheon, which will become an annual event, was the climax to the activities of the NBC newsmen since hitting the U.S. during Christmas week, when they participated in NBC-TV's "Projection '58," did a series of special news shows for NBC and traveled individually on lecture tours. Lecture tour, in the aggregate, drew over 7,000 in 14 cities Luncheon was turned over to a group of seven of the NBC correspondents as a panel, each discussing one particular area of interest in foreign policy. Newsmen, led by Chet Huntley, were Joseph C. Harsch, Irving R. Levine, Welles Hangen, Frank Bourgholtzer, Ed Newman, Lief Eid and Jim Robinson.

Terry Turner, formerly of the Akron, O., Beacon-Journal, has succeeded Ethel Daccardo as tv-radio editor of the Chicago Daily News. Turner had joined the afternoon paper about three months ago. Miss Daccardo, who had covered the broadcasting media for the News the past five years, resigned around the first of the year to accept a post in the tv department of Needham, Lewis & Brorby in Chicago.

New York Metropolitan Educational Television Assn. (META) will begin a 15-week college course in "American Foreign Policy 101—Europe and Asia" on WPIX Feb. 5. Program will feature Prof. John Stoessinger of Hunter College and will air on Wednesdays at 11:30 a.m. to 12:30 p.m. Course won't involve academic credits for viewers, although META hopes to move into that area with later educational entries.

Former President Harry S. Truman's reflections on politics and government will comprise the next CBS-TV "See It Now" on Feb. 2. Program will be a distillation of four days of filming of conversations between Truman and Ed Murrow, taken nearly a year ago but released now because of the timeliness of his observations. Titled "From Precinct to President: Some Reflections by Harry S. Truman," the program is being edited from 50,000 feet shot during four days last February in Islamorada, Truman's vacation spot, as a historical record of his administration and views.

C. Edward Little, formerly general manager of WITV in Ft. Lauderdale, has been named general manager of WGMA, Hollywood, Fla. WGMA is the radio outlet operated by Melody Music Inc., owned by Jack Barry, Dan Enright and Fred Stettner of the N.Y. packaging house of Barry & Enright.

Around the Ad Agencies

By JACK BERNSTEIN

One of the most talked about subjects on Madison Ave. is the way spot and network radio got off the canvas in the latter half of 1957 and, this early in 1958, is making like Sugar Ray Robinson in a click quest of his lost title. The ad men feel that just about the time that radio was buckling at the knees and appeared glassy-eyed at the wallops that it had taken from national advertisers who sank the greatest share of their budget into television, radio refused to take the count and climbed to its feet, now ranking as a contender for the media dollars.

Bill Hoffman, in charge of radio at BBD&O, in discussing the renewed confidence of national advertisers in radio, said that radio men themselves had given up the "heaven help us" type of thinking. The Joe Culligan (NBC) and the Bob Eastman (ABC) approach plus the novel thinking by Mutual Broadcasting are credited with being instrumental in the resurgence of radio. Hoffman in commenting on the upswing of radio as it affects the agencies said that there is now greater flexibility in buying radio.

"Television has reached the leveling point and the industry has come to realize that there is room for everyone," he said. "There is still much to be done in radio. We need out-of-home research to find out how many people are being reached in automobiles and it's become necessary for agency men to find out what the commercial cut-off point is in radio saturation. In radio, the question still comes up whether to use a live known personality or whether 'anybody' is just as effective."

In programming, Hoffman feels that there is a need for new formats. If stations are just playing the top 40 tunes and this is being heard only by teenagers, it will be difficult, he says, to sell the medium to national advertisers. "We have to reestablish the value of the radio network over local programming." He also feels that someone is needed to beat the drums for the aural medium. "Radio has to be promoted as it once was and confidence has to be built up again."

Saturationer Upbeat?

Nick Keesely, senior v.p. in charge of radio-tv at Lennen & Newell, who has in the past taken issue with the prophets of doom and feels that the best in tv is being brought to the public, sees more comedy situation shows being brought to the livingroom next fall. Keesely, who recently returned from the Coast, says that some package houses are thinking in terms of such formats.

The veteran agencyman says that the increase in laff shows will help balance television as a media of entertainment. The public seems perturbed by the mounting worldwide tensions and laughter is relief for that.

"Good comedy doesn't come easily and the agency men have the problem of selling the clients the idea because most comedy situations shows need time to develop," Keesely said. He cited the Danny Thomas show and "Lucy" as both taking a while to catch fire—"but look at them now." Cautioning sponsors, Keesely feels that "if you buy a situation comedy, don't be hasty. Most programs of this type require facelifting to get them off the ground but when you get the show right, it will go on for a long time. The highest ratings on television shows have been netted by those that have been around for a long time."

SSC&B and 'Gun'

One of the unsolved mysteries on the Avenue has been the inability of Sullivan, Stauffer, Colwell & Bayles to sell off half of "Restless Gun," which has ranked in the top 25 since it opened. The program, according to the agency reaches 13,000,000 viewers, Warner-Lambert which pays half the fare has been looking for relief for the other half. The sponsor's understanding with NBC at the time it bought the package was that the web would peddle off half to another sponsor but so far the network has been unsuccessful. "Gun" follows "The Price is Right" on Mondays at 8 p.m. and is preceded by "Wells Fargo," another click. Agency tv head Phil Cohen says that "this is a sign that tv is changing from a buyer's to a seller's market. Sponsors in 1958 will be buying more carefully and they will be more selective.

Detroit—WWJ program changes include moving Faye Elizabeth, a member of the original casts of several Broadway musicals, into the 9:05-9:55 a.m. platter spinning time; Fran Harris into the 9:55 spot for her news and interview show; disk jockey Bob Maxwell into the 12:15-2 p.m. slot, followed by NBC's afternoon of dramas beginning with "True Confessions."

WOULD YOU MARRY TOMMY MANVILLE?

Stopped you, didn't it?

Welcome to the club... the *Sound-Off* Club, that is...

It's KTTV's fresh, new variation of one of the most solid ideas in broadcasting ...the vox pop.

Following KTTV's popular "Star Shoppers," the show originates from a local supermarket, catching the ladies in their natural habitat—delivering spontaneous (and hilarious) answers.

There's none of that *where-are-you-from* stuff. Bill Welsh asks:

How do you handle a noisy drunk?

How about teen-agers necking?

How about unwed mothers who want their babies back after placing them for adoption?

Here's the show that gives you the time and place for plenty of on-the-spot promotion and merchandising.

Participations — live or film — remote or studio — are $125.

Any questions?

Call your KTTV sales rep and sound off...

KTTV
Los Angeles Times-MGM Television
Represented nationally by BLAIR-TV

shades of the shim sham shimmy... THEY'RE BACK

RACOON COATS

RENT or BUY

In all sizes and quantities. For guys and dolls. Guaranteed new and like-new condition, with all-new wool and milium linings. Each hair spanking clean. VINTAGE? THEY CAN PRACTICALLY "CHARLESTON" BY THEMSELVES!

SEE OR PHONE
KANDU
312 7th Ave., N.Y.C.
LOngacre 4-3083
Open Daily til 6:00 P.M.
Monday thru Friday

Mgt. William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800

AMBITIOUS YOUNG ACTRESSES PLEASE NOTE:
THE GASLIGHT CLUB
Hires Pretty Cocktail Waitresses for a Lucrative Evening Job, Full or Part Time.
Phone MRS. HIRSH, PLaza 1-2055 for Interviews

Gov't Studying Appeal After Loss Of Antitrust Suit Vs. RCA-NBC

Philadelphia, Jan. 14.

The Government's next move is being awaited here following dismissal of its antitrust case against Radio Corp. of America and its subsidiary, the National Broadcasting Co., by Judge William H. Kirkpatrick in U. S. District Court.

Major speculation centered upon whether the Government would contest Judge Kirkpatrick's decision, and counsel for the Anti-Trust Division of the Dept. of Justice admitted they are studying the possibility of an appeal. If an appeal is taken, the Government would be able to bypass the Third District's Appellate Court and take the case right to the U. S. Supreme Court.

It was pointed out that the Justice Dept.'s delay of a year in bringing the RCA-NBC action didn't make it the strongest case to take before the highest tribunal. Locally, it was thought there was a possibility that the antitrust unit might transfer its attentions to the more recent sale of the WCAU stations to CBS for $20,000,000.

Trial on A-T Peg

If, as is anticipated, Government counsel Bernard Hollander elects to carry the issue to the Supreme Court, a reversal of the District Court's decision would mean only that the antitrust action must then be brought to trial.

In the action filed here Dec. 4, 1956, the defendant firms had been accused of unlawfully conspiring to obtain five of the nation's television stations, including WRCV radio, then known as KYW, WRCV-TV, Ch. 3, then known as WPTZ. In a trade with Westinghouse Broadcasting Co., NBC gave up its Cleveland outlets and $3,000,000 for the two Philly stations. The sale was approved by the Federal Communications Commission on Dec. 21, 1955.

In an eight-page decision Judge Kirkpatrick upheld the three basic contentions of Bernard G. Segal, defense attorney. Segal argued that the transaction had been approved by the FCC as a valid exercise of its discretion; that the Government. If it had any question, should have raised them before the FCC, and that once the FCC approval had been obtained, the Government should have gone before the U. S. Court of Appeals, in the District of Columbia.

Segal took this position last November in argument before Judge Kirkpatrick, when he attacked the ethics and good faith of the Government in instituting the suit. Judge Kirkpatrick pointed out that the FCC approval "was" not granted until four months after the antitrust division had been officially notified of the proposed transaction and alerted for any possible antitrust features."

He further noted that "The consummation of the transaction occurred after time for the appeal from the commission's order had expired. The present suit was not filed until December, 1956, and it presented no new facts, and nothing which the Government had not known for over a year, and no satisfactory explanation for the delay in the filing the suit is forthcoming."

Both parties to the sale had presented full information to the FCC and received permission to proceed with the transaction, the judge pointed out. "The sale involved not only an exchange of millions of dollars worth of property but $3,000,000 in cash, together with extensive changes in personnel, organization and operating procedures. Under these circumstances, the orderly administration of law requires that this court dismiss the action," the judge declared.

The FCC requested and obtained from the parties all the information which the Government now has and upon which it based its suit. "The FCC was under a duty to pass upon the issues presented by this evidence," Judge Kirkpatrick declared. "The parties have stipulated that the FCC decided all issues relating to the exchange which it could lawfully decide.

'In Public Interest'

"There is no doubt, in finding that the exchange was in the public interest, it necessarily decided that the exchange did not involve a violation of a law which declares and implements a basic economic policy of the United States. Later statements by its chairman as well as the opinion of one of its commissioners in granting the license, which may be construed to mean that the FCC did not consider the Government would be precluded from prosecuting by its decision, cannot affect the situation.

"The antitrust division at all times was fully apprised of the proceedings and the facts upon which the Commission acted. The Government did not appeal and waited for approximately one year before it began the present suit which admittedly is based on nothing which the commission did not have before it.

"There remains a compelling reason why this suit should not be proceeded with," Judge Kirkpatrick observed. "In appealing to the court's discretion to exercise its equitable jurisdiction, the Government stands in no different position from that of a private individual. It has never been held that the Government is entitled automatically to equitable relief."

A La Private Individuals

In his argument to the court last November, Segal had stressed the point that "the Government is not beyond the requirements of fair play in its dealings with private individuals."

"Had the Justice Department taken the proper steps its contentions could have been determined in an orderly fashion. The companies, in reliance on FCC approval, which the Justice Dept. left unchallenged, consummated transactions involving millions of dollars and made vast changes effecting not only the companies but their personnel as well.

"Now the Justice Dept. wants to subject both companies to costly litigation to defend a transaction which was consummated in good faith and with reliance on the approval of a qualified Government regulatory agency," Segal said.

NEW TV'ER IN SASK.

Regi , Sask., Jan. 14.

New station in southwestern Saskatchewan is CJFB-TV, Swift Current, operated by Swift Current Telecasting Co., comprised of city businessmen. President and general manager is William Forst.

Forst built radio station CKSW, Swift Current, in 1956 and headed it as general manager and technical director until the spring of 1957. He also built radio stations at Dawson Creek, B. C., Red Deer, Alta., and Saskatoon, Sask.

DOROTHY DRAPER Brings You A New Luxury at the Arlington

HOTEL and BATHS
HOT SPRINGS NATIONAL PARK, ARKANSAS

High blood pressure? Taut nerves? Arthritis? Rheumatism? Are these your symptoms? Then relax in the soothing radioactive thermal waters at this spa. At the Arlington relaxation and luxury are yours. The new Dorothy Draper decor is yours to enjoy.

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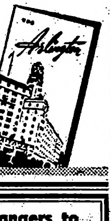
R. E. McEACHIN,
General Manager


Happy Coat Hangers to
VARIETY
DORSEY CONNORS
NBC, Chicago

'ABC-TV in Japan'

ABC-TV is mulling doing the first American telefilm series in Japan. Company has taken an option with some U. S. production interests in Tokyo who plan to do a half-hour action stanza called "Tokyo Police."

Network said that the star will be an Occidental.

NBC Radio's Near $4-Mil, New & Old

Topped by a $750,000 order for new George Gobel and Ed ("Duffy's Tavern") Gardner from Pabst Brewing, NBC Radio has racked up a total of $3,790,000 in new business and renewals. Under the Pabst deal, brewery will bankroll a total of 20 Gobel and Gardner five-minute "Stardust" capsules per week for 42 weekends on "Monitor," and will pick up an additional 10 nighttime participations a week for the same 42 weeks and 12 "Monitor" participations a week for the 10-week stand not occupied by Gobel and Gardner.

Backing up Pabst, RCA has also purchased a total of 20 Gobel and Gardner segments a week on "Monitor" for a 20-week stand. The Pabst and RCA deals, together with 52-week renewals on "News on the Hour" from Brown & Williamson and Bristol-Myers, comprise the bulk of the business. Balance of the business comprised shortterm saturation campaigns or longrunning tidbit sponsorships from some 15 advertisers.

Mitchell's ABC-to-CBS As Daytime Supervisor

Jack Mitchell, longtime ABC Radio programming exec, is joining CBS Radio in the newly created post of supervisor of daytime programs. Mitchell will report to programming v.p. Howard Barnes, who said the post was created because of the increasing number of house-produced soapers in contrast to the past, when the soapers were agency-created and produced.

Mitchell, who's been with ABC for the past 12 years, had been manager of the web's script department since 1950 and was also story editor on "My True Story" before it switched this fall to NBC Radio.

See Whitewash of FCC, Other Bureaus Following Congress' 'Oversight' Probe

Washington, Jan. 14.

Despite assurances from its chairman, Rep. Morgan Moulder (D-Mo), that all is well, the belief is growing here that the forthcoming inquiry by the House Legislative Oversight Committee into the operations of the Federal Communications Commission and other regulatory agencies will turn into a whitewash.

Although Moulder gave the impression last week that reported "differences" were ironed out at an executive meeting of the parent House Interstate Commerce Committee, other versions indicate that the group is as far apart as ever. There is even some question whether hearings, which Moulder said he hoped would start this month, will be held at all. But if they are, it's suggested, they will be a pretty tame affair.

Authorized 10 months ago at the urging of Speaker Sam Rayburn (D-Tex.) to investigate outside influence on the decisions of the regulatory agencies, the Oversight Committee (the word derives from "oversee," not "overlook," its counsel, Bernard Schwartz, once explained) has had a somewhat stormy history. One of its first efforts to carry out its assignment, a questionnaire to regulatory commissioners calling for information on gifts or services received from interests doing business with their agencies, got a cold reception and apparently brought complaints. One Republican member of the parent committee, Rep. Joseph P. O'Hara of Minnesota, characterized it as "lousy."

Replies Not Seen

A rather strange development in connection with this questionnaire, which also went to industries, is that the committee's staff has not yet been allowed to see the replies. The FCC, it's understood, has agreed to answer the questions in "general" form.

Wrangling has also developed regarding the committee's right to subpoena files of the agencies under investigation. This issue was supposedly resolved at last week's meeting but there appears to be some discrepancy about this.

Some observers feel that a Republican minority of the parent committee is squelching Moulder and that chairman Oren Harris (D-Ark.) is siding with it. Reps. John W. Heselton (R-Mass.) and Robert Hale (R-Me.) are said to be adamant against any examination of individual commissioners and chairman Harris is reported to be opposed to delving into "controversial" matters. As a result of the attitudes of this "3-H triumvirate" of Harris, Hale and Heselton, it appears, the Moulder investigation has reached an impasse.

Attorney Schwartz, who came here from New York U. with a reputation as "one of the most brilliant academic minds in the nation," reportedly wants to dig into specific decisions of the FCC in the television field, including the award of channel 5 in Boston to the Boston Herald-Traveler.

But the parent committee, it's understood, wants the inquiry to be conducted on "a high level" approach.

The Moulder Committee includes Rep. John E. Moss (D-Calif.), John Bell Williams (D-Miss.), Peter F. Mack Jr. (D-Ill.) and John James Flint Jr. (D-Ga.).

'Eve Arden Show' To Fade After 26

Axe has descended upon "The Eve Arden Show," with both sponsors, Shulton and Lever Bros., deciding that 26 weeks has been enough. The filmed situation comedy will go off the air around the end of March, but no replacement has yet been selected for the Tuesday at 8:30 period. CBS-TV hasn't yet presented any formal programming proposals to the bankrollers, but will do so within the next couple of weeks.

Program, which is based on Emily Kimbrough's "It Gives Me Great Pleasure," has been in trouble from the start. Several weeks after the start of the season, CBS replaced Edmund Hartman as producer, sending in Al Lewis, who had brought in Miss Arden's longrunning "Our Miss Brooks." But even after the first couple of Lewis-produced films came in, Lever and Shulton decided they wanted out.

Hartford—For 23 years commercial manager of WDRC here, William F. Malo was upped last week to post of vicepresident in charge of sales.

Hi . . . this is DEL SHARBUTT

Just wanted you to know that my manager has moved to new offices.

DEL SHARBUTT

Exclusive Management:
KAL ROSS
Berger, Ross & Steinman
15 East 48th Street
New York 17, N. Y.
Phone PLaza 1-2156

TV-Radio Production Centres

Continued from page 32

Davis, who keeps his Orange County radio station in the prints with unorthodox promotion, pulled a startler over the holidays when he offered free funerals for those killed in traffic. Catch was they had to register. He figured it would help cut down fatalities . . . **Eddie Cantor** taped four spec ideas which **Alan Livingston** will submit at next meeting of NBC program board . . . **Ralph Levy** is taking leave of his CBS-TV producer-director duties for a long rest. He'll take most of it at Santa Fe, N.M. . . . **Jack Louis** has retired from his ad agency but his son will carry on the name with Needham & Brorby. He'll pass most of his time in Phoenix, where he has radio and tv interests . . . **Eli M. Orowitz** (EMO) is the only pressagent in town drumbeating his own brood. His son, **Mike Landon,** and daughter, **Victoria King,** are in pictures and tv . . . **Bill Goodwin** will emcee a new daytime strip quizzer, "The Big Game," being piloted for NBC . . . **Frank Pittman** and **Andy White,** long associated with "Gildersleeve," won a renewal for their western, "Tombstone Territory." . . **Barbara Stanwyck's** exposure on "Zane Grey Theatre" could be the pilot for her own western series . . . "December Bride" will be hypoed with names to give it a boost. This would give General Foods three in the select circle (**Danny Thomas,** "Zane Grey Theatre") . . . **Selig Seligman,** manager of KABC-TV, won his veepee stripes . . . **Bernie Milligan,** ex-radio ed and later p.a., now in the tire biz.

IN CHICAGO . .

WNBQ and WGN-TV both mapping new moppet shows in color, the former set for the noontime spot starting Feb. 3, with **Bob Borlek** and **Robert Gibson** as space patrolmen. WGN-TV's show, still in blueprint stage, will star a youngster, Brigid Bazlen, daughter of fashion impresario **Maggie Daly** . . . **Robert A. Loeber** has left WMAQ sales staff to become a sales exec for ABN under **Jim Duffy.** WMAQ in turn hired **Dick Jungers** away from WGN sales to replace Loeber . . . **Bernard Corson Jr.** upped from asst. manager of WLS to program director, replacing **Herb Howard** who resigned to join an ad agency . . . **Carol Richards** joined **Don McNeill's** "Breakfast Club" on ABN as gal singer replacing **Jeril Deane,** who is back on the Coast for reasons of health . . . **Marty Faye** using live performing talent Friday nights on WBKB's "Marty's Morgue" . . . **Bud Ellingwood,** WGN-TV director, now working at special program projects . . . **William Klein,** prez of United Film and Recording Studios, off to N.Y. to buy extra equipment for a major industrial film project . . . **Ralph Atlass,** general manager of WIND, got his veep stripes with Westinghouse Broadcasting . . . **Edward H. Weiss,** head of that ad agency, exhibiting his paintings at Main Street Gallery **William Connelly Jr.** named sales manager of WBBM Radio.

IN WASHINGTON .

Stanley Bell, sales rep for WRC-NBC, copped distinguished service award of town's Ad Club for his 31 years of service in broadcasting and for service to the club . . . First tv Bible course, consisting of six tv sessions, launched by Council of Churches of Capital Area at American U. . . . **Barry Gray** brings his late "trouble" show to Washington via WGMS-MBS starting this week . . . **M. Robert Rogers** ankles WGMS, town's "good music" station, which he founded and which he has been heading. He and wife, **Terry Rogers,** who resigns as station manager, will spend full time producing the annual Hi-Fi Music Show, March 14-16, and then set up their own management-consultation firm . . . Presidential news secretary **Jim Hagerty** inked as "Face the Nation" (CBS) guest Jan. 26 . . **Robert C. Richards** named commercial manager for indie WOL . . . WTOP-CBS' Yule "Dollars for Orphans" drive collected record-breaking total of $10,309 . . **Marvin Miller,** the Michael Anthony of tv's "The Millionaire," here on a tub-thumping stint.

IN LONDON .

Ronnie Waldman, head of BBC-TV light entertainment, on a talent prowl in the U.S. . . . The third teleplay by **Ted Willis** to be specially commissioned by Associated-Rediffusion, "Look In Any Window," will be aired on Jan. 24 . . . ABC-TV sponsoring a competition to discover new tv playwrights. Prizes will include a contract and technical training . . . **David Whitfield** topped the bill of Associated TeleVision's "Sunday Night At The Palladium" (12) . . Comedian **Ted Ray** commences a new monthly Saturday night show for BBC-TV Jan. 25 . . . **Alfred R. Stern,** chairman of NBC International, to be guest of honor at a party tossed by NBC at Claridge's tonight (Wed.) . . . Eugene O'Neill's "The Emperor Jones" to be produced by **William Kotcheff** for ABC-TV next month . . . **Yvonne Mitchell** made her debut as a tv panelist in BBC-TV's "Who Said That?" last night (Tues.) . . Associated-Rediffusion tossing a party Jan. 29 to celebrate 50th airing of "Close Up," its picture industry program . . TWW, the new commercial tv outlet to serve Wales and the West of England, went on the air yesterday (Tues.) for the first time . . Two members of BBC—TV's sports program, "Sportsview," have entered the Monte Carlo Rally. They are **Peter Dimmock,** head of outside broadcasts, and **Ronnie Noble,** one of the program's editors.

IN BOSTON

WNAC-TV promoting new M-G films on "Cinema 7" ad tieup with characters famed in painting and art. Channel 7 sent bags of popcorn and facsimile motion picture house tickets to advertisers and tv writers to kick off their Sunday afternoon double feature show . . . WBZ-TV pitted **John Wayne** and **Frank Sinatra** films against opposition same Sunday with both stations using newspaper theatre type ads in battle for viewers . . . **Paul E. Mills,** gen.mgr. WBZ-WBZA, appointed **Stephen C. Meterparel,** formerly with Chambers and Wiswell ad agency, as assistant promosh mgr. for the N. E. Westinghouse station . . . **Priscilla Fortescue,** WEEI's traveling reporter, taping interviews with **Constance Bennett** of "Auntie Mame" at the Shubert, and **Ralph Bellamy, Dore Schary** and **Mary Fickett** of "Sunrise at Campobello" production, and interviewing **John Cameron Swazey** at opening of new First Federal Savings and Loan Assn. bldg. in Hub. Bank has been a WEEI advertiser for 20 years . . . **Charles Ashley,** senior newsman at WEEI, out of hospital and back to regular news sked Monday (13) . . . **Thomas Y. Gorman,** WEEI gen. mgr., hosted Boston agency execs at Hub luncheon with **Jules Dundes,** CBS radio veep, showing findings of Motivation Analysis, Inc.

IN SAN FRANCISCO . . .

Dave Siegel's moving his KOBY to a new and larger studio a block and a half from his present downtown location, is thinking about operating the "Top 40" station on a 24-hour basis . . . ABC's o-and-o KGO got two days' exclusive use out of **Tommy Sands** Monday and Tuesday (13-14) to help it kick off its new deejay format. Sands visited the U. of California, Berkeley, San Francisco State College, City College and seven highschools in the Frisco area, along with KGO's five new deejays. **Ernie Simon,** incidentally, departed KGO several days earlier than he'd been expected to—he aired some undiplomatic opinions regarding the Call-Bulletin's Paul Speegle . . . KPIX's **Fort Pearson** discussed local tv news for the Oakland Ad Club—KLX's **John K. Chapel** was program chairman . . . KRON's Jan. 6 pay-tv debate, Telemeter's **Paul McNamara** and **Carl Leserman** vs. United California Theatres' **A. C. Childhouse,** drew more than 500 letters, with 97% opposed to pay-tv. KRON will stage another debate Jan. 31, with tv stations at Salinas and San Luis Obispo joining in on an improvised "net" and others, too, possibly . . . KGO's **Hal Berger** named news director of the radio station . . . KCBS hired salesman **Mel Corvin** . . . KSFO deejay **Dick Cook** addressed a section meeting of the Frisco Ad Club . . . **Sherrill C. Corwin,** California theatre owner, and **Franklin Meuli,** part-owner of the football 49ers, were each granted Frisco FM frequencies by the FCC . . . **George Gobel** did a United Crusade benefit at Santa Rosa.

IN PHILADELPHIA

Lawrence Welk to play at the Annual Awards dinner of the Poor Richard Club (17) . . "Grady & Hurst's Top 12," hour-long daily session, preemed on WVUE (6). Show originates from Ch. 12's Philly studios . . **Gil Spector,** former WIP publicity chief, now handling public relations and promotion for local branch of the Fugazy Travel Agency . . **Gil Babbitt** named radio and tv director of Food Fair . . . Newscaster **Tom Field,** a recent addition to WRCV-TV- resigned and is returning to Cleveland. **Bill Michelson,** formerly with KOA-TV, Denver, is the replacement . . . **Dr. Joyce Brothers,** here (15) for NBC's "Wednesday Night Fights" exploitation, guests on WFIL-TV's "Triangle Theatre" with Bill Badger . . . For first time, Fleishmann's Bakeries are backing a concentrated radio campaign with a heavy spot schedule, exclusively over WRCV. Company had formerly beamed its ad efforts towards institutional sales with very little of its budget for radio . . . **George McClellan** appointed sales rep for WCAU-TV. He held similar spot with Musak . . . **Tommy Roberts,** who has broadcast a daily program from Garden State Park for the past four years, is readying a film series for the upcoming N.J racing season. WPIX is first buyer . . . **William Sylik,** WPEN prez, on three-week tour of Russia and the Iron Curtain countries . . . WCAU's **Jim Eadline** and **Ken Mayer** received kudos from the Phila. Astronautical Society for their "Operation Outer Space" . . . As a promotion gimmick, **Jim Kiss,** WPEN publicity director, is sending British Magazine-of-the-Month Club Memberships to the press.

IN MINNEAPOLIS

KMGM-TV to televise the St. Paul Winter Carnival parade next month . KTCA-TV, Twin Cities' new educational station, landed one of its biggest audiences with a U. of Minnesota Theatre presentation of its "Taming of the Shrew" in condensed form . . . Minnesota Amusement Co. (United Paramount circuit) first film industry member to sponsor a radio news program—it's on KSTP . . . As winner of a KSTP-TV contest that pulled 17,800 entries, two St. Paul young women spent New Year's eve in Paris and visited Amsterdam, Holland, at station's expense . . WCCO Radio's subliminals, which are called "phantom spots," continue to be used for station promotion and public service . . . WLOL disk jockey, **Steve Cannon** quit to join KGO, the San Francisco CBS station, in a similar capacity . . . WDGY staged annual "Toy Dance" at Marigold Ballroom with admission a toy. Toys were distributed to under-privileged families . . . **Dick Simmons,** St. Paul native and star of the CBS "Sergeant Preston of the Yukon" series, to appear in person at St. Paul's annual Winter Carnival next month . . . Unusual WCCO Radio program had several of its top personalities, including **Cedric Adams,** trading places with "typical" Minnesota farmer. Program broadcast from the farm had Adams and the others describe a typical day on it.

IN PITTSBURGH

Toby Wolfe, secretary to **Pete Thornton,** KDKA-TV publicity director, has resigned to be a housewife and been replaced by **Betty Burnstin,** from WQED and a former schoolteacher . . . **Howard Loeb** and his family here for a visit following **Loeb's sale of KRIZ in Phoenix, Ariz.,** to ex-Sen. Burton K. Wheeler and his son . . . **Sam Silverman,** of Ch. 13 program dept., back from two-week visit to Buenos Aires, where he used to live . . . **Ray Rodgers,** chief engineer of KDKA-TV, okay after suffering a slight heart attack . . . **Les Rawlins,** general manager of KDKA Radio, to Miami Beach for a week . . . Playhouse actress **Betty Bailey** working for local edition of TV Guide doing promotion work in the supermarkets . . . **Cecil Stuchell,** of WCAE, and his wife celebrated their 13th wedding anni . . . **Tony Ortale's** "Italian Hour" on radio just 20 years old. He's now on WPIT.

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Gold Seal Expands on 'Lucy' Rerun Sponsorship

CBS-TV has eliminated one of its sponsorship headaches with the pacting of the Gold Seal Co. (Glass Wax, etc.) to take over full sponsorship of "The Lucy Reruns" starting in mid-March. Gold Seal has been an alternate-week sponsor of the Wednesday night series.

Web earlier signed Pillsbury to sponsorship of four alternate-week shows, starting tonight (Wed.), this filling in the gap between the exit of Sheaffer Pen and the every-week takeover by Gold Seal.

Chicago—Bill Evans, veteran disk jockey here, has resigned from WIND to operate station KASI in Ames, Ia., which he purchased recently. Of late, Evans had been conducting an all-night pop records show on WIND, but for years he had been an early morning fixture on WGN.

Mike Wallace, Interviewed, Says He's Not Too Keen On Touting the Ciggies

Ottawa, Jan. 14.

"If I had my way I would not" was the reply from tv interviewer Mike Wallace to the question, "Would you prefer not to be a pitchman for a cigaret on your program?"

Pierre Berton, managing ed of Maclean's magazine and a tv interviewer himself, essayed Wallace's technique on Wallace in N.Y. over CBS's Sunday "Close-Up."

When first asked about doing the pitch, Wallace replied, "I have to. Berton countered, "Ed Murrow won' do it." Wallace said, "He can afford not to. If we want to achieve something, occasionally we have to make a concession for the greater good. But I enjoy that particular cigaret and I do not find it undignified to sell it."

To the question, "More and more people seem to be turning you down for interviews. Are you having more trouble getting subjects than previously? Wallace began, "For a while, after some biased national publicity . . . "

"Would you name some of it? Berton asked. "Esquire, for instance? Holiday? Time? The Reporter?"

"Esquire was fine," said Wallace. "Holiday was fine. Time was all right—it's an opinionated magazine. The Reporter gave us a chance to answer. The only reviews we consider unfair are those that attempt to call our motives without talking to us about our motives . . . We haven't been turned down as much lately."

"Norman Vincent Peaple turned you down" stabbed Berton.

"He was too busy."

"He wasn't too busy for 'Close-Up' " was Berton's crack.

"I know he wasn't, the same weekend he turned me down for. He said he was too busy Saturday night preparing his Sunday sermon . . But why would he turn us down when Eleanor Roosevelt and others of her stature come on?"

"Why would people want to get the third degree on your program?" Berton asked.

"Because they have intellectual commercials to deliver—they want to deliver a message."

"Otto Preminger paid part of your passage to Europe. Did that obligate you?"

"We talked about 'Bonjour Tristesse.' Two or three causal mentions are not going to sell a picture unnecessarily."

"What about the charges of rudeness, impertinence, that you enjoy probing weaknesses? What about Abe Burrows' crack that you prefer the pin prick to the rapier thrust?"

"Well, Abe Burrows is a good friend. He . . . "

Berton cut in, "How do you feel at the end of a program—good or bad?"

"I feel good if I've revealed a person or illuminated a subject. Badly, if I feel the person has been less than honest with me."

"The vice-president of your network has twice made apologies before your program," Berton said. "Does that bother you?"

"Yes," Wallace said. "But before the Mickey Cohen one he told me ahead, and explained it was for legal protection. The Drew Pearson one, though, I didn't know about, and I felt badly. It seems Pearson was thinking of suing the network."

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CBS-Affiliate D.C. Chatter

By FLORENCE S. LOWE

Washington, Jan. 14.

Massive turnout of the nation's lawmakers for the annual banquet and show of the CBS affiliate convention last night (Mon.) went way beyond CBS expectations, with about 1,300 persons overflowing the Sheraton Park Ballroom. (CBS originally anticipated not more than 1,000 including affiliate reps, etc.) On that basis alone CBS figures the D.C. conclave a "smash."

Frank Stanton & Co., natch, would like to think that the turnout of 793 Congressional leaders and their wives was strictly keyed to the convention motif—to impress and woo the people who run the country. But whether they turned out for that purpose or for the star-studded show, which included Danny Thomas, Phil Silvers, Art Linkletter, Patti Page, the June Taylor Dancers (with Lester Gootlieb producing—(see review) is something they'll find out later—when the returns are in on the Barrow Report, et al.

* *

The grass roots came to the Congress, reversing the usual order of things, at the CBS meeting. Howard Kany, manager of Newsfilm for the web, set up a studio in which station reps interviewed their home state Congressmen for local consumption. Impressive number of legislators lined up for the home talent.

*

A Jesuit priest sat in on sessions as a bonafide CBS affiliate rep. **Rev. Aloysius Goodspeed,** who represents Loyola U. on WWL-TV, New Orleans, was one of registered delegates . . . and **A. G. Heibert,** KTVA, Anchorage, and Bill Wagner, KINY-TV, Juneau, made up the Alaska delegation, copping the "men who trekked the furthest" title. **Mrs. Hubbell Robinson,** frau of web's exec v.p., was an attention getter in Shoreham Lobby, where she was recognized as Broadway's **Vivienne Segal** . . . and **Bert Lown,** west coast station relations manager, was lionized by reps as writer of such hit tunes as "Bye, Bye Blues" and "By My Side." The 28 **June Taylor** terpers so taxed the mammoth stage of Sheraton Park that a special 44-foot platform had to be built . . banquet room of hotel, incidentally, largest in Capital with seating capacity of over 2,000, made its debut at the '55 NARTB convention. Two Western tv stars highlighted the confab. **Gene Autry,** complete in cowboy togs, attended i a role of part-owner of KOOL-TV, Phoenix, Ariz. . . . And Jim Arness, the Matt Dillon of "Gunsmoke," was a "surprise" visitor to the **Merle Jones** portion of the agenda.

Network Nabobs Due in D. C.

Continued from page 28

the Barrow study. Chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee, for one, has served notice he will press the Commission for early action on the network monopoly front.

May Seek Delay

Further, it's not improbable that the pressure of other proceedings on Capitol Hill may compel the networks to request a delay. The current pay-tv sessions before the House Interstate Commerce Committee, already scheduled through Feb. 22, could well be extended to dates which conflict with the FCC hearings. There's also the possibility of Senate hearings on subscription, which Sen. Charles E. Potter (R-Mich.) has said he will push for.

Added to this is the likelihood that the list of witnesses who will desire to testify will assume parade proportions, with possibly hordes of affiliates in the vanguard. The exact number should be known within two weeks as a deadline of Jan. 31 has been set for notices of appearances.

Even after the hearings have been completed, there is no assurance that the Commission will proceed with consideration of the Barrow report. In its order scheduling the sessions, the agency said that "after all of the testimony has been received" it "will determine what further proceedings, if any, will be held."

Restricted to Report

The Commission's order calls on witnesses primarily to concern themselves with the findings, recommendations and conclusions of the Barrow report. It further desires that they direct their testimony principally toward "the effects and impacts" which the recommendations might have on the tv broadcasting industry in the public interest. Finally, it requests an evaluation of these recommendations "in terms of enhancing the development of a nationwide, competitive television system."

While desirous of receiving all testimony which can be useful to reaching a decision, the Commission declares that it wishes to conclude the hearing "in as expeditious a manner as possible" and "therefore desires to avoid the reception of testimony which will be merely repetitive or cumulative."

The order states that the report, the result of a two-year study directed by Dean Roscoe L. Barrow of the U. of Cincinnati, provides a basis for considering a revision of its network broadcasting rules and for determing whether legislation to carry out such revision should be recommended to Congress.

Among other things, the Barrow report recommended elimination of network option time and must-buy practices and restriction on size of markets in which the webs can own tv stations.

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New York 28.

Robinson

Continued from page 28

to be produced by Charles Marquis Warren, who created the tv version of "Gunsmoke" (Star James Arness, incidentally was conspicuous at the affiliate meet). Also planned is an anthology series, "Rendezvous," with 13 filmed segments already rolling. A Ralph Bellamy series, "Front Office," about big business, is also on the agenda, along with six new panel shows, out of which CBS hopes to salvage two as contenders for the new fall season.

Robinson dwelt on the new three-way daytime competition, with the NBC ascendancy and the ABC late afternoon upbeat, and appealed to the affiliates for a greater degree of cooperation on promotion, advertising and publicity.

Particularly, however, he appealed to the affils for a greater clearance acceptance of five-times-a-week shows. "There have been instances" said Robinson "where stations have carried only the commercial segments of our daytime shows, and not carried the sustaining segments. It is obviously much more difficult to build the rating of a show designed for five-a-week presentation if it is not available to the viewer on that basis."

Gottlieb's Gee-Whizzer

Continued from page 28

everybody who's anybody within the Congressional precincts.

The show had class, style, pacing, delivery and showmanship (CBS ought to keep it on the road intact, said one jubilant CBS affiliate member) with peak performances from opening to closing whether it was the line of 24 June Taylor dancers with some imaginative choreography built in and around and through the CBS-TV "eye" emblem; Art Linkletter's easygoing emceeing; Patti Page's vocalizing; Phil Silvers fronting his Bilko regiment and particularly Danny Thomas in one of his richest performances as the closer.

It was in a sense a triumph for all broadcasting and CBS' elation at the reaction to the show becomes understandable in light of the fact that the audience for the most part was comprised of a loaded-for-bear Congress and the FCC. It was, too, the eve of the opening of the pay-tv hearings and here, although it didn't come off the tube, was a display of showmanship and fun by people schooled in the concept of free television the likes of which most of the VIPs had never seen before. There was a touch of the hero—CBS hero—in Gottlieb Monday night.

Rose.

Hypo on C-C

Continued from page 27

without "making a production of it." Such subjects as proposed program changes, means of bolstering ratings, and new policies could be best explained to the stations by explanations via closed circuit.

Liaison with Congress and Government regulatory agencies could be far more effective than at present by being placed on a "continuing, intelligent basis," rather than the "unplanned, sporadic" format it now takes, according to Sugg. "The going is rough," he stated, enumerating the numerous controls under consideration in the capital.

Dave Taylor Leaving NBC After 7-Year Tenure in Public Affairs

From 'O&O' to 'CO's'

Chicago, Jan. 14.

It may be the result of anticipated reverberations from the Barrow studies that at least one network is attempting to make a misnomer of the term "o&o." According to Jules Dundes, v.p. in charge of station administration for CBS radio properties, the web now prefers to think of its stations as "CO's" (CBS-owned). "CBS owns the stations," Dundes says, "but they are operated locally."

Undes was in Chicago and St. Louis recently to make a presentation to agencies that attempts to show the greater believability of news and commercials on network owned-stations than on indies.

Bill Hylan

Continued from page 27

for this situation. "If television is to continue to prosper," he said, "it must be known as an effective advertising, merchandising and selling medium for many clients—not just those who are in the 'top ten.'"

Chiding critics who "wrote off the season" on the basis of initial ratings of new shows, Hylan said he asked the CBS researchers for an average of Nielsen Average Audience ratings for a number of half-hour programs in their first 13 weeks on the air. "It's safe to say," he asserted, "that had the same standards been applied to some of these programs in their first 13 weeks as were applied to some of the new programs this fall in their first four or five weeks, many of them would not be on the air."

Hylan pointed out that "I've Got a Secret" averaged a 19 rating for its first 13 weeks; "Wyatt Earp," 19; Perry Como, 26; "Gunsmoke," 25; "Wells Fargo," 23; and Danny Thomas, 14.9.

"The rating threshold for success in television," Hylan emphasized, "is not at the level of the 'top ten' or 'top twenty' but far below that. We must get across the point that many factors besides ratings contribute to the successful use of the medium."

Tulsa—Jim Ruddle rejoins the KOTV announcing staff after five months leave to voyage across the Atlantic Ocean in a 46-foot sloop. The trip was cancelled after the boat nearly capsized in a storm off the coast of Nova Scotia.

By ROBERT J. LANDRY

Davidson Taylor will soon depart NBC where his title has been Vice President of the Public Affairs. He is believed to be the only broadcasting official ever to hold vice presidencies at CBS and NBC after joining both networks in lesser capacities. (William Fineshriber, a vice president at Mutual, joined NBC with veep status.)

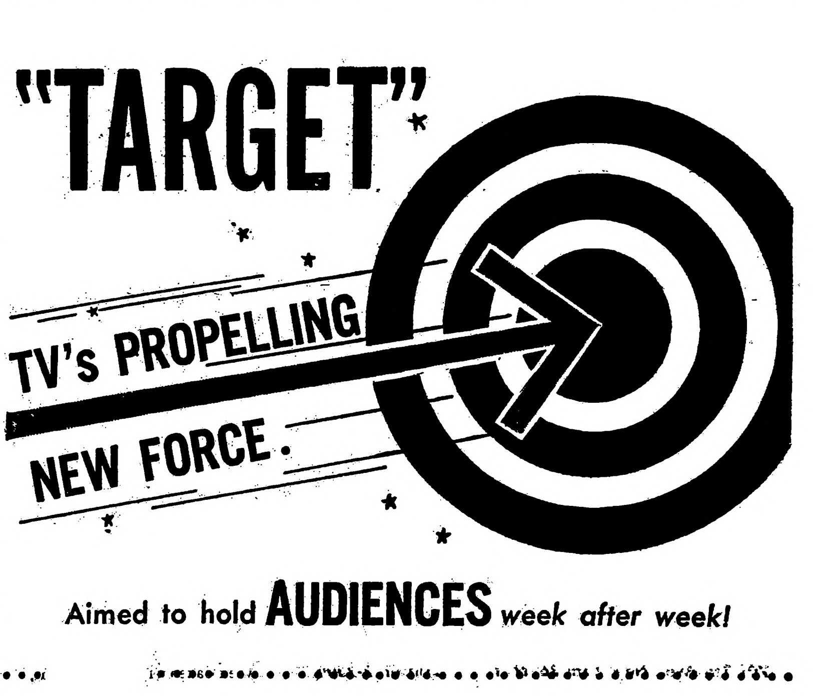
Taylor's exit in the near future, after a number of present program commitments are completed, will not come as a surprise to the trade. His present salary and the reshuffling of function going on for some time in the program department left him in the position of being excessively compensated for reduced duties. It is not known now whether another Public Affairs chief will be named or the duties separated.

Prior to joining NBC, after a sabbatical year in Italy which followed his long CBS tenure, Taylor had passed from announcer at WHAS, Louisville, to the music division at CBS and thence up the ladder in a series of promotions. With the departure of Douglas Coulter, the program department directorship and epaulets went to Taylor. At CBS, Taylor presided over the last active radio and early television period when the Paley network then practiced do-it-yourself program creation. He joined NBC Jan. 2, 1951.

Until last summer Taylor's jurisdiction at NBC embraced News, Special Events (including "Wide, Wide World") Sports, Public Service and the Special Film Unit under Henry Salomon. Just prior to the new setup in NBC News (under William McAndrew) one of Taylor's last tasks was a general shuffling and reassigning of the foreign news staff. Trade now credits NBC news with competing on more evenly competitive terms with CBS. Taylor was prominently identified with coverage of the last two political campaigns.

Because of the dizzying rapidity of change and shift within television programming, often requiring an up-to-date executive directory to keep who's who straight, some of the questions of credits are obscured, but it is believed that the resurgence of sports coverage, long semi-moribund at NBC, was Taylor's doing. It was Pat Weaver who assigned him to implement the "Wide, Wide World" format and Taylor's choice was then offbeat—Barry Wood, a tenor-turned-producer.

Taylor also is credited with the executive logistics which got a languishing shelf property named "Victory At Sea" on the market.


"TARGET"
TV's PROPELLING
NEW FORCE.
Aimed to hold AUDIENCES week after week!

$100-Mil Coast Vidpix Pot

Continued from page 29

film studios in tv with four sponsored series, the Burbank lot is still quite a distance in back of tv's front-runners, Revue and Desilu. A year ago Desilu was the unquestioned leader in tv film production, but in the span since then Revue has grown tremendously, outdistancing Desilu in the process. And a year ago Disney and Warners were second and third, behind Desilu, but today the indies easily dominate the picture.

Unpredictable Pilots

Pilot films aren't included in the survey since they're always speculative and offer no accurate picture of upcoming production, dependent as they are on the tastes of Madison Ave. About 100 will be shot for the spring season, and if 10 or 15 are sold, it will be considered a good average.

While tv film has held its own, production-wise, the picture is n.s.g. insofar as quality is concerned. There were no exciting new vidfilm entries, none which caught on fire as did "I Love Lucy" when it began, or "Disneyland" its first year. Lacking originality, the vidfilmers came up with one of the oldest of commodities—westerns—and such new oat-and-hoofers as "Maverick," "Wagon Train," and "Have Gun, Will Travel" drew respectable ratings, particularly "Maverick." But there wasn't a single new telefilm series that could be tagged as an original show which caught the fancy of the nation's audience—in fact, most ratings were down, reflecting the quality. Undoubtedly the biggest dissappointment among the tv-film series was that of Frank Sinatra, ballyhooed as the most expensive film show in tv. So downbeat were the ratings of Sinatra's teleseries that before year's end, he bowed to sponsor and network pressure and junked his film series to go live.

Hollywood's vidfilm producers have by now become reconciled to the inevitable spring axings, as sponsors and agencies look around for replacements for next season. It wasn't a question of "will they?," but of "who-will-they replace?" Last spring about 40 telefilm series got the ax, and predictions were being made the figure this spring will be the same.

1958 Production Scorecard

Following is the breakdown of companies with definite production plans for 1958:

Jim Bowie Enterprises: 10 "Adventures of Jim Bowie." (ABC), sponsored.

Brennan-Westgate Prod: 13 "The Real McCoys." (ABC). Sponsored.

Bridget Prod.: 20 "Mr. Adams and Eve." Sponsored.

C. & T.: 39 "Boots and Saddles," 39 "Union Pacific," both syndicated.

California Film Ent.: six "The Californians." (NBC). Sponsored.

California National: 13 "Life of Riley." (NBC). Sponsored. 39 "Silent Service." Syndicated.

Caulross Prod.: five "Sally." (NBC). Sponsored.

CBS-TV: 38 "Lineup," 30 "December Bride," five Red Skelton, all sponsored, and on CBS.

Cinefilm Inc.: 40 "How Christian Science Heals." Syndicated.

Jack Denove: 52 "Christophers." Syndicated.

Desilu Productions: 39 "Whirlybirds," 39 "Sheriff of Cochise," 39 "Official Detective," 39 "This Is Alice," all syndicated. Six "Lucille Ball and Desi Arnaz Show (CBS), 39 "Walter Winchell File" (ABC, both sponsored.

Walt Disney: 30 Disneyland, 52 Zorro, Mickey Mouse Club, all on ABC, all sponsored.

39 'Earps', Etc.

Wyatt Earp Enterprises: 39 39 "Wyatt Earp." (ABC). Sponsored.

Robert J. Enders Inc.: 19 "Best of the Post," 39 "Espionage," 39 "Manhunt," none sponsored.

Family Films: 26 "This Is the Life." 26 "This Is the Answer," both syndicated.

Don Fedderson: 18 "The Millionaire" (CBS), (ABC), sponsored.

Filmasters Prod.: 39 "Gunsmoke," 13 "Have Gun, Will Travel," both CBS, both sponsored.

Filmcraft: 8 "You Bet Your Life" (NBC). Sponsored.

Four Star Films: 12 "Dick Powell's Zane Grey Theatre" (CBS); 18 "Trackdown" (CBS); 21 "Turn of Fate" (NBC) 20 "Richard Diamond" (CBS) all sponsored.

Sam Gallu: four "Navy Log" (ABC). Sponsored.

Gomalco Prod.: 20 "Leave It to Beaver" (CBS). Sponsored.

John Guedel: three "People Are Funny." (NBC). Sponsored.

Guild Films: 38 "Light of the World." Syndicated.

Lewislor: 10 Loretta Young series. (NBC). Sponsored.

Mark VII: 39 "Dragnet." (NBC). Sponsored.

Marterto Enterprises: 10 Danny Thomas series. (CBS). Sponsored.

McCadden Prod.: 20 Burns & Allen (CBS); 4 "People's Choice" (NBC); 53 Bob Cummings (NBC), all sponsored. 9 "Panic" (NBC), not sponsored.

McGowan Prod.: 26 "Death Valley Days" (NBC). Sponsored; 20 "Skyking" (ABC), sponsored; 26 "Snowfire," not sponsored.

Metro TV: 13 "The Thin Man," 26 "Nortwest Passage," both (NBC); "Passage" not sponsored. eight hour-long vidfilms,, sponsored, no network set.

Paisano Prod.: 14 "Perry Mason." (CBS), sponsored.

Lindsley Parsons Prod.: 14 "Gray Ghost." Syndicated.

Revue Prod.: 14 GE Theatre, 22 Schlitz Playhouse, five Jack Benny, seven "Bachclor Father," 21 "Alfred Hitchcock Presents," all CBS, all sponsored; 16 "Wells Fargo," 14 "Wagon Train," nine "Suspicion, " 19 "M Squad," 16 "The Restless Gun," 11 Jane Wyman series, all NBC, all sponsored; nine Studio 57, sponsored, spot-booked; 24 "State Trooper," 32 Mickey Spillane, both syndicated; 13 untitled Lloyd Nolan series, 13 "Cimarron City," neither sponsored.

Hal Roach Studios: 18 "Oh Susannah" (CBS). 26 "Love That Jill" (ABC); four "Telephone Time" (ABC), all sponsored.

'Father', 'Shirley,', Etc.

Screen Gems: 39 "Father Knows Best," 12 "Shirley Temple Story Book," both NBC, both sponsored; 52 "Rin Tin Tin," 13 "Tales of Texas Rangers," 13 "Circus Boy," all ABC, all sponsored; three Playhouse 90 (CBS), sponsored; 13 "Wild Bill Hickok" (CBS and ABC), sponsored; 26 "Casey Jones," syndicated; 26 "The Web," not sponsored.

Sharpe-Lewis Prod.: eight "Adventures of McGraw." (NBC), sponsored.

Stage Five Prod.: 26 "Adventures of Ozzie and Harriet." (ABC), sponsored.

TCF-TV: 12 "Broken Arrow" (ABC), sponsored. 35 "How to Marry a Millionaire," 35 "Man Without a Gun," neither sponsored; two other series, not sponsored.

Television Programs of America: 26 "Fury" (NBC), sponsored. 39 "Thompson of Thunder Ridge," 39 "Dude Ranch," neither sponsored.

Walden-Paisano Prod.: six "Court of Last Resort" (NBC), sponsored.

Warner Bros.: eight 'Cheyenne," 19 "Colt .45" eight "Sugarfoot," nine "Maverick," all ABC, all sponsored.

Westhaven Ent.: seven Eve Arden series. (CBS), sponsored.

Jack Wrather Prod.: seven "Lassie" (CBS), sponsored; 26 "Sgt. Preston of the Yukon," (CBS), sponsored.

Ziv TV: 20 "Highway Patrol," 30 "Sea Hunt," 19 "Harbor Command," all syndicated; 18 "Tombstone Territory" (ABC). sponsored; "Target," not sponsored.

SAG Clarifies

Continued from page 30

newed study of the problem, the Council reaffirmed its basic position.

The Guild's National Board of Directors, after complete consideration of all aspects of the problem, approved the Wages and Working Conditions Committee proposals unanimously. They are being presented to the producers and advertising agencies immediately and negotiations will open in New York on Jan. 20.

At no time in the long series of conferences and discussions was any reference made to AFTRA except that the same group criticized the AFTRA negotiations and contracts as having originated and maintained the same concepts to which they object. The reference to repeated difficulties with SAG is entirely without foundation.

It is regrettable that these differences exist and that anyone chose to publicize them on the eve of negotiations, but it must be obvious that the welfare of the greatest number must control Guild action and policy in this as well as in all other respects.

John L. Dales,
(National Executive Secretary,
Screen Actors Guild.)

Paramount Role

Continued from page 28

mount policy will be under the guidance of James A. Schulke, newly-named v.p. and general manager of Paramount Sunset. An important part of Schulke's position will be to aid in developing tv activities for Paramount.

Osgood's Par Exit

Hollywood, Jan. 14.

Stanton Osgood, for the last two years, general manager of Paramount Sunset Corp., Paramount's tv production subsidiary, exits the post Feb. 1 to enter indie radio station operation. He's negotiating for a partnership in three Southern California AM'ers which he will manage.

Osgood will be succeeded by James A. Schulke, who joined Paramount several weeks ago in the east to assist in development of the firm's tv activities. He previously was with the James L. Saphier agency and was New York rep for Rosenberg-Coryell agency and radio-tv account planning manager for Young & Rubicam.

Pittsburgh—James Murray, longtime manager of KQV until locally-owned station was bought recently by ABC network, has joined the Eddie Hirshberg stations, WEDO in McKeesport, Pa., and WEIR in Weirton, W. Va., as national and regional sales director. The net has sent Ralph Beaudin here as Murray's successor.

Stanton Alerts

Continued from page 27

and demands of our free society imperatively place more and deeper responsibilities on us in television broadcasting than ever before."

Alluding to the threat of both pay-tv and the Barrow Network Study staff report, he asserted that television's ability to meet these responsibilities is more seriously threatened than ever before. "The immediate period ahead is a period of crisis for all of us."

Villains: Pay-TV, Barrow

Stanton minced no words in alerting the broadcasters to the twin jeopardies of pay-tv and the Barrow curbs on networks, particularly in a missle age "when our increased responsibilities require harder concentration and greater emphasis."

"The overriding need is for all of us to do more. We must inform more people, faster, more effectively, more fully—day in and day out. This is your job, it is our job. If we fail in this responsibility, the decision-making start that dictatorships have ever democracies may be an advantage which is decisive—fatal."

But Stanton said that pay-tv and the Barrow staff report as twin menaces pose such ominous threats that "the whole structure of television as we now know it can come tumbling down." "It cannot survive if pay television is successful," he said. "The American economy is deprived of an important instrument of marketing. A source of entertainment and information is hijacked from the American public.

"The staff study report poses threats from a different direction but of, perhaps, even greater gravity. The combination of such (Barrow) proposals as the unlimited regulation of networks, the reduced ceiling on network ownership of stations and the elimination of option time would critically hobble television networking as it is today and stunt any possible growth."

Courtship on Potomac

Continued from page 27

promulgated on a Stanton-Bill Paley level toward increasing broadcasting's sphere of influence at a critical turning point in history; ideals exemplified, for example, in CBS taking a forthright editorial stand on the recent "Where We Stand" 90-minute appraisal of the U. S. vs. Soviet Russia, and Stanton's own active participation as advisor to the Gaither Committee on national defense recommendations.

As Stanton himself pointed out to the affiliates: "if any industry has had a direct stamp of public approval, television, with its 42,000,000 families viewing over five hours a day, has had such approval. If any industry developed at the right time and the right place to respond to the emergency demands of this ICBM age, it is the television industry. The stimulus for this growth, the backbone for the public acceptance, and the means by which the industry can fulfill its urgent new responsibilities are primarily network television."

Barrow Report

Continued from page 28

ing it a less attractive medium for the public and the advertiser."

Threat To Affiliates

The Barrow Report also poses a "grave threat for affiliate stations. This warning was issued to CBS affiliate by John S. Hayes, manager of WTOP and WTOP-TV, in Washington. He is chairman of a special committee of CBS television affiliates formed to analyze the report.

Hayes' committee found little good in the report. Basically, he said, it would tend to place the entire broadcasting business, including the operation of stations, under much more rigid controls. Hayes pointed out that network-affiliate relationship, now on a private business basis, would come under specific Federal laws and regulations, if the Barrow recommendations should be carried out.

Vaudeo Leads '57 British Top Ten

London, Jan. 14.

Televaude shows were the most popular tv offerings during 1957 with more entries in the Nielsen networks Top 10 than any other type of program. In all three commercial tv areas operating throughout last year—London, the Midlands and the North—this type of show headed the list in popularity. In London, second place went to drama series of the "Robin Hood" type, while in the other two areas, quiz and audience participation proms were the runners-up.

Westerns and old pictures were well down the list in all the Independent tv zones, with situation comedies following close behind. Full length plays in regular slots were third in popularity in London and fourth in the Midlands and North, while news and discussion programs footed the lists along with live sport.

Half-Hour Scripts

Continued from page 29

pilot on the new series in New York next month—show, if sold, will be filmed in N.Y.—has been doing more than the usual amount of pre-production planning on the property, particularly in the script department. He's laid down some ground rules, mainly to the effect that the scripts will have to deal with people rather than "gimmicks."

He's passed the word that physical gimmicks, "psychiatricks," cops 'n' robbers stuff, etc., are out—"real suspense comes out of the pressure of circumstance on character," he feels, and the basic elements of his stories will involve sympathetic central characters in a trap who must not only overcome the danger they are in but at the same time solve a moral dilemma which is usually at cross-purposes with their means of escape from danger. This approach, he feels leaves room for lots of characterization and mature story values without sacrificing—in fact, enhancing—the main element of suspense.

Additionally, Davis has added a new element to the script development of the show. He hopes to shoot one out of three shows on location, for one thing, and intends to make extensive use of stock footage (in fact, has hired specialist Arthur Knight for the footage). But there's a reverse twist involved, since the available locations and stock footage will be used to inspire script ideas rather than as after-the-fact devices.

Davis believes that filming in New York tends to accentuate story values, and he reasons this way: The Coast's film facilities are so plentiful and extensive that the tendency on the part of most producers there is to accent the technical end at the expense of content. When a Coast studio can re-create any kind of setting and cope with any kind of physical problem, the need to get maximum values out of the story isn't as great. In N.Y., on the contrary, facilities for filming are so limited that the producer must be constantly on his toes to make up with story values those assets he lacks in the physical and technical end of the production.

San Antonio—Bill Lee, city news editor of KENS and KENS-TV, has been appointed chairman of the Associated Press Radio & Television Assn., news committee for 1958. The committee coordinates news coverage for both radio and tv stations. Lee accepted the post from Daniel W. Kops, New Haven, Conn., prez of the association.

ATTENTION members of
The Academy of Television Arts and Sciences
Because of numerous requests, a screening has been scheduled of Playhouse 90's "The Comedian," starring Mickey Rooney, Edmund O'Brien, Kim Hunter and Mel Tor originally telecast "live" from Hollywood over CBS TV on February 14, 1957.
"The Comedian" was written by Rod Serling, produced by Martin Manulis and directed by John Frankenhei
THE TIME: Tuesday, Jan. 21, 8:30 and 10:00 P.M.
THE PLACE: Barbizon Plaza Theatre, 58th St. and 6th Ave.
YOUR ATAS OR AFTRA MEMBERSHIP CARD WILL ADMIT YOU AND GUEST.

'Comedy Unlimited'
Fresh New Timely
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Lifeline to the funnybone.
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New Nielsens: CBS 7; NBC 3

CBS-TV resumed its seven-to-three margin over NBC-TV in the new Nielsens for the two weeks ending Dec. 7, after NBC had reduced the margin to six-four in the second report for November. NBC placed third with its "Annie Get Your Gun" spec, but Columbia topped that with Lucille Ball & Desi Arnaz, which bounced into second place just behind "Gunsmoke," which has been leading the field all season. Only other NBC entries to place were "Wells Fargo," which again took the fifth spot, and the Perry Como show, which landed in 10th place.

TOTAL AUDIENCE

Annie Get Your Gun (NBC	54.0
Lucille Ball & Desi Arnaz, (CBS)	45.9
Gunsmoke (CBS)	44.7
Perry Como Show (NBC)	41.2
Ed Sullivan Show (CBS)	41.0
Danny Thomas Show (CBS)	37.0
Tales of Wells Fargo (NBC)	37.7
Lassie (CBS)	37.4
Cheyenne (ABC)	36.8
G. E. Theatre (CBS)	36.4

AVERAGE AUDIENCE

Gunsmoke (CBS)	42.9
Lucille Ball & Desi Arnaz (CBS)	39.2
Annie Get Your Gun (NBC)	38.5
Danny Thomas Show (CBS)	35.8
Tales of Wells Fargo (NBC)	35.5
Have Gun, Will Travel (CBS)	34.3
Lassie (CBS)	34.0
G. E. Theatre (CBS)	33.8
Alfred Hitchcock Presents (CBS)	32.7
Perry Como Show (NBC)	32.4

Station Reps Now Get Foot In The Door As Program Advisors

The station reps know that the national sales of the stations they represent depends to a great extent upon the number of people the station is reaching which is in turn usually based on the station's programming. It's a simple chain reaction in that if the station can capture the viewers through good programming than they have less trouble lining up sponsors through the agencies where timbuyers are primarily interested in reaching the most people.

For this reason the national reps have taken a second look at their stations' programming and are increasingly offering programming advice which extends from helping the station buy film to telling them how to slot their shows.

There have been instances where stations have refused to let their rep aid in programming and this has been the cause of divorces between the station and the representative. According to the reps it's simply a matter of them making more money if they can line up national sponsors who are interested in their list of stations. This is the reason they get into programming and lend their advice.

H-R Representatives like most firms does programming services on a request basis. In radio, suggestions are given by H-R to a station they rep on how to build and formulize their overall appeal . . . and sound image. The reppery shows the station how to fit into a market and what the overall role must be. Their advice as in the case of many other reps, on occasions, even runs into the matter of network affiliation.

H-R reppery claims that it helps develop a music formula and tries to build specialized types of audiences.

Part of the rep's role in programming according to H-R execs is counselling on audience promotion and publicity techniques. In addition to this, they help the radio stations interpret research figures in terms of audience flow, as a basis for making program changes.

When dealing with programming H-R reps visit the market in question and not only study the station they rep but competing programming as well.

In television the firm feels that the greatest opportunity in programming a tv station is before it goes on the air. Then the entire program structure can be planned on a scientific basis.

First a study is made of what is already on the air in the market and from this the reppery determines what is lacking. A conference with the local general manager follows in which all the available programming is considered; network, syndicated and featured film. The third step is the studying of the track records on a market-by-market basis and specific programming to fit the market is ascertained. Regional differences also have to be taken into consideration.

The effects of shifting a certain program or program type are carefully noted in the various markets. Oftimes a change of time slot is all that is needed to hypo lagging ratings, and the results of successful time changes are flashed to stations which could profit thereby.

Station programming is not unique with the H-R firm alone but has been undertaken by all the representatives. Some of the reps list it as an additional service but most feel that it is essential to them if they are going to increase the station's national sales and their own revenue.

WANTED
TV Show and Personality
Man or Woman!
roduce and perfor
week half hour show on network station in a mid-west city. Leading local sponsor; year-around program planned. Want magazine-type for with unusual women's ience features (not participation). If you are a real TV personality and have the ideas, send full details to ad agency now. Write Box V-19178, Variety, 154 W. 46th St., New York 36.

FOR RENT
Brownstone, E. 37th St. (Lex.) 1,600 sq. ft. 2½ charming floors. Excellent light, Hi ceilings, fireplaces. For Publicity, Public Relations, TV-Radio Rep., Ad Agency, Etc. Only $7,500.
TO BE, INC., OR 9-6378, Ext.

AVAILABLE FOR REHEARSALS
24' x 48' sound proof room—HI-FI speakers, audio binoural address system. Steinway piano, mikes, stage, etc. Midtown B'way vicinity. Very reasonable fees. Available day or night. Call CO 5-9658 or LU 9-1202 until noon.

WAVE's New Center

Louisville, Jan. 14.

WAVE Inc., last week announced plans for a new radio and tv center, designed for modern, ground-floor operation, in downtown Louisville. The tract is already cleared, and completion of the new building is expected in the late spring or early summer of 1959.

The building, with 37,500 square feet on the main floor, will house WAVE-TV, now in its 10th year of operation, and WAVE radio, which on Dec. 30 marked its 24th anniversary on the air.

More 'Today' Coin

Chicago, Jan. 14.

NBC-TV's "Today" added coin from four token buys last week, three of them representing repeat business. Newcomer is the Shakespeare Co., which bought three one-minute spots on the show for its fishing rods and reels. They're slated for the spring.

Amity Leather Products has purchased six participations in the show for next Father's Day and Xmas, repeating last year's pattern, and Evinrude has ordered four spots in its seasonal buy. L. C. Forman & Sons, makers of piccalilli, is increasing its tv budget with a four-spot buyon the show this year.

N.Y. Stagehands Near 3-Net Pact, Including Tape

New York stagehands affiliated with the International Alliance of Theatrical & Stage Employees have worked out most of the details on a new three-year contract with ABC, NBC and CBS, and the new pact is expected to go into effect by next week, probably by Monday (20). Stagehands, Theatrical Protective Union No. 1, got a significant concession from the networks when they gained the right to handle taped video shows.

In the money area, the union got a wage increase of 6% the first two years of the new pact, plus another 3% in the final year. The webs agreed to a severance pay provision and "slight" improvements in vacation eligibility rules.

There are an estimated 1,200 members of Local 1 who work either on a regular or parttime basis in New York for the three networks. They held a meeting Friday (10) at midnight to ratify the new contract, replacing the one which ended Dec. 31, and recommended only minor revisions in the pact that had been negotiated by union officials. Pact goes back to the webs again this week and then to the Local 1 executive board tomorrow (Thurs.) for final okay, according to the union.

Union had one major demand rejected in the hassles with the networks. Local 1 asked that Saturday, Sunday and holiday work receive double-time reimbursement. Stagehands now receive time-and-a-half on those days.

Seattle—William Tucker, commercial manager of KIRO here for the past several years, has been named station manager. The new KIRO radio building will house the Queen City Broadcasting Co. executive offices of prexy Saul Haas and Lincoln Miller, veepee.

'Disneyland' Tops With Kids in '57; 'Lucy' For Parents; Welk: Teachers

Indianapolis, Jan. 14.

Teachers, who hoisted the first warning signals about the bad effects of tv on schoolchildren, boosted their televiewing more proportionately, than their pupils in the last seven years.

So reported a research psychologist who has made the most exhaustive study to date of student, parent and teacher viewing habits.

Speaking before the annual meeting of the American Association for the Advancement of Science, Dr. Paul Witty of Northwestern U. reported the results of a survey of 2,000 Chicago-area students, moms and dads, and teachers.

When Dr. Witty began his research in 1950, 68% of the school children had tv sets in their homes. Teachers didn't own enough to count. By 1951, 25% of the teachers had sets and were watching at average of nine hours a week. At the same time 88% of their charges had acquired sets and were screengazing 19 hours a week.

By this year, Dr. Witty's human guinea pigs showed like this: 97% school pupils' homes had sets (some with two or three sets and color) and were watching them 22 hours a week. Teacher set ownership had gone up to 93% and they were watching 12 hours a week. So while the kids hiked their watching time 15%, teacher became more addicted to the tune of 33%.

In the same period, parents made no change in their tv habits: They were still watching 20 hours a week, a bit less than their offspring and 8 hours a week more than the teachers.

But the small-fry differed markedly from teachers and parents in what they liked. Only two of the 10 favorites of the children were listed by the teachers as among their first 10 ("Disneyland" and "Father Knows Best") and only three among the parents' top 10 ("Disney" and "Father" again, plus "I Love Lucy").

For the record, the number one choices were: children, "Disneyland," parents, "I Love Lucy," and teachers, "Lawrence Welk."

Dr. Witty, who thinks tv is more of an opportunity than a menace to the nation's youth, didn't buy a tv set of his own until he began his research. He started it because of his interest as a psychologist in the effect of the new medium on childrens' reading habits. Now he estimates that he watches it about 12 hours a week, "but much more when we're doing a particular research job."

Since he started his experiment Dr. Witty has became a kind of tv confessor to school children through the Chicago - Evanston area. He gets hundreds of letters ranging from a fourth grader's testimonial that "I like tv better than anything in the house," to a junior high school freshman's gripe, "tv is a machine devised to entertain people but it is more than just entertainment, it is also very boring . . . for one reason, those long irritating tv advertisements."

The wholesale appetite for tv begins to drop off around the sixth grade, Dr. Witty found.

High school students in Dr. Witty's group reported they reduced tv watching and switched to radio for about a 50-50 ratio. Among the reasons: radio is simpler to study by (!), you can listen to it in cars, favorite disk jockeys, best social dancing.

Dr. Witty speaks from pre-video experience in asserting that tv will be taken in stride. He performed similar research on radio's effect on children in 1929. Some leading social commentators wrung their hands then, he recalls, fearing radio would drive American children to solitary lives, along with the automobile and comic books.

Evidence to sober the tv cry of alarm is already becoming clear, the Northwestern scientist pointed out. His group has investigated complaints that tv was causing nervousness and disturbance among some children. "In every case of a serious maladjustment," he said, "teachers found other contributing factors, such as a poor home and an unfavorable environment."

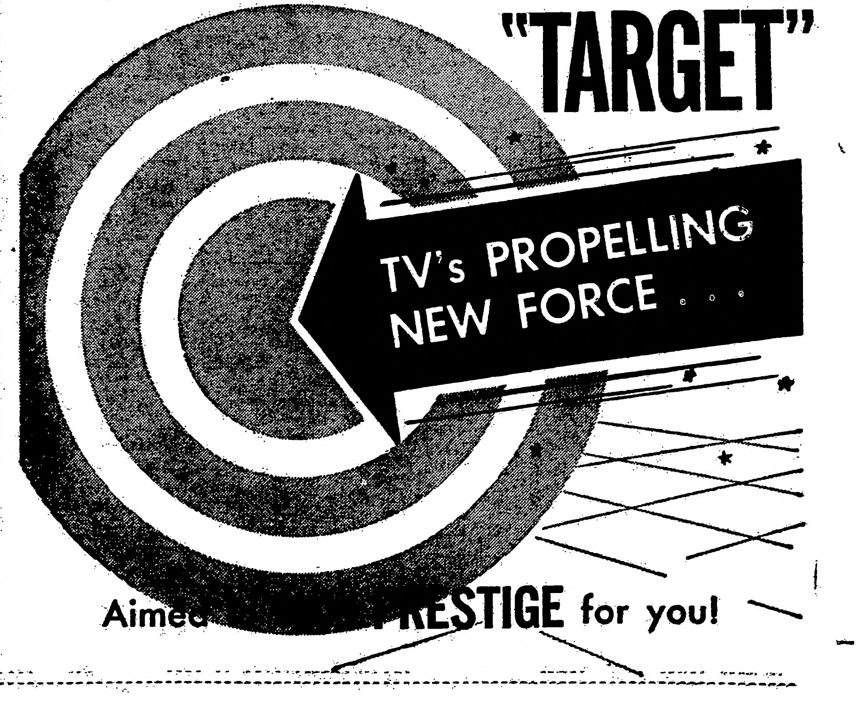
Niagara Biz For MBS' 'Long John'

Niagara Therapy/Mfg. has lined up as the first sponsor of Mutual's venture into specialized late evening programming, picking up the tab on the 11:35 to midnight portion of "The Long John Show."

"Long John" and "The Barry Gray Show," from 12:05 to 2 a.m., had their debut Monday (13), inaugurating 19 hours of daily programming service as opposed to previous 17 hours. The first 25 minutes of "Long John," on from 11:35 to midnight, is available for local sale by affiliates, under the net's program barter arrangement.

As a direct result of the extension of network service, a number of station affiliates have decided to change their signoff times to coincide with MBS's added service.

Another '58 program addition, "Kate Smith Show," has been scheduled for a series of ontour originations. Beginning Jan. 27 through Feb. 7, she'll be originating her weekday 25-minute stripped morning broadcasts from the Beau Rivage, Bal Harbour, Fla.



Jocks, Jukes and Disks

By MIKE GROSS

Johnny Mathis (Columbia). "COME TO ME" (Korwin*) is an effective mood ballad which Johnny Mathis again turns into money-making material. "WHEN I AM WITH YOU" (Mathis*) sets the crooner in another pretty ballad mood.

Elvis Presley (RCA Victor). "I BEG OF YOU" (Presley†) sticks to the rocking beat which makes it another shoo-in for Presley. "DON'T" (Presley†) is a slow ballad that Presley makes sound impressive.

The Ames Bros. (RCA Victor). "IN LOVE" (Planetary*) is a tasty and rhythmic ballad bound for a big score. "LITTLE GYPSY" (Winneton†) has a gay melodic approach thats good for jock and juke spins, too.

Andy Williams (Cadence). "BE MINE TONIGHT" (Cedarwood†) is a swinging item with a hot beat that's headed for a big play. "ARE YOU SINCERE" (Peer†) sets up a soft ballad mood that Andy Williams makes easy listening.

Marty Wilson & The Strat-O-Lites (Decca). "SUPER SONIC" (Lark†) gets off the ground right at the start and keeps moving at a brisk instrumental gait that will help it take off on levels. "I'M ALL WOKE UP" (Eby†) is a nifty swinging instrumental.

The Couplings (Josie). "YOUNG DOVE'S CALLING" (Nash†) is a standout rockabilly item that's a natural for a strong pop takeover. "I CAN SEE" (Nash†) is a slow rocking ballad just par for the course.

Jiv-A-Tones (Felsted). "FLIRTY GERTIE" (Tecumseh†) is in the familiar rock 'n' roll idiom but the topnotch beat and vocal pull it ahead for the payoff. "FIRE ENGINE BABY" (Tecumseh†) has a wild, rocking attack pegged strictly for the jukes.

Alan Dale (ABC Paramount). "WE'RE SO IN LOVE, AREN'T I" (Ardmore*) is a big-voiced, flashy-tempoed slice that could attract play. "CINDY & I" (Dalton†) brings Joey Adams into the cleffing field. It's not for the pop market, but it's nice ballad thought.

Ivory Joe Hunter (Atlantic). "BABY BABY COUNT ON ME" (Progressive†) is a solid ballad entry in all departments making an easy score on all spinning levels. "YOU'RE ON MY MIND" (Desiard-Progressive†) is a slow but penetrating rocking ballad.

The Four Knights (Coral). "THE FOUR MINUTE MILE" (Johnstone-Montei†) should get a good spinning run because of its brisk approach. "WHEN YOUR LOVER HAS GONE" (Remick*) gives the combo a chance to liven up an oldie.

Andy Griffith (Capitol). "SILHOUETTES' (Regent†) gets some comic comment from Andy Griffith but it doesn't hold up too strongly. "CONVERSATION WITH A MULE" (Bob Miller*) is more of Griffith's folksy patter for only mild results.

Bob Merrill (Roulette). "NAIROBI" (Favorite-Valyr*) is a bright novelty with the composer handling his own vocal. "JUMP WHEN I SAY FROG" (Planetary-Valyr*) is also set in a brisk novelty groove.

Russ Hamilton (Kapp). "I HAD A DREAM" (Robbins*) gets across a cozy mood that will appeal to some spinners. "MY MOTHER'S EYES" (Leo Feist*) is a refreshing workover of the oldie.

Carole Bennett (Verve). "TOO LATE TO CRY" (Montauk†) has a happy beat and an energetic vocal to help it along. "I COULD GO ON AND ON' (Spier*) sets up an appealing waltz mood that will attract play.

Lee Clark (Gallo). "WARM LIPS AND COLD COLD KISSES" (Goldmine*) has a neat lilt and a pleasing vocal to help it get some spinning time. "THE SONGS MY MOTHER LOVED" (Planetary*) is a sentimental piece of fluff.

Gordon MacRae (Capitol). "NOW" (Bourne*) has a swaying ballad style that Gordon MacRae builds into an attention-getter. "IF I FORKET YOU" (Caesar*) is a quiet, appealing ballad.

Maureen Cannon (Jubilee). "I DOUBLE DARE YOU" (Shapiro-Bernstein*) has a lighthearted melodic feel and a spirited vocal treatment which should attract some juke action. "I'M NEVER SATISFIED" (Simon House†) swings at an appealing pace and Maureen Cannon's vocal brightens it all up.

Tommy Mara (Felsted). "FUNNY THIS THING CALLED LOVE" (Caesar*) starts out at a hot gait and continues to move in manner that grabs spins. "HELLO, GOODBYE" (Clearance*) gives Tommy Mara a brightly accented beat which should win a fair spinning ride.

Chuck Sims (Trend). "LITTLE PIGEON" (Nash†) is set in a swinging rockabilly frame that's pegged for lotsa juke action. "LIFE ISN'T LONG ENOUGH" (Nash†) is a plaintive hillbilly wail that's limited in its spinning potential.

Ray Ellis Orch (Columbia). "COME TO ME" (Korwin*) gets a rich orchestral treatment under Ray Ellis' able baton. "36-26-36" (Korwin*) is a bright and breezy instrumental out of an LP.

Irving Ashby (Imperial). "BIG GUITAR" (Times†) has an incessant instrumental drive that builds attention. "MOTATIN'" (Travis†) spotlights a flash electric guitar for exciting results.

Rita Moss (Debonair). "I SHOULD KNOW" (Moon Mist†) should work well for Rita Moss in live dates but it doesn't come across on wax. "IN MY OLD KENTUCKY HOME" (PD) takes a jazzed up treatment for novel results.

*ASCAP. †BMI.

Best Bets

JOHNNY MATHIS *(Columbia)*	**COME TO ME** *When I Am With You*
ELVIS PRESLEY *(RCA Victor)*	**I BEG OF YOU** *Don't*
THE AMES BROS. *(RCA Victor)*	**IN LOVE** *Little Gypsy*
ANDY WILLIAMS *(Cadence)*	**BE MINE TONIGHT** *Are You Sincere*
MARTY WILSON & STRAT-O-LITES *(Decca)*	**SUPER SONIC** *I'm All Woke Up*
THE COUPLINGS *(Josie)*	**YOUNG DOVE'S CALLING** *I Can See*
JIV-A-TONES *(Felsted)*	**FLIRTY GERTIE** *Fire Engine Baby*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

MGM SETS 17 LP'S IN NEW SALES PLAN

MGM Records has earmarked 17 albums for its special sales plan for the new year. The albums will be shipped to distributors on a six-month 100% exchange basis. The offer will apply to EP packages as well as LP's.

In the sales drive are sets by Joni James, Peter Todd, Guy Luypaerts, Carl Eugster's orch, Savino, Gary Alan, Hank Williams, Dick Hyman, Robert Ashley and "spoken word" sets by Alec Guinness, Sir Ralph Richardson, Carson McCullers and William Faulkner. Four classical albums will also be in the plan.

Kapp's Packaged Motion

Kapp Records has keyed its album promotion for January on a "Music on the Move" theme. The drive is being pegged on four albums by The Troubadors, Russ Hamilton's "Rainbows" and Dickson Hall's "Fabulous Country Hits." The LP's by the Troubadors are set in Rome, Spain, Hawaii and "The Land of the Gypsies."

Diskery has prepped special disk jockey kits which includes the four Troubador packages. Distributors are being sent a hefty supply of the Hamilton and Hall LP's for a deejay drive.

AVENUE BUILDS ROSTER

Avenue Records has added Henri de Pari, Jim Corless, Larry Tickler and The Kings, a vocal combo, to its roster.

Label, which is prexied by Jack Tell, plans a schedule of a release a month in the jazz and pop field.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	West Side Story	Columbia
2.	Sound Track	Around World 80 Days	Decca
3.	Original Cast	My Fair Lady	Columbia
4.	Frank Sinatra	Where Are You?	Capitol
5.	The Weavers	At Carnegie Hall	Vanguard
6.	Original Cast	Jamaica	RCA Victor
7.	Nat King Cole	Just One of Those Things	Capitol
8.	Johnny Mathis	Warm	Columbia
9.	Original Cast	Bells Are Ringing	Columbia
10.	Mantovani	Film Encores	London
11.	Harry Belafonte	Sings of Caribbean	RCA Victor
12.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
13.	Nat Cole	Love Is The Thing	Capitol
14.	Sound Track	Pal Joey	Capitol
15.	Sound Track	Pajama Game	Columbia
16.	Erroll Garner	Other Voices	Columbia
17.	Pete Seeger	Favorite Ballads	Folkways
18.	Roger Williams	Fabulous Forties	Kapp
19.	Modern Jazz Quartet	Modern Jazz Quartet	Atlantic
20.	Pat Boone	Greatest Hits	Dot

Album Reviews

Decca Records has launched a mood music barrage as its opening gun in the packaged goods race for the new year. The 12 sets in the release offers a wide and colorful range of melodic moods to suit all tastes. **Wayne King's "Dream Time,"** is a representation of the King styling on such current clicks as "Tammy," "Around The World" and "Fascination" along with standards like "Star Dust" and "Shadow Waltz." In the waltz idiom there's **Russ Morgan's "Viennese Waltzes For Dancing"** and **Gainsborough's "May I Have This Waltz."** Both are right on the dancing ball. For the pic music fans there's **Victor Young's "Love Themes From Hollywood"** and **Bill Snyder's "Themes of Distinction From Great Motion Pictures."** The music Richard Rodgers comes up for a nifty organ interpretation in **Jesse Crawford's "An Enchanted Evening"** and in **Helmut Zacharias' "Strings, Moonlight And You,"** the spotlighted strings spread a colorful sound through a pleasant melodic potpourri. In the Gallic groove, there's a musical glow in **Roger Roger's "Heart of Paris"** and in the German groove there are a lot of happy sounds in **Harry Hermann's "Music For Cards, Conversation and Cuddling,"** recorded by Deutsche Grammophon. Also from DGG is **Cedric Dumont's "Musical Cocktail Party,"** a delightful musical spree with some intriguing recipes for cocktails on the back cover. Victor Young gets another showcasing in this mood music binge with **"Sugar and Spice."** Here the late maestro-composer runs through a series of delightful musical forms with taste and imagination.

Frank Sinatra: "Come Fly With Me" (Capitol). Another brash and jaunty musical excursion with hard-driving Frank Sinatra and the swinging Billy May orch. It's bestseller bound although there are times when Sinatra takes some liberties with the original lyric that are disturbing like when he tackles "On The Road To Mandalay" and reworks a line to "There's a Burma broad a waitin'."

Bud Freeman's Summa Cum Laude Orchestra: "Chicago-Austin High School Jazz In Hi-Fi" (RCA Victor). The free-wheeling Chicago style is excellently delineated here, and the end result is one of the happiest jazz sets in some time. Bud Freeman's cum laude mob include Billy Butterfield, Jack Teagarden, Peanuts Hucko, George Wetling, Pee Wee Russell, Jimmy McPartland Tyree Glenn among other cats.

Andre Kostelanetz: "The Lure Of France" (Columbia). Although there's been an LP concentration on musical portraits of France, Kostelanetz's orch impressions gives the subject an entirely new dimension. The French touch is presented through pop composers like Richard Rodgers ("Mimi"), Vernon Duke ("April In Paris") and Charles Trenet ("La Mer") along with a classic crew consisting of Debussy ("Clair de Lune"), Offenbach ("Can Can"), Delibes ("Pizzicato Polka") and Charpentier ("Depuis le jour" from "Louise").

Jack Haskell: "Let's Fall In Love" (Jubilee). Here's a likeable roundup of some quietly effective romantic songs effectively delivered by Jack Haskell with the help of a standout instrumentation; Barry Gailbraith and Jimmy Raney on guitars and Trigger Alpert on bass. Title song, "Have You Met Miss Jones," "Girls Were Made To Take Care of Boys" and "The One I Love Belongs To Somebody Else" are just a sampling of the kind of mood that prevails.

Rhonda Fleming: "Rhonda" (Columbia). Screen thesp Rhonda Fleming shows a nice feel for lyric values as she winds her way through 12 tunes. Her style is restrained but she does manage to get the message across. Frank Comstock's orch gives her plenty of help. Cover photo is a lulu and should help push the package across the counters.

Andy Ackers: "Around the World in 88 Keys" (Grand Award). With a slick rhythm accompaniment, pianist Andy Ackers takes off on a melodic trek that covers the global musical scale. It's a tuneful spree that's always easy on the ear.

Guy Lombardo: "Decade on Broadway" (Capitol). Peg for this set is Broadway and the showtunes that were popular between 1935-45. It was a tuneful decade that included such musicals as "Babes In Arms," "Pal Joey," "Porgy and Bess," "Cabin In The Sky" and "Oklahoma." There's plenty to choose from there and Guy Lombardo and his boys makes it all worth hearing again.

Susan Reed: "Old Airs" (Elektra). In the field of sweet-voiced folk singers Susan Reed remains hard to beat. Here again she demonstrates how to take an old melody and turn it into a thing of charm and grace. She accomps herself through 18 items with Irish harp or zither.

Oscar Peterson: "Soft Sands" (Verve). Oscar Peterson in a pop-romantic groove is something to hear. Especially so when he takes off in several vocal flights as he does in this package. His keyboarding, as usual is standout, but when he gets to crooning over "On The Outside Looking In," "Why, Oh Why," "I've Never Left Your Arms" and "Susquehanna," a new

(Continued on page 61)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music	Chicago—(Lyon-Healy Music Co.	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*April Love (Feist)	1	2	1	1	1	2	3	2	2	1	1	1	1	124
2	1	*All the Way (Maraville)	2	1	2	2	..	1	..	3	1	4	3	2	2	98
3	4	*Fascination (Southern)	9	3	6	10	3	7	1	9	4	..	4	..	4	61
4	9	†Kisses Sweeter (Folkways)	3	..	..	4	5	..	7	6	3	9	8	9	6	50
5	3	*Around the World (Young)	7	..	..	8	2	..	..	..	7	3	2	..	..	37
6	13	†Raunchy (H&R)	10	..	8	3	8	..	10	1	..	..	..	4	8	36
7	5	*Liechtensteiner Polka (Burl.)	..	7	..	..	4	6	..	..	6	6	9	..	5	34
8	8	*Till (Chappell)	..	4	3	..	..	8	5	..	8	8	10	..	..	31
9	11	†Melodie D'Amour (Rayven)	..	8	..	..	..	..	6	..	9	5	6	..	7	25
10	10	†Silhouettes (Regent)	..	5	..	..	..	..	..	5	10	7	5	..	..	23
11	..	†You Send Me (Higuera)	..	..	..	7	..	..	..	4	..	..	..	3	..	19
12	..	†Peggy Sue (Nor-Va-Jac)	..	..	..	5	..	..	..	8	..	..	..	..	3	17
13	6	*Chances Are (Korwin)	..	..	..	6	..	..	..	7	5	..	..	..	..	15
14	15	*Ivy Rose (Roncom)	..	6	..	..	..	..	2	..	..	..	..	..	..	14
15	7	*Tammy (Northern)				9		9				2				13

MUSIC CATALOGS IN TRANSIT

Columbia Holds LP, Single Price Line; Launches Extensive Sales Promotion

Columbia Records has started the fanfare for the 10th anniversary of its introduction of the LP with a January sales program pegged on exchange privileges and re-stocking incentives, the introduction of a new line and a promise to hold its existing price schedules despite hikes by several other major companies.

The diskery also has set New York's Waldorf-Astoria as the scene for its 1958 sales convention to be held June 18-21. Col introduced the LP there 10 years ago.

On the price situation, Col prexy Goddard Lieberson had this to say: "The tremendous sales of records, and even more importantly, of phonographs during the past year have provided a massively solid base for optimistic 1958 expectations. We believe that in the interests of stabilizing and consolidating the tremendous growth achieved in our industry this year, prices should be maintained at $3.98 levels for longplaying disks and 89c. for 45 rpm single disks. (RCA Victor and Capitol have hiked their classical LP to $4.98 and Victor has gone to 98c. on 45 rpm singles with Mercury following.)

Lieberson pointed out that Col had pioneered the original $3.95 pop LP tab, a price that proved highly attractive to consumers, and he sees no need for, and no consumer attraction in a price increase at this time. "Columbia has long supported a policy of multiple pricing," he added, "and with dealer convenience as well as benefit in mind, we have from time to time set special prices on special products. But virtually our entire catalog will remain at present prices."

An example of Col's special, higher-priced product is its newly launched "Adventures in Sound" series. The line will be priced at $4.98 and will be pegged for an

(Continued on page 60)

Victor Spearheading New Glenn Miller Set With Major Contest Peg

RCA Victor is putting one of its biggest contest promotions behind its current release of "Glenn Millers Carngeie Hall Concert." Contest will cover both the consumer and disk jockey angles with giveaways to total over $6,000 in prizes.

Disk buyers are being reached by entry blanks printed on 100,000 special inner sleeves used in the Miller package. Blanks are also being made available directly from dealers on request. Entrants are being asked to write 25 words or less on their favorite Miller orch number. Prizes include a $2,000 Mark 1 phono-tv-tape machine, a color tv set and 14 additional prizes.

A parallel contest for deejays is being run along the same lines with jocks asked to write on the Miller tune that is programmed the most. Color and portable tv sets will be given to the winning deejays. Bill Alexander, Victor advertising and promotion chief, and Carl Bosler, manager of pop album promotion, blueprinted the contest promotion.

Victor, which has garnered solid sales from several previous Miller packages, uncovered the tapes to the 1939 concert by the late bandleader. The concert was originally cut onto glass disks, used at that time, and later transferred to tape which had disappeared from sight. Research work by several Miller fans, however, resulted in the discovery of the tapes in the NBC files.

Victor, meantime, is staging a window display dealer contest in behalf of 46 bestselling Red Seal albums which were converted this month into new packages. This contest opens in February and will have with a tie-in with a top industrial manufacturer, to be disclosed later.

Ameche's Disk Fling

Don Ameche is now getting into the disk act. He's been tapped to an exclusive recording deal by the indie Seeco label.

Sidney Siegel, Seeco prexy, plans to record Ameche early next month. Ameche's only previous disk try was in the original cast album of "Silk Stockings" for RCA Victor. He'll be issued as part of Seeco's "Celebrity Series" which already includes Elsa Maxwell. Dewey Bergman will arrange and conduct the Ameche session.

Brit. Decca Sales Near $50,000,000

London, Jan. 14.

Britain's boom in disk sales is reflected in fact that British Decca's Co.'s sales for the year to March 31, 1957, was $47,740,000, $11,732,000 up on the previous year, and that the sales for the first nine months of the current year is "consideraly greater" than for the same period in the last year.

Trading profits, amounting to $6,608,000, were $1,573,600 more than the $5,034,400 registered a year earlier. Exports during the period under review rose to $12,684,000, including $3,640,000 to America and Canada, an increase of $3,136,000 on a year earlier.

'DECCA ON PARADE' TO THEME '58 SALES

Decca is sparking its operation this year with an overall promotion tagged "Decca On Parade," covering both its disk and phono lines. Initial drive will be centered this month on a dozen mood music packages which have been themed to a "Dreamtime" sales peg. Decca is supplying extensive dealer aids to spotlight these LPs.

At the same time, Decca is expanding its phonograph line this year with nine new machines and speaker enclosures. New Units range in price from $19.95 to $299.95 with the speaker enclosure going for $29.95. Decca's complete phonom line now contains 26 models in all price ranges.

Decca is presenting its upcoming projects to its sales personnel at a series of meetings being conducted by company execs in each of the five territorial divisions.

'Music Man' Hit Earns 4-Way Capitol Spread

Capitol Records is prepping a four-way album spread for "The Music Man," current Broadway tuner click. In addition to the original cast set due to reach the market next week, diskery is grooving the score for a choral LP by Fred Waring, an instrumental package under Meredith Willson's baton, and a dance album with four of the label's house bands.

Score for "Music Man" was written by Meredith Willson and is published by Frank Music.

SELL VON TILZER, DORSEY FIRMS

Two important music catalogs changed hands last week in New York. Winding up a long-pending deal, Lawrence Welk inked papers last week for the takeover of the Harry Von Tilzer Music company, one of the oldest Tin Pan Alley firms. Attorney Morton Miller (& Miller) handled the deal for Welk. Price is understood to be around $175,000. Welk, who also owns Champagne Music, will maintain the Von Tilzer name for the purchased catalog of old standards, including "Wait Till The Sun Shines Nellie," "When My Baby Smiles At Me," "A Bird In The Gilded Cage" and others.

Also concluded last week was the buyout of the late Tommy Dorsey's firms, Embassy Music (BMI) and Dorsey Bros. (ASCAP) by Consolidated Music Sales which is owned and operated by Mrs. Dorothy Wise, Paul Gewirtz and Al Ashley. Price for both Dorsey firms was $175,000 in an all cash deal. The Dorsey catalog joins other holdings by the same group such as Consolidated Music Publishers, formerly known as J. J. Robbins & Sons which was purchased from Jack Robbins as few years ago; Lewis Music and Edward Schuberth Music.

The Dorsey firms contain such standards as "I Should Care," "There Are Such Things," "This Love of Mine" and "Everything Happens To Me," among others. Columbia Records recently purchased 34 masters made by the late bandleader shortly before his death and many of the tunes were taken from the Dorsey catalog.

Herb Wise is taking over as general manager of the Dorsey firms in the new setup with Herb Leventhal named professional manager.

Jerome Heading MGM Disk Sales

Irv Jerome has ankled his sales manager's spot at Prep Records to take over as exec veepee in charge of sales and promotion at MGM. Manny Kellem will move into Jerome's post at Prep.

According to Arnold Maxin, new MGM prexy, Jerome's initial chore will be to rebuild the sales force and revitalize the distribution setup. Exiting MGM in the reshuffling will be Wally Early, exec veepee in charge of sales, and Charles Hasin, in charge of distribution. Sol Handwerger continues in the publicity-promotion setup.

CARLTON LABEL READY TO ROLL THIS MONTH

Carlton Records, new label set up by Joe Carlton, will start to roll with its first release this month. Carlton, former RCA Victor pop artists & repertoire chief, has lined up 37 indie distributors, some of whom are understood to be investing in the new disk operation along with several publishers in New York.

Don Genson is heading up the Coast office for the company.

'Moonlight & Roses' to Aberbachs In Precedental Ruling on Renewals

In a precedental decision affecting copyright renewal assignment rights, Miller Music, of the Big Three combine, was defeated in its claim to a part interest in the song, "Moonlight and Roses," in N. Y. Federal Court last week. Suit, which was an infringement action brought by Miller Music against Charles N. Daniels Music, part of the Jean and Julian Aberbach publishing operation, involved the question of whether a renewal contract signed by Ben Black, one of the song's writers, a few years before the first copyright term expired was invalidated by the author's death before the renewal period commenced. Miller's claim that the contract was still valid was rejected by Federal Judge Frederick Bryan. Julian T. Abeles, counsel for the Miller firm, stated that he would appeal the decision.

Facts in the case were as follows: Black and Charles N. Daniels copyrighted 'Moonlight and Roses" in 1925 via Villa Moret Music; in 1946, Black assigned his interest in the renewal to Miller; at about the same time, Miller also obtained separate assignments from three of Black's brothers of any interest that might have had in the copyright; in 1950, Black died leaving one of the brothers, David Black, as executor, of his will which made no mention of the renewal copyright or of the 1956 assignment to Miller; the residuary estate was left to Black's nephews and nieces who subsequently assigned all their rights to the renewal to the Daniels firm.

Judge Bryan, in his decision, upheld the defendant's position that an author may not, by prior assignment, deprive his estate of the rights given to them under the Copyright Act. This statute provides that if an author is not alive during his last year of the original term, his estate may apply for re-

(Continued on page 61)

Costly Spitenik

Vancouver, Jan. 14.

Angered by audition of his new-bought Bobby Day Satellites' "Sputnik" platter, logger William Malcolm here flipped, skated the offending disk out of his hotelroom window and onto a parked auto.

Car's owner called police who, sympathizing with both parties, withheld charging Malcolm, who offered to pay for paint and body damage, estimated around $25.

SPA-CLGA Unity Talks Now Buried

Songwriters Protective Assn. and the Composers & Lyricists Guild of America, which several months ago, were talking about a possible merger, are no longer talking. In a letter sent by SPA prexy Burton Lane to CLGA prexy Leith Stevens last week, Lane complains that CLGA has made no move to communicate its plans since early in December. As a result, Lane says that SPA's program can no longer be delayed. The program involved setup of a new SPA committee on the Coast, with expanded powers subject to approval by the SPA council. CLGA headquarters on the Coast.

Lane's letter noted that SPA has "been subjected not only to delay but also to substantial expense in the hope of reaching an agreement. Unfortunately, the consummation of such agreement apparently is not possible."

SPA represents writers in contractual agreements with publishers while CLGA mostly comprises background writers for films who work for hire. As a result, SPA is mostly interested in the writer's rights in the copyright while CLGA tends to act more like a conventional trade union or guild with respect to scales and working conditions.

DARIO SORIA TO HEAD 'FESTIVAL OF 2 WORLDS'

Dario Soria, who recently exited as head of Angel Records, will take over the post of administrative director of the "Festival of Two Worlds," which will take place in Spoleto, Italy, June 5 to 29. Soria, and his wife who will be assistant manager of the Festival, will head for Europe next month to settle some personal business in London and Paris before going to Rome where the Festical has its offices.

The Festival, a non-profit operation, will spotlight Italian and American talent in a series of dramatic and operatic presentations. Thomas Schippers, conductor of the Metropolitan Opera, will be musical director of the Festival; Jose Quintero, drama director; John Butler, dance director; and Giovanni Urbani, fine arts director.

Gene Krupa Quartet into Monte Cristo Hotel, Palm Beach, Friday (17) for nine days.

Woolford Set as Col's Longhair Product Mgr.; Grady Named Mfg. Chief

John Woolford has joined Columbia Records in the newly created post of product manager for classical albums. Woolford had been associated with Angel Records since its introduction to the U. S. in 1953 and before that had been manager of the Baltimore Symph, the Louisville Orch and assistant manager of the N. Y. Philharmonic.

According to Hal B. Cook, Col veep in charge of sales, the new post stems from increased Col emphasis on new album product in 1958. Cook stated that Woolford would have marketing responsibility for all Masterwork releases as well as classical product in the stereo tape and Harmony lines. He'll be assisted by Peter Munvies.

On the production level, William F. Grady has been set as director of manufacturing. He'll be responsible for diskery's manufacturing, manufacturing - engineering and purchasing in all domestic plant and foreign subsidiary locations. He'll also continue to administer Cryton Precision Products, the Col operation devoted to the production of non-recorded plastic products.

CAP FORMS SUBSIDS FOR EXPORTS CLUB

Hollywood, Jan. 14.

Capitol Records formed a pair of wholly owned subsidiaries last week, to handle operations previously controlled by departments within the framework of the parent firm.

Capitol Records International Corp. will export the firm's products to non-manufacturing associates around the world, replacing the former international department. Capitol Record Club, Inc., will handle all details of the new record club operation.

After March 1st, 1958
Newsstands 35c Per Copy
VARIETY
Subscription $15 Per Year
See Details Page 11

Capitol Preps Angel Push After O'seas Talks; EMI's Lockwood in U.S.

J. F. Lockwood chairman of EMI (Electric & Musical Industries) is on a trek to visit the company's global holdings. He arrived in New York from London last week on the first leg of a junket that will take him to the Coast for confabs with Glenn E. Wallichs, prexy of Capitol Records which EMI owns, and then on to New Zealand, Australia and South Africa.

Returning from London with Lockwood was Lloyd Dunn, Capitol veepee, who had two weeks of conferences in London and Paris concerning Cap's acquisition of the Angel label. Dunn had been accompanied N. Y. to Europe by Louis Schurrer and Leo Kepler, Cap execs in Hollywood, both of whom are returning to the U. S. via Milan and Rome where they'll meet with Angel artists.

While in England the Cap brass huddled with EMI execs at a series of meets under the chairmanship of L. J. Brown, EMI's managing director. In on the meets were J. D. Bicknell, Walter Legge and Victor Olof of EMI's International Artistes Department; C. H. Thomas, managing director of EMI Records Ltd., ad manager G. J. Freshwater, and Lockwood.

Discussions centered on recording plans for classical repertoire and the coordination of covers and editorial notes.

Back in N. Y., Dunn said, "Our major mission was to learn more about the sources of Angel repertoire in England, packaging in Paris, and to tie them both in with the existing Capitol organization."

Name Orchs Could Bridge GI Entertainment Gap, Says USAF's Maj. Reilly

Tokyo, Jan. 14.

Considering the difficulties involved in selecting and luring creditable U.S. entertainment for troops abroad, name bands would solve most situations, according to U.S. Air Force Major Alin E. Reilly who is affiliated with Special Services on Okinawa.

The major, backed by 16 years of USAF Special Services experience, said that a name band unit of from 15 to 20 people, with a girl vocalist and perhaps a dixie combo within the large band, is a possibility worth exploring since other name U.S. acts are difficult to come by these days.

Reasons for the latter, according to Major Reilly, are: (1) acts not willing to leave U.S. commitments; (2) less sympathy for servicemen; (3) less publicity due to the peacetime situation.

Situation is expected to ease in about six months when a revamped USO program will make available live entertainment again. In the interim, two packages, one a glee club, will tour this area.

Reilly cited that most shows are geared for the lower grade service personnel. Variety shows, therefore, are most practical since they cut across interest lines.

Col Adds Helms, Rehorst To Disk Club Operation

In a reshuffling of the Columbia LP Record Club's administrative staff, Edward H. Helms and John F. Rehorst take over as comanagers of Fulfillment Operation at Terre Haute, Ind. At the same time Paul A. McDonald joins the club as manager of the general and statistical accounting department in N. Y.

Willis Wardlow, club's assistant general manager, explained the creation of the new posts at Terre Haute as a move to allow Richard Brun, director of the Fulfillment operation, more time to elevate the planning phase of the operation. Rehrost's job will include the entire IBM operation, as well as warehousing and shipping. Helms will account for the clerical and accounting phases of the operation.

Dody to Coral

Dody Goodman, featured performer on the Jack Paar "Tonight" show on NBC-TV, has been inked to a Coral pact by Bob Thiele, label's artists & repertoire chief.

Merrill's Roulette Spin

Songwriter Bob Merrill has joined Roulette Records as a vocalist. His first sides are his own compositions, "Nairobi" and "Jump When I Say Frog."

Merrill is now readying a deejay tour to plug the platter.

Hayum Upped to Top Sales Spot at Epic

Walter Hayum has been upped to national sales manager at Epic Records. Post formerly has been held by William Nielsen, who recently became label's general manager.

Hayum joined Epic three years ago as midwest sales manager. Subsequently he was appointed general merchandise manager, the post he held at the time of this promotion. He'll headquarter in New York reporting to Nielsen.

Ross Joins Marks' Firm

Charlie Ross has joined Johnny Marks' St. Nicholas Music firm as general professional manager. Firm, heretofore, had concentrated on Marks' Christmas material, "Rudolf, the Red-Nosed Reindeer," etc., but now Ross will build it as a year-round pop operation.

Before joining Marks, Ross had been with Redd Evans.

French Disk Bestsellers

Paris, Jan. 14.

Only You (Barclay)	Platters
Cigarettes and Whisky (Pathe)	Cordy
Julie La Rousse (Pathe)	Lafforgue
Santa Cruz (Vogue)	Genes
Marjolaine (Voix De Son Maitre)	Lasso
Marches De Provence (Pathe)	Becaud
Bague a Jules (Philips)	Patachou
Mourir Pour Toi (Ducretet-Thomson)	Aznavour
Que L'Amour (Philips)	Brel
Oh! La La (Vogue)	Marini

Mambo City Back in Chi As Weekend Terpalace

Chicago, Jan. 14.

Loop bonifaces Milt Schwartz and Ralph Mitchell, who chunked the Modern Jazz Room atop their Preview Lounge last fall, reopened the upstairs room Friday (10) under its previous name, Mambo City. Terpery will play weekends with Manny Garcia's band giving the beat.

Mambo City became the M J Room about two years ago, and showcased names such as Chico Hamilton, Terry Gibbs, Max Roach, Stan Getz and Gerry Mulligan. But Schwartz and Mitchell shuttered the room at the end of last September, complaining the cool names had priced themselves out of reach.

Irving Stimler, Decca salesman, has been upped to manager of the company's San Francisco branch.

Inside Stuff—Music

The pop music recordings distributed by the U.S. Army Recruiting Service to nearly 3,000 radio outlets will be issued from now on 45 rpm disks, instead of the larger e.t. platters, Switch to the 45 rpm platters is designed to get more spins since disk jockeys across the country are accustomed to that speed. RCA Victor, meantime, has given the recruiting service permission to use a portion of its "Gold Standard Series," comprising the company's alltime bestsellers. Martin Block, national chairman of the Army's Disk Jockey Corps, is doing the announcing and commercials for the recruiting shows.

George Avakian, Columbia Records pop album chief who's been convalescing from an onslaught of hepatitis and mononucleosus, is downbeating trade talk that he bought World Pacific Records from Roy Harte. Avakian says that he owns no stock in any record company and that his main interest is regaining his health and returning to work at Columbia where he's been since 1940. He's back at the job now on a limited basis.

The American Heritage Foundation started distribution this week of the first hi-fi version of the National Anthem recorded by the Chicago Symphony Orchestra under Fritz Reiner and the Boston Symphony Orchestra under Charles Munch. Disk, 78 rpm speed and produced at cost by RCA Victor, will be made available only through the Foundation to radio-tv outlets, theatres, ball parks and similar institutions.

Johnny Six, whose Decca disk of "Mademoiselle" (written by Ted Edlin of Nashville) is rising on the lists, is a 32-year-old farmer's son from Edwards, Ont., near Ottawa. Under his right name of Orval Prophet he's been a country & western disker since '51, with a couple of hits in that field. He changed his name with his style, and on Jan. 6 became a disk jockey on WWVA. Wheeling, W. Va. He does his own guitar accompaniment.

Helen Buck, widow of the late Gene Buck, gave L. Wolfe Gilbert an ancient shillelagh as a Christmas present in line with her late husband's wishes. John McCormack had given the shillelagh to Buck many years ago, bringing it from his castle in Dublin. Gilbert was a close friend of the late songsmith, showman and longtime ASCAP president.

Duke Ellington, who's published with only three firms, Mills, Robbins and his own Tempo, in 33 years of cleffing, has turned over his latest pop effort to Howie Richmond's Cromwell Music, "It's My Heart, My Mind, My Everything." It was grooved by Ellington for Columbia.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(A. Williams)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DANNY & JUNIORS** (ABC-Par) **At the Hop**	1		1		1	2		2			3	4	1	2	1	7	6	4	4	5		2	130
2	4	**BUDDY HOLLY** (Coral) **Peggy Sue**					4		4	7	4	9	1	5	2	10	9	4			1	1	2	10	101
3	10	**ERNIE FREEMAN** (Imperial) **Raunchy**					3	5	1			2								6	2	3	4	4	69
4A	2	**PAT BOONE** (Dot) **April Love**	10		9		6	1		5	9	6				5		3	5		9	2	6		67
4B	7	**JERRY LEE LEWIS** (Sun) **Great Balls of Fire**	3		8		5			6	1	3		1				5		3		8			67
6	8	**BILL JUSTIS** (Phillips) **Raunchy**			4					1			8	2		7	8	7	8						48
7	5	**FRANK SINATRA** (Capitol) **All the Way**			3		7	3	10	3	7					6		6		9					45
8	17	**RICKY NELSON** (Imperial) **Stood Up**	2			4							1					1						3	44
9	..	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon**			7	1			7		2				8				1						40
10	6	**SAM COOKE** (Keen) **You Send Me**					2	4		4			5	7							5				39
11	11	**ELVIS PRESLEY** (Victor) **Jailhouse Rock**	9						3	9			9						3			7	5		32
12	..	**DIAMONDS** (Mercury) **The Stroll**	8				10	10				8			6		3				7			6	30
13	14	**G. HAMILTON IV** (ABC-Par) **Why Don't They Understand**						6	8					6	5		5	9							27
14A	25	**RICKY NELSON** (Imperial) **Wait in School**								10		5					2			5			7		26
14B	..	**FOUR PREPS** (Capital **26 Miles**										1									6	10		1	26
16	..	**SILHOUETTES** (Ember) **Get a Job**	5	1		2																			25
17	3	**JIMMIE RODGERS** (Roulette) **Kisses Sweeter Than Wine**					8		5							8					10	9	3		23
18A	..	**McGUIRE SISTERS** (Coral) **Sugartime**		9		9											4			1					21
18B	..	**JOHNNY MATHIS** (Columbia) **Twelfth of Never**																				6	1	5	21
20	..	**BILLY & LILLIE** (Swan) **La Dee Dah**		10	2														4						17
21A	..	**PAUL ANKA** (ABC-Par) **You Are My Destiny**		7	6				9															7	15
21B	..	**ROY HAMILTON** (Epic) **Don't Let Go**	6	3			9																		15
21C	..	**JOHNNY MATHIS** (Columbia) **No Love**													3							4			15
21D	..	**MOE KOFFMAN** (Jubilee) **Swingin Shepherd Blues**		5																2					15
25	..	**SAM COOKE** (Keen) **I'll Come Running Back**									8	10							2						13

Krushy May Say 'Nyet' to Jazz, But How Can Progress Be Stopped?

Frankfurt, Jan. 14.

Jazz is proving a powerful political force in battering through the Iron Curtain slicing between West Germany and East Germany and Hungary.

A 30-minute show called "Jazz Forum" is being broadcast once a week from Munich into Hungary, through the auspices of Radio Free Europe, and is proving one of the most potent weapons in breaking through the Communistic barriers.

Geza Ekecs, Hungarian exile who is jazz editor for RFE's "Jazz Forum" show, says that "jazz, after all, is America's special contribution to world culture. People behind the Iron Curtain have no way of comparing real jazz with the phony imitations they hear on the Communist radio or records. Our show is specially designed to give them a basis of comparison as well as to bring them the latest Western stuff they probably could not hear in any other way."

The "Jazz Forum" show features a male and female disk jockey discussing jazz with record illustrations of various forms—dixieland, bop, progressive, cool and swing.

For the letters that reach them through the Curtain, RFE reveals that this is one of its shows with the greatest interest and largest listening audience in the Commie-controlled countries.

Berlin's Concert Jazz

Berlin, Jan. 14.

Jazz, boycotted here under Hitler and still, years later, a stepchild of so many a local cultural institution, is now also conquering this city's serious concert halls. While some years ago organizers found it nearly impossible to stage jazz concerts in those hallowed places, the general trend is now nearing the point where such "sophisticated jazz events" are nothing unusual. West Berlin's cultural authorities have apparently put up with the fact that jazz cannot be ignored any longer unless they want to be held intolerant.

The Modern Jazz Quartet started a new musical chapter here last fall when it appeared at the poshy Congress Hall. Now also the venerable Highschool of Music opened its doors for the first time to a jazz concert presented by the New Jazz Circle Berlin. "It was high time," Wolfgang Jaenicke, the Circle's president, said to the audience, "that jazz knocks at the doors of our concert halls." He revealed that it is his organization's aim to take jazz away from the arenas and bring it into the more dignified places.

Concert at the Highschool of Music was a dedication to George Gershwin. It is noteworthy that the three concerts (the first one plus two repeat performances) registered sellout biz. NJCB also booked the third local appearance of the Modern Jazz Quartet on Saturday (11), held at the Auditorium Maximum of W-Berlin's Free University.

British Disk Bestsellers

London, Jan. 14.

Making Eyes	Adams & Otis	(Capitol)
Balls of Fire	Lewis	(London)
Special Angel	M. Vaughan	(HMV)
Little Susie	Everly Bros.	(London)
I Love You Baby	Anka	(Columbia)
Kisses Sweeter	Rodgers	(Columbia)
Reet Petite	Wilson	(Vogue-Coral)
All the Way	Sinatra	(Capitol)
Oh! Boy	Crickets	(Vogue-Coral)
Peggy Sue	Holly	(Vogue-Coral)

RUBY, WEBSTER HEADS SPA COAST GROUP

Hollywood, Jan. 14.

Harry Ruby succeeds Ben Oakland as chairman of the West Coast Committee of Songwriters Protective Assn. in a realignment of the group's Coast officers. Oakland resigned because he is going on tour, starting Jan. 23, as accompanist for George Jessel.

Paul Francis Webster will be cochairman with Ruby. Others named to the committee are Harold Adamson, Sammy Cahn, M. K. Jerome, Grace Kahn, Leo Robin, Donald Kahn, Don Raye, Herb Magidson, Charles Newman, Harry Tobias and Mrs. Catherine R. Hall, local secretary.

RCA's Vik, Bluebird Labels in Sharp Sales Upbeats; Set Up 1958 Formats

Vik Records, an RCA Victor subsid, racked up its best gross in its four-year history in 1957. Bennett Rosner, label's general manager, reported that album sales climbed 60% over the previous year with Gisele MacKenzie's Christmas set the topseller. Also strong were Marty Gold's "Wired For Sound," "The Best of Eddie Cantor" and Helen O'Connell's "Green Eyes."

This year's album program is being kicked off by 12 sets produced by Herman Diaz Jr. with the spotlight on unusual sound quality. Vik packages during 1958 are being released in programs rather than on a monthly schedule with four major programs slated for the year with special dating and discount privileges. Singles will also be released on a more flexible basis with four a month tentatively set plus periodic purchases of indie masters.

Another RCA label, the Bluebird kiddie line, also had a sharp upbeat last year with a 184% sales increase over 1956. Harry Jenkins, manager of the RCA Victor singles department which covers the Bluebird operation, stated that 60% of the Bluebird volume was done through rackjobbers. He said the supermarkets have proved themselves a ready-made outlet for well-packaged, low-priced kiddie disks.

Victor stepped up its Bluebird operation last year with the introduction of $1.98 LPs, the release of Victor pop hits at a 49c price tag, music from tv shows and more emphasis on name artists. Jenkins stated that Bluebird will follow the same releasing pattern this year with three singles a month and 10 LPs throughout the year. There will also be an extensive conversion program to facelift catalog items.

Sked Folsom Awards To RCA's EP Boosters

The Frank M. Folsom Awards to the RCA Victor distributor exec of each of the eight regional offices with the greatest EP sales increases last year will be made in late February or early March. Awards will be made at a formal dinner in New York. Over $25,000 in prizes are being distributed to the distrib execs, record managers and salesmen participating in the 1957 campaign to double the EP sales rate.

Salesmen will get the equivalent in cash of 10 shares of RCA Victor common stock and winning record managers are getting an expense-paid for two anywhere in the world and a 1958 Ford Thunderbird.

Contino's Bankruptcy

Los Angeles, Jan. 14.

Accordionist Dick Contino has filed a voluntary petition in bankruptcy, citing $64,803 in liabilities. Included are fees to agencies which booked him on various dates, back dues to the American Federation of Musicians and Screen Actors Guild, a $1,300 gambling loss at Elko, Nev., and nearly $8,000 in back income taxes.

Contino started in show biz as a winner of a series of Horace Heidt talent contests.

TOPS LABEL ADDING RETAILERS TO RACKS

Hollywood, Jan. 14.

Tops Records, one of the leaders in selling low-priced disks exclusively in supermarkets, chain stores and drug and department stores, is moving into the regular music store field. Label now is setting up a network of distributors to handle its product in outlets other than the 10,000 specialized locations in which the cut-rate albums formerly were available.

Switch to regular stores, in addition to its former specialized markets, was cued by a 30-day test conducted by Record Sales, Inc., local distrib which sells only to regular record and music stores. In the test, some 200 dealers were used, including Wallichs Music City. Al Sherman, head of RSI, reported that 174 of the dealers had re-ordered during the test period. Tops prexy Carl Doshay said the decision to test regular disk outlets was prompted by the way in which other labels have moved in on the supermarket field.

Burdick, Pastner In ABC-Par Distrib Boost

In a move designed to strengthen ABC-Paramount's distributor chain, sales director Larry Newton has moved in Clayton Burdick as eastern representative. He replaces Fred Foster.

Burdick formerly was with the diskery's Philadelphia distrib, David Rosen, Inc. As eastern field rep, Burdick will handle distributor liaison, sales and merchandizing of label's single and album releases. Foster had been with the company a little over two years. He's planning to line up another recording spot which would not require so much road work.

In another appointment Sid Pastner has been brought in for the newly created post of national liaison representative. He'll serve as trouble-shooter in merchandizing and exploitation problems.

Marek Returns to U.S.

George R. Marek, RCA Victor v.p. and general manager of the disk division, returns back to his N. Y. homeoffice desk this week after a short trip overseas.

Marek conferred with execs of British, Decca and other RCA Victor affiliates on the Continent.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Cleveland—(Highbee's Dept. Store)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	MY FAIR LADY (Columbia) Original Cast (CL 5090)	1	..	3	3	3	2	7	4	4	6	7	1	7	4	5	2	..	4	7	1	..	2	136
2	1	AROUND THE WORLD (Decca) Soundtrack (DC 9046)	2	..	..	8	6	4	..	6	1	2	10	8	..	2	4	1	5	3	..	2	3	3	117
3	5	JOHNNY MATHIS (Columbia) Warm (CL 1978)	7	3	7	1	..	10	1	3	..	4	1	..	..	1	10	..	3	..	2	5	..	9	98
4	4	RICKY NELSON (Imperial) Ricky (Imp 9048)	3	6	..	..	..	..	..	1	..	10	3	..	..	..	2	3	8	2	4	4	..	5	91
5	3	PAL JOEY (Capitol) Soundtrack (W 192)	5	1	1	9	..	1	2	7	2	1	2	4	..	..	..	..	..	..	..	..	9	4	86
6	9	PAT BOONE (Dot) Pat's Great Hits (DCP 307)	4	..	..	5	7	..	5	2	..	..	..	..	..	..	1	4	..	5	..	10	8	..	59
7	8	FRANK SINATRA (Capitol) Where Are You (W 855)	6	..	..	4	8	5	..	8	..	3	6	..	4	..	..	8	9	8	..	..	..	..	51
8	11	OKLAHOMA (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	..	..	6	8	..	2	..	3	7	7	6	..	..	9	..	7	44
9	18	KING & I (Capitol) Soundtrack (T 740)	8	..	2	7	..	..	..	..	7	..	..	..	..	..	3	..	4	7	..	..	..	..	39
10	10	JANE MORGAN (Kapp) Fascination (KXL 1066)	..	..	..	..	..	..	..	5	..	9	..	..	6	..	..	..	..	9	3	..	6	..	28
11	24	TENNESSEE ERNIE (Capitol) Hymns (T 756)	..	..	..	..	..	..	..	..	9	7	..	..	8	8	6	..	..	6	..	8	..	..	25
12A	13	NAT KING COLE (Capitol) One of Those Things (W 903)	..	..	..	..	5	3	6	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	24
12B	12	NAT KING COLE (Capitol) Love Is the Thing (W 823)	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	..	2	8	24
12C	14	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	6	..	..	8	..	..	1	24
12D	19	JIMMIE RODGERS (Roulette) Jimmie Rodgers (25020)	..	..			2	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	24
16	15	GOGI GRANT (Victor) Helen Morgan Story (OLC 1030)	..	2	..	..	..	..	..	..	..	..	8	3		..	9	..	..	..	..	..	..	..	22
17	..	APRIL LOVE (Dot) Soundtrack (Dep 9000)	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	3	..	..	20
18	21	FRANK SINATRA (Capitol) Swinging Affair (W 803)	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	6	18
19A	..	JAMAICA (Victor) Original Cast (LOC 1036)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	17
19B	..	PAJAMA GAME (Columbia) Soundtrack (DL 5210)	..	..	4	..		..	..	..	5	..	..		..	7	..	..	..	..	..	..	..	..	17
21	..	PERRY COMO (Victor) Dream Along (CAL 403)	..	4	9	..	..	..	..	..	..	..	..	7	10	..	..		..	..	..	..	..	..	14
22	..	MARTIN-RAITT (Capitol) Annie Get Your Gun (W 913)	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	6	..	..	13
23	..	RAY McKINLEY (Victor) New Miller Orch (LPM 1522)	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	9	..	..	..	..	..	..	12
24	20	JOHNNY MATHIS (Columbia) Wonderful, Won'ful (CL 1028)	..	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10	10
25		WEST SIDE STORY (Columbia) Original Cast (CL 5230)					1								..										10

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH									MIDWEST									FAR WEST								
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Dave Leeds—WMCA—New York	George E. LeZotte—WAVZ—New Haven	Jack Rowzie—WWDC—Washington	George Friary—WIDE—Biddeford	Jack O'Neill—WCAT—Athol	Arnie Ginsberg—WBOS—Boston	Lad Carleton—WKOX—Framingham	Charlie Mansfield—WHAV—Haverhill	Len Libman—WFEA—Manchester	Al Meltzer—WEBR—Buffalo	Ed Meath—WHEC—Rochester	Earle—Pudney—WGY—Schenectady	Lou Barile—WIBX—Utica-Rome	Wiljohn Miller—WBRD—Bradenton	Charles Grant—WKTS—Brooksville	Bob N. Perry—WCKR—Miami	Bob Elliott—KENT—Shreveport	John Wrisley—WIS—Columbi , S. C.	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Art Lawrence—WHYE—Roanoke	Mal Bellairs—WBBM—Chicago	Ron Dunn—WBRB—Detroit-Mt. Clemens	Bob Robbin—WHB—Kansas City	Chuck Norman—KSTL—St. Louis	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	Jack Vaughn—WNAX—Yankton	John Michaels—WOKY—Milwaukee	Bob Furry—KTAR—Phoenix	Al Radka—KFRE—Fresno	Beach Rogers—KIEV—Glendale	Earl McDaniel—KLAC—Hollywod	Art Kevin—KBMS—Los Angeles	Jim Ameche—KPAL—Palm Springs	Bob Holmes—KSJO—San Jose	Len Ross—KDB—Santa Barbara	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	9	5	Danny & Juniors	ABC-Par	†At the Hop	1		1	1		1			1	4	1			2				6	8	1		2		1	3	1	3						6								144
2	1	11	Pat Boone	Dot	*April Love		3						4		2	3	7		1	1	4			2				2		5	2	5			3	4	1				5			8		136
3	5	5	Four Lads	Columbia	*Put Light in Window									10	5		3	7					4	3	6	9	8	8	9				10			1		1	4	8	1	6		1	3	113
4	14	5	Johnny Nash	ABC-Par	*A Very Special Love					1		1	6		7		4	6					8			1			2				1		6				3			7	1		2	109
5	4	9	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine		1				6						2	8			1		5	7				1		7	7	10		9			2		9		2		2			97
6	3	13	Frank Sinatra	Capitol	*All the Way		4	5		9			3			5				2	9		3					4			4	9			7		3	5						7	1	96
7	22	4	McGuire Sisters	Coral	†Sugartime			7							10	2	1	9					10	1			6				9		3		10	2			6	3	4	3				90
8	10	6	George Hamilton IV	ABC-Par	†Why Don't They Und'rst'd				2	2	2			3	1			2	4						4							6	5							7						83
9	7	8	Buddy Holly	Coral	†Peggy Sue				3	3					8	4						4	2		3		4			4		4														71
10A	27	5	Johnny Mathis	Columbia	*Wild Is the Wind				4			9						10								2					8							2	2	1	9			6	5	63
10B	13	5	Jerry Lee Lewis	Sun	†Great Balls of Fire			2			4			6						4				4	8				3	2	3																63
12	6	7	Ernie Freeman	Imperial	†Raunchy					6													2	1		2		3					1			2											60
13	32	2	Diamonds	Mercury	†The Stroll	7		4	10	7		2		7					3						9				5									7					6			54
14	2	15	Sam Cooke	Keen	†You Send Me				6					2		7						1	9			3						7			8										7	49
15	..	3	Mitch Miller	Columbia	*March From River Kwai	4				4							1	6							5								9		5							8				46
16	11	9	Will Glahe	London	*Liechtensteiner Polka					10					9	6								5		6				6				6	9		6							2		45
17	20	4	Billy Vaughn	Dot	†Sail Along Silvery Moon												8			5					6	10				4				7								3					35
18	19	6	Johnny Mathis	Columbia	*No Love		5										5		5								9																	2				29
19A	..	1	Ricky Nelson	Imperial	†Waiting in School	6						7						3				6									8	10															26
19B	12	13	Elvis Presley	Victor	†Jailhouse Rock						9									3		3																4	10								26
19C	..	3	Billy Scott	Cameo	*You're the Greatest				9		3			4																				2													26
22	..	7	Della Reese	Jubilee	*I Only Want to Love You											8																								1		6	1				25
23A	31	13	Perry Como	Victor	*Just Born											8				6	2																									4	24
23B	34	9	Marty Robbins	Columbia	*Story of My Life																				5							8		1		8								9		24
23C	..	1	Kay Starr	Victor	*Last Song & Dance								2																	7												8	4		10		24
26A	..	1	Sam Cooke	Keen	†I'll Come Running Back			6															7									6			2												23
26B	..	1	Art Mooney	MGM	*March From River Kwai		2																												8									8	3		23
28	..	1	Frank Sinatra	Capitol	*Witchcraft			10								9			10											8					3					5		10				22
29A	..	1	Silhouettes	Ember	†Get a Job	10			5		5			9															6																		20
29B	25	9	Jerry Vale	Columbia	*Pretend Don't See Her								1															10							4				9								20
31	35	5	Sonny James	Capitol	*Uh Huh Mm				7		8			5																						5										19
32	28	16	Ames Bros.	Victor	†Melodie D'Amour															8									5										7									18
33	38	4	Rusty Draper	Mercury	†Buzz Buzz Buzz																																	3		3								16
34A	..	1	Roy Hamilton	Epic	†Don't Let Go	5		3																						10																		15
34B	26	7	Eydie Gorme	ABC-Par	†Love Me Forever																					4																		3			15
36A	43	2	Edmundo Ros	London	*Colonel Bogey		9					4																6																			14
36B	..	4	Billy Vaughn	Dot	†Raunchy															9				9						1																14
38	..	1	Frank Sinatra	Capitol	*Tell Her You Love Her							6																													10			4			13
39	..	1	Ricky Nelson	Imperial	†Stood Up													4																		6										12
40	8	8	Bill Justis	Phillips	†Raunchy	8									3																														11
41A	..	1	Perry Como	Victor	*Catch A Falling Star							5				10			9																						10							10
41B	..	1	Chordettes	Cadence	†Photographs													5																		7										10
41C	..	15	Everly Bros.	Cadence	†Wake Up Little Susie															7		5																								10
41D	..	1	Henri Rose	Del'Fi	*Caravan		8	9																																7			10				10
45	..	1	Perry Como	Victor	*Magic Moments																												7											6				9

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ELVIS

PRESLEY'S FIRST FOR '58 ALREADY OVER 1,000,000 ADVANCE SALES!

DON'T c/w I BEG OF YOU

47/20 7150

New as today's headlines (and Presley's in 'em!), a terrific pre-sold single—marking the beginning of a banner year in *your* record racks.

Watch for these NBC-TV network shows in color and black-and-white... THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, TIC TAC DOUGH... all sponsored by

RCA VICTOR

RADIO CORPORATION OF AMERICA

Music Fund Suit In Mex Standoff Via Coast Court

Los Angeles, Jan. 14.

Both sides claimed victory here when Superior Judge John J. Ford handed down what amounted to a split decision in the latest round of the litigation over the Music Performance Trust Fund. Ruling, however, was in the nature of a setback for the embattled Coast musicians.

After hearing arguments for two days, Judge Ford granted a preliminary injunction restraining diskeries from paying into the Trust Fund the fees based on 21% of the scale of the recording musicians, and appointed the Citizens National Trust & Savings Bank as receiver of the coin involved. However, he declined to extend the injunction and the receivership to include the longtime Music Performance Trust Fund royalty of 5% of the retail sales price of disks sold.

In the other case at issue, Judge Ford also declined the request for an injunction and receivership in connection with the re-use fees for music on old feature films sold to tv. The fees, generally $25 per man, originally were paid to the original musicians involved: two years ago they were suddenly transferred to the Trust Fund.

It was understood that a total of $750,000 already has piled up in connection with the 21% royalty payment and the total amount is expected to be in the neighborhood of $2,000,000 by the time the current disk contract expires at the end of this year. Musicians had contended that the percentage boost, amounting to 10% of existing scales for the first two years of the pact and another 10% for the next two years, originally had been negotiated as a pay hike for the diskers and had then been diverted to the Trust Fund.

Plaintiffs were ordered to post a $50,000 cash bond to make the injunction operative and the bank will post a $1,000 bond.

Attorney Harold Fendler, repping the plaintiffs, indicated that an appeal would be taken on the denial of the injunction in the tv case.

ABC-Par Picks Up 'Shorts'

ABC-Paramount has picked up the master to "Short Shorts" from the indie Power label.

Disk was grooved by The Royal Teens and ABC-Par has six pressing factories rolling to get the platter around the country.

CHARLES TO JUBILEE

Morty Palitz, veepee at Jubilee Records, has tapped Teddy Charles to head label's expanded jazz program. Charles previously headed the jazz line for the Prestige label.

Charles, a vibist, will continue to work with his own group which will tour for Concert Associates next fall.

The HIT! OF THE WEEK

ROBBIN HOOD

I WANT TO THANK YOUR FOLKS

and

A DATE FOR ALWAYS

K 12599
45 RPM

M-G-M Records

Disk Best Sellers of 1957

Listed below in alphabetical order are the top 50 disk best sellers during 1957. Compilation is based on the information contained in VARIETY'*s weekly Retail Disk Best Sellers charts.*

AMES BROS.—"MELODIE A'MOUR"	Victor
PAUL ANKA—"DIANA"	ABC-Par
HARRY BELAFONTE—"BANANA BOAT SONG"	Victor
CHUCK BERRY—"SCHOOL DAYS"	Chess
PAT BOONE—"APRIL LOVE"	Dot
PAT BOONE—"DON'T FORBID ME"	Dot
PAT BOONE—"LOVE LETTERS IN THE SAND"	Dot
COASTERS—"SEARCHING"	Atco
PERRY COMO—"ROUND AND ROUND"	Victor
SAM COOKE—"YOU SEND ME"	Keen
CRICKETS—"THAT'LL BE THE DAY"	Brunswick
DELL VIKINGS—"COME, GO WITH ME"	Dot
DIAMONDS—"LITTLE DARLIN'"	Mercury
FATS DOMINO—"BLUE MONDAY"	Imperial
FATS DOMINO—"I'M WALKING"	Imperial
JIMMY DORSEY—"SO RARE"	Fraternity
EVERLY BROS.—"BYE, BYE LOVE"	Cadence
EVERLY BROS.—"WAKE UP LITTLE SUSIE"	Cadence
TERRY GILKYSON—"MARIANNE"	Columbia
CHARLIE GRACIE—"BUTTERFLY"	Cameo
RUSS HAMILTON—"RAINBOW"	Kapp
BOBBY HELMS—"MY SPECIAL ANGEL"	Decca
TAB HUNTER—"YOUNG LOVE"	Dot
FERLIN HUSKY—"GONE"	Capitol
SONNY JAMES—"YOUNG LOVE"	Capitol
BILL JUSTIS—"RAUNCHY"	Phillips
BUDDY KNOX—"PARTY DOLL"	Roulette
FRANKIE LAINE—"MOONLIGHT GAMBLER"	Columbi
JERRY LEE LEWIS—"WHOLE LOT OF SHAKING"	Sun
JOHNNY MATHIS—"CHANCES ARE"	Columbi
JOHNNY MATHIS—"IT'S NOT FOR ME TO SAY"	Columbia
JANE MORGAN—"FASCINATION"	Kapp
RICKY NELSON—"A TEENAGER'S ROMANCE"	Verve
RICKY NELSON—"BE BOP BABY"	Imperial
ELVIS PRESLEY—"ALL SHOOK UP"	Victor
ELVIS PRESLEY—"JAILHOUSE ROCK"	Victor
ELVIS PRESLEY—"TEDDY BEAR"	Victor
ELVIS PRESLEY—"TOO MUCH"	Victor
RAYS—"SILHOUETTES"	Cameo
DEBBIE REYNOLDS—"TAMMY"	Coral
MARTY ROBBINS—"A WHITE SPORT COAT"	Columbi
JIMMIE RODGERS—"HONEYCOMB"	Roulette
TOMMY SANDS—"A TEENAGE CRUSH"	Capitol
FRANK SINATRA—"ALL THE WAY"	Capitol
GALE STORM—"DARK MOON"	Dot
TARRIERS—"BANANA BOAT SONG"	Glory
ANDY WILLIAMS—"BUTTERFLY"	Cadence
BILLY WILLIAMS—"GONNA SIT RIGHT DOWN"	Coral
LARRY WILLIAMS—"SHORT, FAT FANNY"	Specialty
VICTOR YOUNG—"AROUND THE WORLD"	Decca

Album Best Sellers of 1957

Listed below in alphabetical order are the top 50 album best sellers during 1957. Compilation is based on the information continued in VARIETY'*: weekly Retail album Best Sellers charts.*

HARRY BELAFONTE—"AN EVENING WITH BELAFONTE"	Victor
HARRY BELAFONTE—"BELAFONTE"	Victor
HARRY BELAFONTE—"CALYPSO"	Victor
HARRY BELAFONTE—"SINGS THE CARIBBEAN"	Victor
POLLY BERGEN—"BERGEN SINGS MORGAN"	Columbia
BLACK WATCH BAND—"SCOTTISH SPLENDOR"	Victor
PAT BOONE—"PAT"	Dot
PAT BOONE—"PAT'S GREAT HITS"	Dot
ROSEMARY CLOONEY & HI-LO'S—"RING AROUND ROSIE"	Columbia
NAT KING COLE—"AFTER MIDNIGHT"	Capitol
NAT KING COLE—"LOVE IS THE THING"	Capitol
PERRY COMO—"WE GET LETTERS"	Victor
MARTIN DENNY—"EXOTICA"	Liberty
JONATHAN EDWARDS—"PIANO ARTISTRY"	Columbia
ELLA FITZGERALD—"SINGS RODGERS & HART	Verve
TENNESSEE ERNIE FORD—"HYMNS"	Capitol
TENNESSEE ERNIE FORD—"SPIRITUALS"	Capitol
ERROLL GARNER—"OTHER VOICES"	Columbia
JACKIE GLEASON—"VELVET BRASS"	Capitol
EYDIE GORME—"SWINGS THE BLUES"	ABC-Par
GOGI GRANT—"HELEN MORGAN STORY"	Victor
LENA HORNE—"LENA AT THE WALDORF"	Victor
LESTER LANIN ORCH.—"DANCE TO MUSIC OF"	Epic
JULIE LONDON—"ABOUT THE BLUES"	Liberty
MANTOVANI—"FILM ENCORES"	London
JOHNNY MATHIS—"WONDERFUL, WONDERFUL"	Columbia
RICKY NELSON—"RICKY"	Imperial
ELVIS PRESLEY—"CHRISTMAS ALBUM"	Victor
ELVIS PRESLEY—"LOVING YOU"	Victor
ORIGINAL CAST—"MY FAIR LADY"	Columbia
ORIGINAL CAST—"NEW GIRL IN TOWN"	Victor
ORIGINAL CAST—"WEST SIDE STORY"	Columbia
JIMMIE RODGERS—"JIMMIE RODGERS"	Roulette
TOMMY SANDS—"A STEADY DATE"	Capitol
FRANK SINATRA—"A SWINGING AFFAIR"	Capitol
FRANK SINATRA—"CLOSE TO YOU"	Capitol
FRANK SINATRA—"THIS IS SINATRA"	Capitol
FRANK SINATRA—"WHERE ARE YOU"	Capitol
SOUNDTRACK—"AN AFFAIR TO REMEMBER"	Columbia
SOUNDTRACK—"AROUND THE WORLD"	Decca
SOUNDTRACK—"EDDY DUCHIN STORY"	Decca
SOUNDTRACK—"KING AND I"	Capitol
SOUNDTRACK—"OKLAHOMA"	Capitol
SOUNDTRACK—"PAJAMA GAME"	Columbia
SOUNDTRACK—"PAL JOEY"	Capitol
FRED WARING—"WARING IN HI-FI"	Capitol
LAWRENCE WELK—"DIXIELAND"	Coral
ROGER WILLIAMS—"ALMOST PARADISE"	Kapp
ROGER WILLIAMS—"FABULOUS FIFTIES"	Kapp
ROGERS WILLIAMS—"FABULOUS FORTIES"	Kapp

Epic's 10% Discount For Feb. Sales Drive

With an eye to building momentum for a strong February sales position, Epic Records is giving a 10% discount on all distributor orders from its LP catalog during the month of January.

The move, according to Epic's general manager William S. Nielsen, stems from the fact that February is usually the best month of the year for record sales because of Christmas depletion of dealer inventories and new disk buyers created by the Yule phonograph sales.

The program applies to classical and pop catalog orders excluding only the new January releases. The special offer applies to orders received through Jan. 23.

ABC-Paramount has set R. & D. Distributing Co. to handle its line in the New Orleans territory.

Golden Crest Hikes Prices

The indie Golden Crest Records is following the price lead taken by some of the majors with a hike of its $3.98 line to $4.98. Label has a higher priced "Laboratory Series" selling at $5.95, which will stay at that price.

In the future all Golden Crest albums will be factory sealed in a special cellophane wrap. Clark Galehouse, diskery's prez, plans a release schedule of two albums a month throughout the year.

Columbia

Continued from page 55

audience looking for different sounds from different places. There are 14 albums in the initial release which includes recordings of electronic experiments in Paris, percussion experiments in New York, ancient Greek dulcimers, modern Tennessee carillons, southern blues. Chilean folk songs and Jamaican steel drums. The line will be augmented on a regular basis.

On the sales level, Col has expanded its 100% exchange protection to include 100-top-selling pop albums, 60 top-selling Masterworks albums, all original cast sets, all Harmony albums, all Hall of Fame EP's and all stereo tapes. In the case of the latter three categories packaging or sealing must be in-tact. At the same time, the diskery is extending the exchange period on all albums, beginning with the January release, from six months to 12 months.

Aim of the extended exchange period plan, according to Bill Gallagher, national sales manager, is to give the product more exposure time.

As a re-stocking incentive, Col is providing a 10% return privilege for qualified dealers on all merchandise, except for singles, Harmony and kidisks selling for 49c. or less.

The diskery is again this year sponsoring an incentive contest whereby salesmen can win cuffo trips to its annual convention for wives and other guests. Under the rules of the contest, which will run through May 31, quotes on sales of all Col products except phonographs will be assigned branches and distributors which will, in turn, assign portions of their target volume to all full-time managers, salesmen and promotion men. When a distributor qualifies by meeting its sales goal, Col will pay all expenses for the Waldorf meet.

This year's contest is substantially the same as the '57 "Your Fair Lady" incentive program for the conclave at the Americana Hotel in Miami Beach. Everybody won last year.

Geoffrey Holder and his wife, Carmen de Lavallade, wind up a nitery date at the Cocoanut Grove, L.A., next week, and return to New York, to appear in "Aida" at the Metop Jan. 30.

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEME'

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chaksfield London

M. WITMARK & SONS

From the M-G-M Production
"RAINTREE COUNTY"

NEVER TILL NOW

ROBBINS MUSIC CORPORATION

LATEST RELEASE
#9880

PAUL ANKA
SINGS
YOU ARE MY DESTINY

ABC PARAMOUNT

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines **Retail Disks** **Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	DANNY & JUNIORS (ABC-Par)	At The Hop†
2	3	SAM COOKE (Keen)	You Send Me† Come Running Back To You†
3	8	BUDDY HOLLY (Coral)	Peggy Sue†
4	1	PAT BOONE (Dot)	April Love*
5	7	JERRY LEE LEWIS (Sun)	Great Balls of Fire†
6		RICKY NELSON (Imperial)	Stood Up† Waitin' In School†
7	10	ERNIE FREEMAN (Imperial)	Raunchy†
8	4	FRANK SINATRA (Capitol)	Desire Me† All The Way*
9	9	BILL JUSTIS (Phillips)	Raunchy†
10		BILLY VAUGHN (Dot)	Sail Along Silvery Moon† Raunchy†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*APRIL LOVE—"April Love"-F	Feist
2	3	†RAUNCHY	Hill & Range
3	5	†AT THE HOP	S-Sealark
4	2	*ALL THE WAY—"Joker Is Wild"-F	Maraville
5	8	†PEGGY SUE	Nor-Va-Jac
6	7	†GREAT BALLS OF FIRE	BRS-H-R
7	6	†YOU SEND ME	Higuera
8	4	†KISSES SWEETER THAN WINE	Folkways
9	9	*LIECHTENSTEINER POLKA	Burlington
10		†STOOD UP	Commodore

(*ASCAP †BMI F-Films)

On The Upbeat

New York

Bobby Weiss, international rep for E. H. Morris, winds up his Coast confabs with firm's brass Feb. 5 and then wings back to Paris . . . **Dave Myles inked** to Gallo Records . . . Legit pressagent **Phillip Bloom's** first lyric, "Solitaire Street," written with **Jack Lawrence,** to a medley by **Nino Rota** copped an Academy Award nomination for best foreign pic tune. It's from "Vitellone" . . . "Jam Session," an anthology on jazz edited by **Ralph J. Gleason,** is set for Jan. 24 publication by G. P. Putnam's Sons . . . **Harold Sandler,** British violinist, named director of the **Meyer Davis** orch at the Greenbrier Hotel, White Sulphur Springs, W. Va.

Ronnie Deauville due in the east soon for personal appearances . . . **Oscar Pettiford's** combo currently at the Five-Spot Cafe, lower eastside jazz boite . . . **Doc Berger** has joined **Edward Kassner** and **Artie Mogull** as disk promotion manager . . . **Neal Hefti** doing an LP for Dody Goodman on Coral . . . **The Rover Boys** start a six-week engagement at the Versailles, Miami, Jan. 24.

London

Johnny Franks has joined staff of David Toff Music. He'll still continue with his band work . . . **Bill Randall** has joined Florida Music as general manager . . . **Ray McKinley** and the **Glenn Miller** orch open their British tour at the Dominion Theatre, London, next Sun. (19) . . . Songstress **Anne Shelton** to star in her own tv show on BBC. The first offering, entitled, "A Date With Anne Shelton," will be aired on Jan. 24 . . . **Dave Shand** band open at the Savoy Hotel tonight (Wed.) . . . **Billie Anthony** and **Ted Rogers** planed out to the Middle East last week for a six-week tour of British service bases.

Hollywood

Paul Siegel and **George Liberace** have formed partnership in a Libsieg Music. Siegel will handle the N.Y. end, Liberace locally . . . **Jack Carson** has signed with Design Records and makes his debut with a kidisk album . . . **Lew Chudd** on a cross-country deejay tour plugging **Yvonne DeCarlo's** initial Imperial disking, "That's Love" . . . **Jan Clayton** near a disk deal with Disney . . . **Eddie Grady,** current at the Largo, switching from Decca to Capitol . . . **Harry James** band to play Tucson Auto Show Jan. 25-26 before returning to the Hollywood Palladium.

Philadelphia

The Latin Casino reopens, after its regular midseason hiatus, with **Johnnie Ray** (Feb. 7) followed by **Louis Armstrong** (14-20) and **Frankie Laine** (Feb. 21-March 1) . . . **Della Reese** current at the Celebrity Room. **June Valli** and the **Four Esquires** skedded next at spot (Feb. 20) . . . **The Tyrones,** local rock 'n' roll septet, pacted by Columbia to appear in pic starring **Julius La Rosa** . . . Vocalist **Dick Thomas** ready to work after recovery from an 11-year struggle with tuberculosis . . . **Harry Chipitz,** sales manager for Cosnat Records, launching own Chips Distributors . . . **Nelson Verbit,** head of Marnel Records, opening Baltimore branch . . . **George Shearing,** recently at the Red Hill Inn, takes his group to the Near East in the spring, under U. S. auspices.

The Drake Hotel, after many years lapse, renewing entertainment policy with organist **Art Smith** playing the Sir Francis Lounge . . . **Richard Maltby** into Sunnybrook Ballroom, Pottstown, for one-nighter (18) . . . **Herb Hendler,** founder of Rainbow Records and one-time a&r man for Victor, returns from Mexico after several years to form Treasure Records Corp. . . . **Lenny Herman** band working the Hotel Warwick for the tenth season . . . **Lou DiCicco,** South Philly singer, now known professionally as **Lou Day,** inked by Capitol this week . . . **Joe Valino** into Sciolla's for the week (13-18).

San Francisco

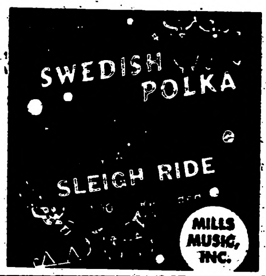
Carol Channing, scheduled to go into the Fairmont's Venetian Room Jan. 30, may not make the date after all. **Johnny Mathis,** touched by flu and exhaustion when in Frisco for the Yule holidays, returns for a four-week stand at the Fairmont starting Feb. 27. Prior to the Fairmont engagement, Mathis, **Cal Tjader** and **June Christy** will play one-nighters at Oakland (Feb. 20), Berkeley (Feb. 23), San Jose (Feb. 24) and Sacramento (Feb. 25) . . . **Stan Getz** set for a week at Guido Caccienti's and John Noga's Blackhawk at the end of January, to be followed by **LaVern Baker** and then, on Feb. 28, **George Shearing** for 10 days . . . **Betty Reilly** opened last week at George Andros' Fack's II . . . **Turk Murphy** opened his new Frisco club, Easy Street, New Year's Eve—his deal to acquire Bourbon Street, in New York, fell through, however . . . **Joanne Jordan** new thrush at the lowercase hungry i . . . **Dana Cain** followed **Jo Ryder** into the Purple Onion . . . **Marty Marsala** laid low with flu and **Peggy Tolk-Watkins** closed her Tin Angel—for how long is undetermined.

Pittsburgh

Quintetto Allegro inked for Holliday House week of Feb. 17. Same room has **Benny Goodman** band for a fortnight either in May or June . . . **Bill Bickel** out of **Baron Elliott** band to play piano at Stardust Lounge, a cocktailery owned by Elliott and Jimmy Farnsworth. He'll continue to write the arrangements for orch, however . . . **Irving Kartman** now at keyboard in Ben Gross restaurant . . . **Bob Kress Trio** into Eddie Aschner's Club for an indefinite stay . . . Music only a sideline now with **Johnny Marino,** trumpet-playing maestro; his regular job is sales engineer for Storm Seal Co. . . . **Vaughn Monroe** into Twin Coaches Jan. 16-17-18 and **George Hamilton IV** for two nights, Jan. 24-25 . . . **Dodo Marmarosa** now has the trio at Midway Lounge downtown . . . **Johnny Mitchell,** organist, signed to play again for annual Auto Show at Hunt Armory next week.

Songstress Teresa Brewer has been elected to ASCAP's writer ranks. She cleffed "I Love Mickey."

Sensational!
THE STORY OF MY LIFE
MARTY ROBBINS
Columbia Records
FAMOUS MUSIC CORPORATION



A GREAT SOUND!
GORDON MacRAE
SINGS
"NOW"
By PAT BALLARD
CAPITOL #3864
BOURNE, INC.

a wonderful
seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN
MUSIC
COMPANY

Album Reviews

Continued from page 54

Peterson emerges of whom more should be heard.

Al Goodman Orch: "My Fair Lady & The King and I" (Promenade). This is another standout item for the lowprice ($1.49) market. Al Goodman has coupled the scores from Lerner & Loewe's "My Fair Lady" and Rodgers & Hammerstein's "King and I" to give the supermarket buyers a tasty sampling of Broadway at its best. The vocal leads are ably handled by Lola Fisher and Richard Torigi. Incidentally, Promenade has taken a misleading liberty with its cover billing for Miss Fisher. "Lead from Broadway" cast of "My Fair Lady," it says. Fact: She went on several times as understudy to Julie Andrews. *Gros.*

LONGHAIR ALBUMS

Stravinsky: "The Firebird"; "Petrushka" (Capitol). Leopold Stokowski, conducting the Berlin Philharmonic, presents these two ballet works in flashing, edited versions.

"Horowitz Plays Chopin" (RCA Victor). Vladimir Horowitz in lyrical, but freshly vigorous interpretations of seven Chopin selections.

Bach: Partitas Nos. 5 & 6 (Columbia). A program of Bach music, including two short fugues, performed with skill and feeling by this outstanding young pianist.

"Organ Music By Liszt" (Vol. 1-2) (MGM). Liszt's extensive, powerful, but still rarely heard repertory of organ music is being presented in excellent recordings by organist Richard Ellsasser. Complete survey will comprise five MGM volumes.

Beethoven: Symphony No. 3 (Camden). A standout bargain in a low-priced disk featuring the Boston Symphony, under the late Koussevitsky, in an old, but still highly serviceable recording of this symphonic standard. *Herm.*

Hellerman Joins Elektra A&R Staff

Fred Hellerman has joined Elektra Records as musical director. He'll supervise all folk music sessions and will assist production supervisor Jac Holzman in some artists & repertoire chores.

Label's plans for 1958 include the release of 45 12-inch packages of which at least 37 will be in the folk groove.

'Moonlight'

Continued from page 55

newal in the author's stead. Judge Bryan stated: "The courts have frequently stated that prior to the last year of the original term the author has merely an expectancy in the renewal term . . . which is entirely contingent upon the author's survival until the commencement of the 28th year." Upon the author's death, Judge Bryan ruled that the executor of the estate, in this case where there was no widow or children, has the independent right of making an assignment.

The Daniels firm, operated by the Aberbachs, had previously acquired part of the renewal rights in "Moonlight and Roses" from the Daniels' children and there was no dispute about the ownership of this part of the song.

Judge Bryan granted the defendants a summary judgment against the Miller firm. The defendants, represented by Lewis A. Dreyer and Jack M. Ginsberg, asked for relief by way of damages, an accounting, attorney's fees and the impounding and destruction of infringing copies and plates owned by the plaintiffs. The judge said these matters will require further proceedings.

FREDDIE BELL
and His BELL BOYS
Presently
LOU WALTER'S
CAFE DE PARIS, Miami Beach
Opened Dec. 21 and Continuing Indef.
★ ★ ★
Mercury Records
ASSOCIATED BOOKING CORPORATION
JOE GLASER,

745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Cal Phone: OLympia 2-9940

N.Y. Police Card System for Cafe Employees Challenged in Court

A legal assault is being made on the constitutionality of licensing cabaret performers and musicians in New York City by the local police. A suit has been filed against the N.Y. police department by musician Beril W. Rubenstein and bandleader Johnny Richards asking the N.Y. Supreme Court Court to invalidate the legislation forcing cabaret employees to register with the Police Dept. at a $2 fee, and asked return of all monies deposited with the N.Y. Police Pension Fund through this device. In addition, defendants asked for an injunction against the police in enforcing this statute, and asked that a card be issued immediately to Rubenstein.

Maxwell T. Cohen, attorney for the plaintiffs in this action, also asked for an accounting of the monies obtained on this score. It was alleged that since the legislation was enacted, about $500,000 went to the Pension Fund through this device. Attorney listed 72 causes of action.

Rubenstein, it's claimed was initially okayed by the State Liquor Authority, and then turned down by the Police dept. on an old narcotics conviction. In a rehearing it's claimed that the hearing officer okayed the license, but again a turndown was scored because of rejection by a police commissioner. Attorney claimed that many of the grounds upon which the police turn down an applicant are unconstitutional. For example, it's claimed, that a rejection on the grounds of being a homosexual is contrary to the U.S. and N.Y. State constitutions.

Richards, as a bandleader, contended that he was being deprived of the services of many gifted musicians because of the practice of licensing, and his right to employ musicians and entertainers was being impaired.

The licensing practices of the N.Y. Police Dept. has been under fire several times in the past. For example, it's argued that some talented names cannot work New York because of homosexual tendencies, while a female impersonation spot is permitted to operate in the open. Another contradiction lies in the fact that singer Billie Holiday cannot work any cabarets, generally regarded as entertainment for adults, while she was allowed to perform a jazz show in Central Park, (N.Y. City property) in an atmosphere that could be reasonably be attended by minors and kids.

In another instance, Billy Daniels, who was given a suspended sentence for gun-toting, isn't being issued a cabaret license, but is able to work in other cities without impairing morals.

Another point brought out by the brief filed on behalf of Rubenstein and Richards lies in the fact that the application form for a cabaret performer license lists space for listing of arrests, but gives no space for the listing of convictions.

Defendants in the case are listed as Stephen P. Kennedy, police commisioner, Jame J. McElroy, deputy police commissioner in charge of licensing, and the board of trustees of the Police Pension Fund.

Frankie Vaughan Bows On London's West End

London, Jan. 14.

Fresh from his first visit to the U. S., (20) singer Frankie Vaughan makes his West End debut next Monday when he opens a four-weeks season of "The Frankie Vaughan Show" at the Palace Theatre. Bernard Delfont has assembled an offbeat vaudeville cast to support Vaughan.

Unsual booking is Nadia Nerina, the Royal Ballet Company ballerina just back from an American tour. Miss Nerina will dance "The Dying Swan," previously terped at the same theatre in 1910 by Pavlova. Character comedian Bernard Miles, recording artists Petula Clark and the King Bros., impressionists Fayne & Evans, and a young trumpeter, Murray Campbell, are others in the bill.

N. Y.'s Cafe de Paris A-Building in April

Work on the Cafe de Paris, N. Y., to be located on the site of the Arcadia Ballroom, will be started in April and indications point to an opening in September or October. Spot, bonifaced by Lou Walters, until recently operator of the Latin Quarter, N. Y., will seat 1,200, the largest nitery on Broadway.

Cafe de Paris, will be the first street-level nitery on Broadway in some years. It will have a cocktail lounge on the floor above.

Food & Beverage Expo

San Antonio, Jan. 14.

A national food and beverage exposition will be held here Sept. 9 to 14 here at the Municipal Auditorium.

Double C Productions, producers of the upcoming Auto Show and the Sport and Boat Show March 4 to 9, set plans for the exposition.

This will be San Antonio's first food show, and will display the products and services of the national, regional and local members of the food industry. No food will be sold, but many samples will be given away.

George Liberace Sans Souci's E.D.

Las Vegas, Jan. 14.

George Liberace has been named director for the Sans Souci Hotel by prexy George Mitzel, succeeding Bob Clemens, resigned. Liberace will intro lounge-type entertainment in the room which will run continuously from 9 p.m. to 3 a.m.

"I have no intention of competing with other Strip hotels for high-priced stars and chorus lines," said Liberace. "Fresh new faces shooting for success in the show world will be featured. Above all, we will offer good talent—regardless of big name or big pricetag."

Liberace recently opened a personal management firm in Hollywood, and will commute between the Coast and the Sans Souci.

Contino Cancels Dates In N.W. on Illness Claim

Portland, Ore., Jan. 14.

Dick Contino has cancelled a series of cafe dates in the Northwest area. "Mental illness" was the reason given by his attorney, who claimed that under these circumstances, Contino would not be able to perform in the manner expected of him. It was also stated that Contino hoped to pick up the dates later this year.

One of the spots cancelled was Amato's Supper Club here. Contino was scheduled for a two-weeker starting Jan. 6. Substitute show includes Ben Bennett & Dick Patterson, the Leslies and Sondra Barton.

Contino recently filed a bankruptcy plea.

Where Did Hope Go? Out (Far); What Did He Do? Nothing—16,218 Miles

By ALBERT SCHARPER

Hollywood, Jan. 14.

Bob Hope's USO tour of 16,218 miles in 13 days ground to a halt here at 1957's end after 28 shows at American Far East outposts. On the trek the comedian also filmed 90,000 feet, from which his Friday (17) NBC-TV show will be assembled.

In view of the fact the entourage totalled 76, Jack Hope, producer of the show, figures Hope Enterprises "went over budget"—meaning the outlay will exceed the $175,000 Hope will receive for the Plymouth-sponsored program.

Aboard the two C-97s supplied by Air Force for the junket were 12 pressmen, three publicists, two still photogs, Les Brown band (17) and a platoon of technicians. The only free ride was airborne; Hope Enterprises picked up the tab for all the meals and billets, plus the out-of-U.S. salaries for the fortnight.

Performers on the Yule-season shows for American servicemen included Jayne Mansfield, Hedda Hopper, Jerry Colonna, Erin O'Brien, Carol Jarvis, Peter Leeds, Alan Gifford, Arthur Duncan.

Paced by the indefatigible Hope, they put on 15 formal shows, from which sketches and snippets were lensed for the teleshow, plus the informal performances staged at the drop of Hedda's hat wherever a sizable collection of GI's was encountered on airfields or in hangars

Hope and Colonna reprised the comedy bits with which they've been winning USOvations for 16 years; Miss Mansfield worked a sketch with Hope and Gifford, Erin O'Brien purred ballads, Carol Jarvis rock 'n' roll and Arthur Duncan dished up the tap dancing.

The Brown band, old hands at this sort of thing, played a brisk

(Continued on page 64)

NEW BALLROOM SET FOR CHI'S AMBASS. WEST

Chicago, Jan. 14.

Ambassador West Hotel (across-the-street sister of the Pump-Rooming Ambassador East) plans a $1,000,000 two-story addition, providing a ballroom and other public space. The new wing will be built on vacant land adjoining the hotel on the north and fronting about 65 feet on State Pkwy. No date has been set yet for the start of construction.

Ballroom will occupy the addition's lobby floor and will have a capacity of about 600. It's name will be Guildhall, in keeping with the 18th century English theme of other public rooms in the Ambassadors.

Lesser Pacts Patachou For Solo Broadway Show

Patachou, Parisian songstress who last appeared in New York at the Hotel Waldorf-Astoria, will top the cast of a show to be presented on Broadway starting in March, to be billed as "International Soiree." Current plans call for Hiram Sherman to emcee. It'll be virtually a one-woman show, with Sherman, and possibly one other act providing breathing space for the headliner.

Lesser, at one time presented Maurice Chevalier's one-man shindigs in legit houses. Layout will open in Boston for a break-in prior to Broadway. Lesser, now in Paris, returns to the U.S. this week.

Hilton Int'l Shifts William Land Eastward

William Land, for many years with Hilton International, has shifted to eastern division of the hotel chain to manage the Savoy Plaza Hotel, N. Y. Land's last post was with the Hilton Istanbul (Turkey) and prior to that he was with Caribe Hilton in San Juan, P. R. Other posts held by Land were terms with the Gotham and Hampshire House hotels in New York. Land will serve as resident manager.

Eugene Voit continues as genreal manager of the Savoy Plaza. However, Voit, who shifted from the Plaza Hotel, has been ailing for some time, and his duties will be assumed by Land for the time being.

CASH REGISTER SHOW

Show set for annual sales meet of the National Cash Register Corp. to be held at the Greenbriar Hotel, Greenbriar, W. Va., starting Jan. 31, will include a Meyer Davis unit, Bill Shirley, Dominique, Gillian Grey, Toni Carroll, Jack Durant, Wells & The Four Fays and the Impressionaires.

Show has been booked by Cass Franklin Inc., who has also provided for lobby and interlude entertainment for those attending. Included are sketch artists, vocalists and instrumentalists.

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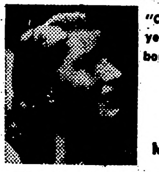
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CHI TO AGVA: WHAT'S UP, DOC?

Niteries Get Big Break as Fed Judge Lifts 20% Bite From Private Parties

Hollywood, Jan. 14.

A decision of tremendous importance to hotels and niteries throughout the country was handed down here by Federal Judge Irving Kaufman who ruled in favor of Ciro's, Hollywood, in a suit which determined that private parties held in rooms adjacent to main nitery room are not liable for the 20% tax. The Federal Government had been seeking to recover $70,000 from Ciro's on parties held in various rooms in that nitery.

Under terms of the suit, the court stated that customers could not be taxed for food and drink until after they had seen the regular nitery show. If they leave immediately after having seen the exhibit, there can be no tax assessment.

Court also held that in cases where a private organization hires an entire nitery for a party and excludes the general public, and contracts for its own entertainment, no cabaret tax of any kind can be charged.

The Government had contended that a nitery show is an inducement to bring in private parties and therefore wanted to tax all food and drink consumed as long as sometime during the evening patrons were permitted to see the same show presented for general public which, of course, pays the eabaret tax.

Ciro's closed recently in the wake of financial difficulties. Spot is now undergoing financial reogranization. After Judge Kaufman's ruling, however, owner Herman Hover said he hoped to reopen club within a few weeks as soon as he lines up an attraction.

The ruling is likely to be an incentive for niteries to go after an increased amount of convention and party business, since diners in adjacent rooms will be able to dine and drink without tax if they see the late shows.

They Laffed When He Sat Down to the Piano, But What a Load of Dimes!

Charlotte, N. C., Jan. 14.

Mecklenburg County's 1958 March of Dimes, which opened in Charlotte Jan. 1, had its real kickoff Jan. 4 when Jerry Ball presented one of his pianothons 100 feet above Independence Square, in the heart of the city.

From 8 a. m. until 6 p. m. Ball sat on a platform high above traffic to play his 88 to raise money for a cause he's worked on for many years. The platform was suspended from a crane by a thin steel cable. Through a specially-designed communications system, he got messages from the four corners of the Square below.

From a list of 100 tunes, those who wanted to hear some particular number made their choice, contributed as much as a dollar to the campaign, and then listened to the music.

At noon, there was music of a decidedly unusual approach. Engineers contrived a special kind of apparatus which held Ball in the air by his heels while he played "Dixie."

Ball's interest in raising money to fight polio is of long standing. How successful his efforts are indicated in the fact that, singlehanded, he has raised some $100,000 for the March of Dimes.

Back in 1949, when Charlotte's polio campaign had fallen short of its $100,000 goal by $52,000, he was very much worried that a city this size had such difficulty raising money for such a worthy cause. Wishing to help, he decided to offer to put on a piano concert in a store window in the centre of town. He played for 10 solid hours and scored a great hit. Soon after, the March of Dimes reached its quota and Ball was credited with the magical upswing.

Borge Boff in Buff

Buffalo, Jan. 14.

Victor Borge concerts at the Kleinhan Auditorium here has been sold out for two performances. Borge was originally slated to do a Jan. 26 stand only. After 12 box-office days and three ads, first concert was sold out, and then a second one-nighter was scheduled for Jan. 30, which also went clean in advance.

House is being scaled up to $5.50 on both dates.

Minn.'s 96 Fairs & State Expo Up

St. Paul, Jan. 14.

Minnesota's 96 county and district fairs did a $1,630,940 business last year, an increase of nearly $50,000 over 1956, and expenses were down $16,000, it was reported at the Minnesota Federation of County Fairs' convention here.

The fair boards spent $1,251,326 to put on their annuals. Receipts totaled $916,667, the remaining $714,273 coming from other sources. Increased revenues from grandstand operation and concessions accounted for most of the income boost, the report showed.

The federation reelected all officers, headed by Murray Jessen, of St. Charles, president.

State Fair's $97,000 Net

Minneapolis, Jan. 14.

The Minnesota State Fair is only of 10 days duration, but it continues to hold its place among the top amusement moneymakers hereabouts.

Helped by a record 1,054,484 attendance, the 1957 exposition earned a $97,383 net profit, practically all departments setting new highs, it was reported by T. H. Arens, its head.

Anticipating expenditures for capital improvements, the budget had been set up for a $137,150 loss instead of the profit. Approximately $225,000 was spent for the first 40 rows' new stadium type chairs in the grandstand and for other improvements.

Reflecting its gigantic size in the amusement firmament, the fair has a $415,956 cash balance and $9,689,584 resources, and of the latter $8,879,534 represents land and buildings.

Schine Chain to Operate 500G Hartford Hotel

Hartford, Jan. 14.

The Schine theatre and hotel chain will take over operation of a 60-unit hotel to be constructed at nearby Bradley Field. Hotel will cost $500,000 and will be leased to Schine interests for 25 years at which time the hostelry will revert to state, owner of the airport.

Understood that Schine interests will formulate an entertainment policy for the hotel. Groundbreaking for the venture took place last Thursday (9). Understood also that Schine interests will construct three large motels in "this general area" in the near future.

MAY PROBE CASE OF JONES-BRIGHT

By JACK PITMAN

Chicago, Jan. 14.

Executive committee of the American Guild of Variety Artists will be asked to launch a full inquiry into the controversial $20,000 libel settlement to Dick Jones by the union's national board. Request is contained in a resolution adopted unanimously Wednesday (8) at a regular membership session of AGVA's Chicago branch.

Resentment against the settlement exploded with a mushroom of charges and demands at the four-hour SRO meeting attended by about 80 members. The Chi rebellion apparently was sparked by a VARIETY story Jan. 1 detailing protests over the settlement by elements of AGVA's New York wing.

No leader of the Chi membership revolt could be singled out, but the most vigorous voice appeared to be that of hypnotist Dave Byron, a member of the local branch for about a year. Byron later told VARIETY he wants some scalps — including that of AGVA prexy Georgie Price, also, specifically, Jackie Bright, the union's national administrative seeretary, and Harold Berg, its national counsel.

Charges 'Personal Debt'

The whole thing shapes to Byron as "a conspiracy to pay off a personal debt." His and other insurgents' ire centers on a New York Federal Court decision prior to the trial of Jones' suit, which exempted AGVA from the litigation, leaving the involvement between Jones and Bright. Byron said he understood that Berg, when he asked the national board to accept the court's ultimate judgment for Jones, gave the impression that it was levied against the union and not against Bright as an individual.

Berg originally wrote the board on Dec. 11: "In accepting this settlement we would dispose once and for all of the judgment insofar as it affects AGVA, and the present injunction case responsibility against AGVA and its national board members and employees."

Byron is angry that the letter

(Continued on page 69)

Confucius Say Friars Sew Click in Giving Buttons Sharp Needle

If the Friars' luncheons have more turnaways then it's likely that they'll have to hold these shindigs eventually in Madison Square Garden, N. Y. Already having outgrown the facilities of the Y. Y. Park Sheraton Hotel, it's now turning 'em away at the larger Delmonico ballroom. The constant rise in price (now $8) hasn't deterred turnaway audiences.

The luncheon this year opened in honor of Red Buttons Thursday (9) at the Delmonico, the second time this comic has been tapped as guest of honor. The affair was also distinguished by the fact that Jack E. Leonard, who on most of the previous occasions was the star heckler of the occasion, was moved to a vertical position as toastmaster and he made good in that position too, a feat which many had thought impossible. In fact, the judgment

(Continued on page 64)

Harness Racing, Highways, New Bldg. Shifting Catskill's Show Biz Format

Silent Treatment

Some AGVA members are wondering whether any kind of talk with former eastern regional director Dick Jones is legal, especially the powwows which resulted in the settlement of the libel award.

A late issue of AGVA News, union's house organ, wrote, "It was reported that Dick Jones was in the lobby of the hotel (in which the board meeting was taking place) and a motion was passed that under no circumstances is any employee of AGVA or member of the national board to speak to Mr. Jones, whether innocently otherwise."

As far as is known, that motion has not been repealed, and therefore many members consider that any conversations with Jones are still illegal.

AC Luring Biz With Cruise Stunts

Atlantic City, Jan. 14.

Chalfonte-Haddon Hall will again stage three weekend "cruise" parties during this month, February and in March for an expected 5,000 out of towners.

First listed this year is the Caribbean Carnival weekend, planned for Jan. 31-Feb. 2. Les Frivolites Francaises comes Feb. 28-March 2 and the Hawaiian-South Seas Weekend is planned March 28-30. The hotel will be decorated in keeping with the occasion for each of the three weekends, menus comprized of the food and drinks popular in the lands saluted.

Cleon Throckmorton, New York theatrical designer, has again created the backgrounds to be be used during the three periods. For the first weekend, Caribbean Carnival, a Bahama village, with shops and a market place, has been created. Native dancers, musicians and other artists are imported for all three occasions with West Indian entertainers, dancers, musicians and calypso singers coming from the West Indies for the party. Each of the settings with night clubs, markets and coffee houses takes up an entire hotel floor. Featured at the Calypso festival this month is Princess Orelia, who will again headline the Caribbean Carnival.

Special weekends were inaugurated several years ago by General Manager Joseph McDonell to hypo winter business.

James Grady's Poetry At New Five Spot, N. Y.

Another try will be made to introduce poetry readings in N. Y. niteries. The Five Spot, a new spot in the vicinity of Greenwich Village, has signed James Grady to spiel iambics starting Jan. 13. Recently, the Village Vanguard had Jack Kerouac reading odes.

Jazz pianist Mal Waldron, backed by a trio, will provide the music at the Five Spot.

By JOE COHEN

The mountains are due for revolutionary developments this summer. The N. Y. State hill country has embarked on several courses that may alter the present modus operandi. The two major factors that are figured to change the character of the mountains are now under construction. The building of the harness track at Monticello which will introduce night races to that part of the country is one of the factors and the other is the building of a 3,500-seat nitery at the Concord Hotel, Kiamesha Lake, owned by Arthur Winarick.

Should the harness track catch on, it's figured that early shows will be eliminated in many hotels, and many inns, now giving one show nightly several days a week, will have to present two shows, the first for the early birds, who aren't leaving the hotel, and the second for the late trade, coming back from the track and who are figured to be the better heeled crowd.

However, the more important factor lies in the trend of some hotels to admit the general public to its entertainment rooms for either a minimum charge or an admission, while hotel guests are admitted gratis. The Concord, for example, figures that its new cafe is likely to pay for itself on that basis. Phil Greenwald, entertainment director of the Concord, says that talent and band budget in the Concord may have to go to $400,000 annually since they'll have to look for names sufficiently potent to fill that huge spot. There's even the likelihood that they'll have to buy top names on that basis of full-week bookings instead of one-nighters as heretofore.

However, according to Greenwald as well as Paul Grossinger of nearby Grossinger's in Ferndale, other top inn in the area, the underlying motif is the quest for conventions. With added facilities, since there's constant building in both spots, these inns will be able to take care of national confabs, fill the inns during the winter season as well and be in position to

(Continued on page 68)

100 Mass. Spots Must Pay Up 5% State Tax Or Face Loss of Licenses

Boston, Jan. 14.

Some 100 Massachusetts cafes and niteries face loss of food and liquor licenses unless they pay delinquent meal taxes owed the state, officials of the state division of corporations and taxes revealed this week. At least half the spots owe at least $500 and the rest over $100. Joseph Healey, state tax commissioner, said he would ask for cooperation from the Alcoholic Beverage Commission and local city and town licensing boards to hold up issuance of 1958 licenses to delinquents.

In one instance, a large Hub club sought to sell out to a new corporation, but couldn't until delinquent taxes were paid. "The tax money has been collected, but they have failed to turn it over," Leo E. Diehl, administrator of excise taxes for the state, said.

"Christmas and New Year's were the lush periods and if we don't collect the state's share now, we'll have trouble getting it later. He said, however, "For the most part, operators througout the state cooperate and pay the taxes in a reasonable length of time. However the 100 odd delinquents haven't given us much cooperation and we have been forced to take drastic steps.

Every eating spot in the state, large and small, collects a 5% tax on all meals over $1. Most spots turn the tax dough in weekly. The crackdown on cafes and clubs is part of a general tightening up on tax collections of all forms by the State of Mass. Earlier, the state began a drive to collect from delinquent tax payers.

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See Details Page 11

Clean-Up-or-Else Warning Handed To Montreal's String of Strip Joints

By MAX NEWTON

Montreal, Jan. 14.

Calling 32 nitery operators together last week, Police Chief Albert Langlois told them in no uncertain terms to clean up their girlie shows immediately or drastic actions would be taken against the offenders. Langlois, speaking in both French and English, told the club owners the responsibility for the cleanup would be theirs and that Detective Inspector Ovila Pelletier would enforce his rulings.

Pelletier, who has just made a city-wide inspection of all the rooms featuring peelers and reported to Langlois, outlined the things that would not be tolerated; no bumps, no grinds, no shimmy, no working on the floor, no working on a chair, no talking to ringsiders, no teasing (such as dropping part of a costume and waiting for applause to remove remainder) and no stripping below a full bra and pants with a "g" string. Said Pelletier. "These performers are billed as dancers: let them dance."

Latest purge on night club manners and morals stems from a searing Christmas message from Cardinal Leger who said the youth of Montreal was being debased by such forms of entertainment together with an overall blast at the number of liquor-selling outlets in Montreal and the reinstatement of Director Langlois who was placed on an extended "vacation" in '54 as a result of a vice probe. During his talk to the assembled club operators, Langlois minced no words in blaming the recent wave of "indecent" strip offerings on the former civic administration who had forced him temporarily out of office (Langlois went back as director of police last April when the findings of the vice probe were thrown out). His charges were ignored by the daily papers but a radio newscast from CJAD was quick to point out (what has been apparent to all) that the major girlie shows had only come into being since the early summer of '57.

In some respects, part of the blame for the present furor can be placed with a few of the club owners. Quick to realize the easy loot some of the smaller clubs in the east end were making with low-budget exotics, and unable to stand the money strain for steady name attractions, the uptown boites stepped in with strip setups never before seen in these parts. From a mere line of six strippers in one room the quantity and variety increased until one saloon was running a continuous show from early evening until the small hours with 25 (and sometimes more) interpretive hoofers of every size, color and talent. And in some of the rooms the sky was the limit. This lack of restraint by the few is largely responsible for the present police edict and judging from the adverse publicity and the "no kidding" attitude of Langlois, some of the free-wheeling saloons will be wearing a chastened look from now on. To keep the moral tone at the prescribed level, Pelletier and his special squad together with plainclothes spotters will keep a constant check on all questionable joints.

Just what punishment will be meted out has not been established. The threat of losing their city license or a minimum court fine will hardly scare any of the owners. In mid '56, '57 establishments were denied a new city license because of closing hour infractions, etc. and one club took the city to court questioning their right to take away such a license. The case for the city was upheld in all the lower courts and is presently before the Supreme Court of Canada with no indication of a quick decision.

In the meantime, all the clubs affected have been running as usual, keeping their own hours and with the exception of the holiday season just past, doing okay business, particularly the strippers. However, with the church and the police openly attacking certain aspects of Montreal's night life, some of the color of this so-called "Little Paris" of North America will no doubt fade for a few months.

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'Industrial' Talent

Houston, Jan. 14.

Entertainment lineup for the Houston National Auto Show at the Sam Houston Coliseum, running Jan. 25 through Feb. 2, now includes the Diamonds, vocal quartet. Previously announced for the talent array were the Everly Bros. and Georgia Gibbs.

The Flying Nesbits acrobatic group from Europe, performed during half-time at the Harlem Stars basketball game here at the Coliseum 10 days ago. Other performers on the bill include the Pacific Calypso team, several tight wire acts and a magician.

VALLEE TO DALLAS

Dallas, Jan. 14.

Rudy Vallee will headline the Central Lions Club's show to be staged here on Feb. 4 at the State Fair Music Hall.

Sharing billing with Vallee will be Johnny Long orch, the Three Suns, comedian Billy Falbo and Betty Brooks, vocal star.

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Where Did Hope Go?

Continued from page 62

book, backed the show with authority and Butch Stone and Stumpy Brown clowned it up.

Highlight of the tour were performances on Christmas before 6,000 members of the 7th Inf. Div. on the line just south of Korea's 38th Parallel and later for 7,000 1st Cav. Div. men. In each instance about half the complement of each division was entertained; the rest were on outpost duty at the time. Each show was staged on snow-swept hillsides and when Miss O'Brien caroled "White Christmas" the troops chorused in.

Other shows were staged at 8th Army Hqs. in Seoul, at Yokohama, three at Air Force installations around Tokyo, on Guam, Kwajalein, Okinawa. In addition to entertaining 3d Marine Div. at its tent encampment on Okinawa, the troupe worked the fantail of the heavy cruiser Los Angeles for Navy personnel. On the ship armed guards made sure the telenses did not pick up the Regulus I missile mounted far aft in battle-ready position. The shows were the first to play for the 3d Marines since 1952; the first to entertain the 7th and 1st Cav. in nine months.

The tour kicked off Dec. 16 before a throng of 6,800 in a driving rainstorm at Bloch Arena, Pearl Harbor, and ended when Hope—300 miles off the California coast—manned the plane's radio and monologged 20 minutes for the crew of a weather ship circling the waters below. Hope also air-to-earth monologged for the benefit of the garrison when passing over Iwo Jima.

Confucius Say

Continued from page 63

of the crowd was that Leonard reached a brilliant apex at this meet, and probably made it difficult for anyone, including himself, to follow.

Buttons, the guest of honor, is at the peak of a comeback with the release of his film, "Sayonara." The fest thus was given an oriental motif. The proceedings opened, with the break-in of a Japanese dame, who came running to the dais claiming that Buttons had defrauded her in Tokyo—he took her up to his apartment in the guise of giving her lichee nuts. Buddy Hackett ended that gag by carrying her out of the room.

Leonard had a lot of things to say . . . "Buttons was a big hit in the picture—and then it was released. Because of Button's performance we blew Formosa . . . Israel's answer to Sessue Hayakawa . . . And in his honor the Japs bombed Pearl Harbor again."

Because of the fast company of the Friars luncheons, a performer of stature takes a chance in coming unprepared to these shindigs, especially if there's a possibility that he'll be called on. Most of the comics on the dais made good. Jack Carter spoke lovingly of his friend Henny Youngman, "Wherever he is, I hope he's dying." Jan Murray's comment was that Carter finished off seven comedians who weren't even here. Buddy Hackett similarly got off a few good lines in his briefie. The straights in the dais were Mike Todd who will be the guest of honor at the Friars dinner March 17, Ricardo Montalban of the "Jamaica" cast, Joe Bushkin, who's material might have been funny except for the fact that he was in such top company, and Barney Ross.

Peter Chan was introed as the Japanese ambassador, and spoke in his native tongue, Doubletalker Al Kelly did the translation. A very funny bit. Sid Gould played the initials game his usual bit in niteries and at these luncheons.

The guest of honor took these matters in his stride. He was presented a lamp, and in his windup said in a heartfelt manner that there was a lot of love exhibited and that love got over the dais. Despite the rough language by the speakers, the finer feelings did show. *Jose.*

Nat Abramson, head of the WOR Artist Bureau, sailed last night (Tues.) on the Empress of England to supervise cruise entertainment booked for the ship, chartered for this trip by the N. Y. State Masons.

$1,620,000 in 1957 Luxury Taxes Atlantic City Peak Since '47 'Preem'

Industrial Review

Mpls. Auto Show

Minneapolis, Jan. 11.

Georgia Gibbs, Dagmar, Topnotchers (3), *Dieter Tasso, Jim Eddy, Orch* (18); *at Minneapolis Auditorium, Jan.* 3-12, *'58;* 90c-$1.40.

This stage presentation, tossed in as an added attraction to the exhibits of autos, accessories, etc., helped at 90c (50c additional for stageshow reserved seats) to make the current third annual Auto Show its usual generous money's worth of entertainment and earned promoter Max Winter another credit.

Layout supplied some diversity, an abundance of topnotch song and a smattering of comedy. In songstress Georgia Gibbs it boasted a three-day headliner with an impressive name and superior song-selling talent. The Andrews Sisters, holding down the pinnacle perch the rest of the 10-day run, are equally a decided asset.

Slotted next-to-closing, Miss Gibbs landed solidly with the exuberant chirping that has lifted her to the top.

In the role of emcee the amply proportioned Dagmar, another name for the show, kept proceedings going at a fast pace. She also contributed several songs and, with the assistance of three males, including a volunteer from the audience, a brief skit good for a few laughs.

Two acts familiar to Auto Show patrons from previous appearances — the male instrumental Topnotchers trio that essays energetic singing and comedics along with their lively music, and Dieter Tasso, whose difficult juggling is featured by some remarkable feats—repeat their former success.

Jim Eddy, a youthful local belter, easily enters the winners' circle, too. He seems destined to go places on platters as well as a night club, tv and radio performer.

Rees.

Noga Dickers Sale Of ½ Share in Black Hawk

San Francisco, Jan. 14.

John Noga, owner of half the Blackhawk, modern jazz spot, is negotiating to sell his interest to George Weiss, brother of Max Weiss, who owns Fantasy Records.

Noga says he'll have to spend too much time on the road with Johnny Mathis, managed by his wife, Helen, this year, to attend to Blackhawk business properly.

Guido Caccienti owns the other half of the club.

J. L. Lewis' Aussie Time

Jerry Lee Lewis has been signed for a series of personals in Honolulu and Australia, under auspices of promoter Lee Gordon.

Lewis opens Jan. 27 in Honolulu and thence to Sydney Jan. 30 for three days; Brisbane, Feb. 3, completing his Aussie trek in Melbourne Feb. 4.

Atlantic City, Jan. 14.

Atlantic City collected $1,620,194 in luxury taxes in 1957, the largest amount in any one year since the levy, by a special act of the state legislature and a referendum here, was inaugurated in 1947. Roughly 90% of revenue brought in by this tax,—levied on receipts from collections on hotel rooms, amusements, cigarets, and liquor sales—comes from the visitor.

Since 1947, $18,775,215 has been collected and spent on public improvements, relieving the taxpayer of some of this burden, and keeping the tax rate at a more reasonable figure. The collections have made it possible to give the resort a much needed facelifting and continuing modernization program.

Wonder of it all is that Atlantic City is the only municipality in the state which has taken advantage of this special act. Any New Jersey resort bordering on the Atlantic Ocean can, after a referendum, collect a luxury tax. Moves to make the tax effective in several resorts have been defeated by such a referendum, residents voting against the enactment of such a tax despite the known fact that visitors would pay most of the levy and they, as taxpayers, would pay less taxes. Municipalities such as Asbury Park, Ocean City, Wildwood and Cape May attract thousands of visitors during the summer and so could benefit by the tax.

Previous record for luxury tax collections was set in 1954 when $1,612,045, was realized in the year of the Atlantic City Centennial celebration. Last year's collections exceeded by $38,326 those of 1956. The receipts for December were $72,607, to top the $70,243, collected in December of 1956.

The record figure proves beyond all doubt that more visitors came here than during any other year in the resort's long history. They prove also that each year is better than the previous one in relation to attracting the visitor.

Ill. Expo's Coliseum Fixup

Springfield, Ill., Jan. 14.

The Coliseum of the Illinois State Fair is being remodeled at a cost of $500,000. The building in its new dress is expected to be readied by the fair's opening Aug. 8, running to the 17th.

Total receipts for last summer's event were $433,538, an increase of $31,845 over 1956.

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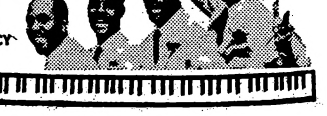

Vaude, Cafe Dates

New York

Al Bernie lined up for the Copacabana, Feb. 6 . . . **Evelyn Knight** set for the Blue Angel, March 4 . . . **Jimmy Durante,** to Blinstrub's, Boston, April 5 . **Trotter Bros.** at the Emerald Beach Hotel, Nas- , for two weeks following run of Jack Wallace . . . **Ashley Miller,** current at the Cafe Lounge of the Sheraton McAlpin Hotel, N.Y. . . . **Corbett Monica** shifted to Palumbos, Philadelphia . . . **Terry June Bramson,** daughter of William Morris Agency nitery head, **Sam Bramson,** recuperating at Mt. Sinai Hosp after an emergency appendectomy . . **Betty Benee** a newcomer at the Cotillion Room of the Pierre Hotel.

Milton Berle shortening his stand at the Latin Quarter, Miami Beach, by two weeks starting his date there Feb. 19 . . **Will Jordan** set for Blinstrub's, Boston, Feb. 3 and the Alamo Orchid, Detroit, Feb. 17 . . . **Fernando Sirvent** moved over to the Medallion Room . . . **Beatrice Kraft starting** at the Chateau Madrid tomorrow (Thurs.) . . . Pianist **Hugh Shannon** holding over at the Left Bank . . . **Howard Mathews** an added starter at the Living Room . . **Frank Sinatra** signed for the Sands, Las Vegas, April 9 . . . **Jonothan Winter** to the Black Orchid, Chicago, Feb. 7 . . . **Marion Marlowe,** who moved back from MCA to the William Morris Agency, into the Eden Roc, Miami Beach, Jan. 21 . . . **Millie Vernon** new to the William Morris roster.

Chicago

Mary Kaye Trio opens at Black Orchid Feb. 23 for three weeks, with Diahann Carroll set for two frames at the intimery starting March 16 . . . **Kaye Ballard** starts a two-weeker at Mr. Kelly's March 10 . **Carol Channing** set for a pair at the Chase Hotel, St. Louis, opening May 16 . . . Chirper **Sheila Reynolds** opens May 2 for four stanzas at the Camellia House . . . B & B Club, Indianapolis, lining up bills clear through spring. **Snooky Lanson** started Monday (13) for two weeks, followed on the 27th by **Jerry Lester** and **Lucille & Eddie Roberts,** also for a pair. **Fran Warren** and **Ronnie Eastman** take over for two frames starting March 17, followed by **Don Cornell** March 31 for a fortnight, and ditto the Crew-Cuts as of April 14. **Bob McFadden** is set for two, opening May 26, and **The Vagabonds** go in for one week starting June 23.

Hollywood

Ketty Lester holds over two weeks at Marshall Edson and Mike Garth's Ye Little Club in Bevhills . . . **Tony Martin** opens two-week stand at Capri Hotel, Havana, March 4. Singer will first debut his new act with stand at the Fontainebleau in Miami, Feb. 18 . . . **Kipp Hamilton,** former 20th-Fox actress, making nitery debut at Johnny Walsh's 881 Club . . . **Walter Borsella** set as musical conductor for **Mae Williams** act, opening at Hesperia Inn Friday . . . **Pat Gregory,** former Sands chorine who turned thesp, planning to return to hoofing.

St. Louis

Dennis Day opened (7) for two weeks at Chase Club . . . **Monte Nesser** of the **Blue Note** signed **Art (Coweyes) Engler** to a two-week booking . . . **Sharon Knight,** "Lili St. Cyr's Own Protege," new headliner at Tic Toc Tap . . . Comedian **Jimmy Ames,** featured at Zodiac, was the last act there as spot has shuttered indefinitely . . . **Harry Fender,** former Ziegfield star, continuing with his nightly disk jockey-chatter stint in the Steeplechase . . . **Harry Cool** in for a one-nighter at Celebrity Club . . . Comic **Manny Opper** held over at Claridge Lounge.

Sarah Vaughan due in Jan. 31 for a week at Bonnie's Black Angus . . . **Four Lads** signed as headliners at the Chase Club starting Jan. 21 . . . The Lyric Theatre, leased by Ralph Lai, former manager of the Grand Theatre, a burly house now shuttered, and Bonnie Orlando, slated to open Jan. 17 with burlesque shows . . . **Lila Turner** headline exotic show at the Ford Plaza . . . **Beverly White,** songstress-keyboarder, continuing at the Victorian Club.

Kansas City

Gene Austin closed his two week stand at Eddys' Restaurant last Thursday (9) with the house giving him a standing ovation, something indeed rare in night clubs these days . . . **Four Coins** hustle out of town after closing at the Hotel Muehlebach Jan. 16 to open at the San Antonio Auto Show Jan. 17. Youngsters got a big lift from disk jocks here their new album, "Four Coins in Shangri La" . . . **Pepper Davis & Tony Reese** due at the El Morrocco, Montreal, following their stand at Eddys' through Jan. 23. Lads are set for the Sullivan show Feb. 16 . . . **Trudy Richards** takes a 3-week rest in New York when she finishes at Eddys' and is set for the Americana, Miami, late in February, a return engagement for her there . . . **DeCastro Sisters** set for the Terrace Grill of Hotel Muehlebach Jan. 17.

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Scot Hotel Market For Acts Picks Up

Glasgow, Jan. 14.

Cabaret shows are beginning to make headway in two leading hotels. Recent acts booked have included Harriott & Evans, Negro male duo, Frances Day, Clifford Stanton, and Fayne & Evans.

Innovation is proving popular with diners at the city-center George Hotel here, and at the plushy George Hotel, Edinburgh. It may pave the way to employment of more acts, both U. S. and British, in the hotel market here.

Soph to Play Dallas

Dallas, Jan. 14.

Sophie Tucker has been booked to appear at the Century Room of the Hotel Adolphus here opening on May 22 for a 10-day engagement.

She will come here from El Rancho Vegas in Las Vegas.

'Happiness Night' Postscripts; K.C. Off, Raid in N.C., Acts 'AWOL' in Can.

Kansas City, Jan. 14.

The crowds were there but the spending was lighter than it has been in several years. That's the consesus about New Year's Eve business around town.

Most of the top spots were full up, despite a zero blast of weather which swept down from the north and brought the season's lowest temperatures. Eddys' Restaurant with a package deal for dinner and show had a packed house, as did the Terrace Grill of the Muehlebach with a stiff minimum, and similarly other spots.

But purchasing ran as much as 10% down, according to a check against previous years. The explanation is hard to guess, say the it with reports that leaner days on hand.

bistro operators, but belief is that money is not as freely held as in past years and the 20% entertainment tax is taking a heavier toll as people are more conscious of

Pyramid 'Topples'

Charlotte, N.C., Jan. 14.

Police added their whistles to the din of New York's party horns at the Pyramid Club near Charlotte as they hit the club with a well-planned raid.

Four men and one woman were arrested on charges of violating state liquor laws and conspiracy to violate liquor laws. Police said

(Continued on page 69)

Thanks!

The waiters, cooks, busboys, dishwashers and musicians who have worked at the Stork Club for many years want to thank your unions:

Actor's Equity

American Guild of Variety Artists

The Associated Actors and Artistes of America

Fact Finding Committee of the Entertainment Unions

—for their letters endorsing the Stork Club strike for union recognition.

As you know, 95 per cent of the Stork Club crew, waiters and kitchen help alike, were forced to go out on strike a year ago — on January 9, 1957, to be exact — when Stork Club management refused to recognize and bargain in good faith with the unions representing them.

A few weeks later management blew its top again . . . it fired the musicians because Local 802 President, Al Manuti tried to bring about a friendly settlement of the dispute. *Since then the Stork Club has been operating with scab help only.*

The record proves it is not our fault the strike has lasted a year . . . we offered to let some oustanding, fair-minded citizen judge the dispute on its merits . . . but Stork Club management wants to run things its own way . . . meaning low wages, long hours, firing people without just cause . . . a way of doing things that went out with Simon Legree.

That is why *the 24 hour picket line must be kept going in front of the Stork Club* — until management catches up with the times and is ready to sit down to talk terms with the unions.

Until the Stork "delivers" a union contract, we know that show people will continue to respect the picket line.

Thanks again for your generous cooperation, past, present and future.

Al Manuti
AL MANUTI, *President*
LOCAL 802
AMERICAN FEDERATION OF MUSICIANS

Louis Fernandez
LOUIS FERNANDEZ, *President*
LOCAL 89
CHEFS, COOKS, PASTRY COOKS
AND ASSISTANTS UNION

David Siegal
DAVID SIEGAL, *President*
LOCAL 1
DINING ROOM EMPLOYEES UNION

AFFILIATES OF AFL—CIO

Copacabana, N. Y.

Jules Podell presentation of Nat King Cole, Allen & DeWood, The Axidentals (4), Danii & Genii Prior, Ted Morrell, Mimi, Line (10), Michael Durso & Frank Marti Orchs; $5.50 *minimum.*

This is the Copa's initial show of 1958, and Jules Podell bills it as the first entry of the nitery's Winter Cruise Season. Current lineup bodes well for the new season. The fact that Nat King Cole is the topper of the fresh production should spell plenty of dinero for this eastside spot, judging from the reception and business at the opening show. Audience took the versatile singer right into its collective arms, and he had to beg off after about seven encores.

While Cole makes this show, he gets a terrific assist from the comedy team of Allen & DeWood. Incidentally, the pair have been on several other cafe shows with Cole.

Cole was on for better than 45 minutes. Yet his ingratiating personality and suave ease in selling a song made it seem like half that time. He was smart enough to attempt to bow off after he had completed his repertoire, but had enough tunes in reserve to continue. Originally a pianist with his own combo (as well as singer), Cole tries his hand on the ivories several times. He finally sits down to do a piano solo on "I Want To Be Happy." Cole's final number was "Send For Me," a popular one with this crowd, being one of his oldie, lowdown numbers.

Cole's current nitery act is a solid example of slick pacing, going from a semi-comical tune to a slow ballad or from a fast number to a slowly moving song. His lineup, of curse, includes many current pops and standards. His interpretation of "Making Whoopee" likely would have made Eddie Cantor envious. One of his swingy numbers which scored was "Night Lights," while a more rollicking type song was "But Not For Me." His array also took in "Dance Ballerina Dance," "Star Dust," "The Party's Over," "Just One of Those Things," "Lullaby of Broadway" and a quaint, highly effective talky number, "Introduced Me To You," which he tabbed as his own and so far having no title.

Allen & DeWood, who first appeared in N. Y. about a year ago at the Latin Quarter, have fairly much the same act. Which means this pair (Mitch DeWood is an Arab; Marty Allen is Jewish) really mop-up. Besides the hilarious Japanese war prisoner-interview bit, they have a new television boy-gay skit that deserves keeping in, plus the usual farrago of wacky comedy antics. Both boys are excellent dancers and ably belt out a tune. Their appearance at the Copa should further enhance their future in niteries.

The Axidentals, a gal and three male warblers, have been around for about a year. The foursome was well liked here but the choice of some tunes was somewhat questionable. "From This Moment On" shapes as their top song. Their enunciation also seemed to leave something to be desired.

Danii & Genii Prior constitute a hardworking boy-girl dance combo. Both started originally at the Copa doing production numbers but have had this act together for some four years. Pair gives three numbers a strenuous workout, and clicks nicely. Team goes in for knockabout acrobatic steps, one being almost an Apache number, so rough does it get.

Per usual, the Copa femmes furnish plenty of decorative appeal, doing three production numbers. Ted Morrell is the capable male singer for these, while Mimi comes on for a Frenchy song bit. Michael Durso plays an excellent show and Frank Marti's samba band alternates in music for dancing. *Wear.*

Desert Inn, Las Vegas

Las Vegas, Jan. 7.

Betty Grable, Dave Barry, Art Johnson, Donn Arden Dancers 16), *Carlton Hayes Orch* (13); $3 *minimum.*

Betty Grable, who admits she's not a singer and not an actress, breezes through her new capsule musicale at the Painted Desert Room in high gear. The exceptionally warm reception she got from firstnighters—capped by a standing ovation—indicates that they don't agree with Miss Grable's modesty. The star never looked better, both in face and figure, and her chirps and terps blend smoothly into the well-staged package which makes it emerge as a socko act.

Miss Grable's numbers lean heavily toward nostalgia, and warmest mitting goes to her "Mother Wore Tights" and "Honey" productions. Singer Art Johnson and the Donn Arden Dancers (16) are excellent teammates in the skits, and she also gets solid backing from a male singing-dancing quartet (Ray Baxter, Ken Chertok, John Drexel, Jim Hodge).

Dave Barry's topical standup comedy neatly balances the show. He gets blasting yocks with his one-liners and impreshes of celebs, singing commercials, and such personalities as Leo the Lion and the Pathe rooster. Carlton Hayes and the orch (13) tie the show together with the proper flair. *Duke.*

El Morocco, Montreal

Montreal, Jan. 11.

Eartha Kitt (with Sanford Gold), Charlie Manna, Wally Aspell, Dorothy Kramer Dancers (5), *Don Carlo Orch* (11), *Larry Moore Trio;* $1.75 *cover.*

Current engagement for Eartha Kitt is second within a year at El Morocco and once again it looks as though boniface Peter van de North has come up with a winner.

In for 10 days, Miss Kitt is doing two shows a night during the week and three on Saturday and Sunday and judging from crowd on night caught, this immaculate chanteuse should easily equal the house record she set on her last appearance. Backed by the fine 88'ing of Sanford Gold and her bongo player, Ray, Miss Kitt gets additional support from the new El Morocco orch under the baton of Don Carlo. The Carlo organization is still not the show band of the previous group headed by Maury Kaye but the talent is apparent and should improve with experience.

Miss Kitt does a sharp, well-planned songalog tailored to her own specifications and it is obvious from the start that she will tolerate no deviations regardless of the mood of the room. This almost brittle approach has a tendency to divorce her from the patrons but overall pacing and theatrical savvy bridges this gap.

Miss Kitt ranged through such special material items as "Old-Fashioned Millionaire" to "Apres Moi" to "Santa Baby" and the inevitable "C'est Si Bon" for plaudits.

Preceding Miss Kitt, the Dorothy Kramer dancers are attractive in the hoofing slot and emcee Wally Aspell belts a group of songs in effective manner. Comic Charlie Manna clicks with his clever impresh bits and once again proved to be the most refreshing young artist to play this room for a long time. Personable manner, easy-going delivery and off-beat bits of nonsense make him a cinch for quick returns.

Another new music combo, the Larry Moore trio, spells the Don Carlo band during interlude sessions. Miss Kitt holds until Sunday (19). *Newt.*

El Chico, N. Y.

Carlos & Myrna, Lucerito Tena, Marisa Terol, Rosita Rios, Mellizas de Campo, Marco Rizo & Pedro Vidal Orchs; $3-$5 *minimums.*

El Chico, a Village fixture for more than 30 years, is probably one of the oldest nitery operations in the New York and is the original cafe that proved the efficacy of the Latin policy. Operator Benito Collada during all these years has dispensed an amiable brand of entertainment in the non-name category; some, of course, have gone on to become staples in the Latin entertainment market.

The present bill carries on the tradition of showing a promising crop of Latinos. For example, Carlos & Myrna, who have appeared at the uptown Chateau Madrid, are demonstrating their flamenco skills at the Collada centre. These youngsters have plenty savvy of the wild gypsy terps, perform with the traditional fire of that dance, and do an appealing jota to wind up their efforts. They get off well.

Mellizas del Campo are a handsome pair of identicals who do some spirited singing with incidental dancing thrown in. The ladies have a bright tune catalog, provide added color with castanet clicking, and get the audience in a mood of participating with them in their routine. They do fine.

Marisa Terol, a singer who accomps herself on the guitar, similarly hits a top accolade with a colorful selection of native tunes. Some are in the pop category, and an occasional folk tune gives her act an added dimension of depth. The guitaring adds to her routine.

Lucerito Tena (New Acts, Jan. 1) and Rosita Rios complete the act lineup. Miss Rios (Mrs. Collada) is a colorful personality who ties together the various elements of the show and demonstrates that she can handle an audience as well during her own tunestering. The orchestras of Marco Rizo and Pedro Vidal provide backing and dance music. *Jose.*

Cafe de Paris, Miami B.

Miami Beach, Jan. 12.

Lou Walters Production "Honeymoon in Paris" with Senor Wences, Trio Cottas, Billy Fellows, Danielle LaMar, Jet MacDonald, Dick Estes, Croft Twiss, Chickie James, Mons. Choppy & Models; choreography by Mme. Mamerova; $4.75-$7.50 *minimums.*

The physical layout that is the Cafe de Paris, Lou Walters replacement of the once-fabled Copa City in mid-Beach, is an opulent, stunning thing that marks it as one of the most glittering cafes in an area noted for the lavishness of its larger niteries. So much so, that he word-of-mouth spread, important to biz buildup among the tourists who make up the major portion of the needed patronage for important position in the competition here, is on the "must-see" theme to a point where the production presented is taken for granted.

Taken for granted in the sense that the seasonal patronage here, already familiar with the Gallic accented shows Walters is trademarked for, come in knowledge that they'll be seeing more of same. They get it, in full measure, but with ensuing weeks due to take on more of an act-attraction angle in return of the Szonys and arrival of Dick Shawn for a four termer. As of now, the ceiling-mirrored stage and side-balcony settings are taken up with mademoiselles of fine forms and varying shape, displaying the high-kicking can-can, the plentiful flesh exposure and the Parisian accent, with a mixture of American to blend in with the many-peopled stagings of Mme. Kamerova.

Senor Wences is the big item in this edition, his ventro adeptness fully displayed with his "heads" in boxes and small cases. His cross "dialogues" are, per always, perfectly timed to extract the full load of chortles in interchanges with the high and the low voiced characters he utilizes. He's the solid hit in the assortment of acts presented, with the Trio Cottas, just brought in, also raising the palming contingent into a full house claque. Their acro-adagio is in the gasp-raising vein, the Great Dane dogs and their smartly trained gliding leaps over the femme member of the trio, adding to the mitt mount.

Rest of the solo spots are par for the Walters course. Danielle LaMar is the sexy, Frenchy chanteuse with tht eye-ogling and song-strolls to titillate the male ringsiders. Chickie James adds the exposed look with a torchy seminude terp idea involving the laying on of male hands. Mons. Choppy, a standard act in Walter's format, raises giggles with his "wedding" scene, using backs of his lovely models.

Dick Estes and Jet MacDonald make a handsome pair of lead singers, handling their lyric specials in fine style and providing spark to the group numbers in which the contingent of prancers and walkers are displayed.

Odd note in it all is Billy Fellows. His upbeat rhythmics worked out on the 88-keys and to record pantos on Ray & Presley are somewhat of an anomaly in the overall pic. Productionwise, the mucho-talk sparking is again provided from the physical adds, such as the swimming pool which rises up from lower-stage level, complete to frolicking water-lovelies and the below-flyers bubble bath—for real-setting in which the showgals disport themselves, to finale the pool scene. Costuming is in the class manner with color and originality, to lend brilliance to the staging. *Lary.*

Quaglinos, London

London, Jan. 8.

Harriott & Evens, with Tommy Maxwell & Bob Howard; Tommy Watt Orch; Roy Wallis, Leslie Baker Quartet; $5.25 *minimum.*

The genial colored Jamaican act, Harriott & Evans, prove very much to the taste of the supper customers at both Quaglinos and the underground Allegro cafe. With Harriott at the ivories the two sing breezy ditties with an amiability that is quite disarming and, if their act owes much to that old favorite of bygone days, Layton & Johnstone, the pair frankly admit it by featuring a medley of their memories, including "What'll I Do," "Little White Lies" and "Bye Bye Blackbird."

The act kicks off with a lively Scottish medley and then swings into songs from the shows, "I Get No Kick From Champagne," "Nightingale Sang in Berkeley Square" "A Dame's a Dame" and "It's Almost Like Being in Love." Snag with this medley is that each of the songs is too long. Chester Harriott also features a slick medley of Stephen Foster and Negro spiritual melodies. One or two new items in their repertoire would be welcome but, all in all, the act makes amusing listening and is well supported in rhythm by Tommy Maxwell on drums and Bob Howard on bass who are seconded from the Tommy Watt outfit.

Dancing is ably taken care of by Tommy Watt's orchestra and by the Leslie Baker Quartet, a combo debutting at these two night spots. Roy Wallis on piano also helps to build up the entertainment value of the evening. *Rich.*

Chase Club, St. Louis

St. Louis, Jan. 7.

Dennis Day, The Poodle Symphony (2 *people,* 6 *dogs*), *Ralph Flanagan Orch* (12); $1.50-$2 *cover.*

Dennis Day has a hard act to follow (six lively pooches), but he made it with the larnyx unbowed in his debut engagement at the Chase Club (Jan. 7-20). Opening strong with "You've Got to Give Them All You've Got," spotlighting right-onthe- button impressions of Liberace, Lawrence Welk and Johnny Mathis, Day held the sizable opening-night audience all the way with soaring tenor forays into good old Irish balladry, Irish anecdotes and a fetching flair for the comic side with a dialect version of "Around the World" and a crazy, mixed-up "Pagliacci," which somehow managed to wind up as the "Mickey Mouse Club" theme song.

Day makes with chatty, friendly approach between songs and informal, congenial tone of the whole act carries through right to the curtain.

Sally and Joe Novelle and their Poodle Symphony, the opening act, is as charming and funny a doggy turn as ever came down the pike. Six French poodles make up the "Symphony," and at one time and another, during the fast and furious goings-on, they play a bass drum, a cello, a piano and jump in and out of the upright like perpetual motion. They don't miss a trick anywhere. All different colors, too, for good measure—pure white to baby pink.

Ralph Flanagan's orchestra, continuing as the house band till Feb. 5, sticks for the most part to its commercial book of reliable dance tempos. *Bob.*

Fontaine Des Quatres Saisons, Paris

Paris, Jan. 2.

Lucette Raillat, Pierre Perret, Sandra, Billy Beck, Tudal & Confortes, Paul Braffort; sketches with Beck, Tudal, R. Havard, J. C. Merle, Paraboschi Orch (4); $2.50 *minimum.*

This cabaret, along with Chez Agnes Capri, L'Amiral and Chez Gilles, seems to be the last one that still appeals to the mind and intelligence rather than only the orbs. Nary a strip here as new entertainers are introed and some good risible sketches are uncorked. With a fair price tag, this looks to continue its career in a fading nitery field here.

Billy Beck starts with a clown number in which he mimes most types of circusy acts. He has a good idea, plus feel for timing, but more development is needed before this bit can extend into a full-fledged number. Sandra is a chantoosey who belts without the proper songalog or personalized aspects. She needs much more work before she can hit the regular spots here.

Pierre Perret sounds just like big name anarchic singer Georges Brassens. His songs of love and foibles lack the bite, poetry and incisiveness of his mentor. This will always keep him in the backseat unless he changes his style.

Paul Braffort has a good idea in dry patter songs on science in everyday life, but more meaty material is needed for this type of stint.

Tudal & Confortes do a pantomime takeoff on early flickers with a flickering light source. However, their inventiveness is not up to the original, which makes this lag. More timeliness would help, though pacing is good. Lucette Raillat is the one real talent unveiled. Shrewd, shrill pipes unfold some lowlife pre-war ditties, helped by thesp knowhow and the right inflections. This girl should grow into a telling offbeat singer here before long.

Show is filled out by two sketches by Beck, Tudal, J. C. Merle and R. Havard Witty and deft, they get yocks on a takeoff of Yank-Russo talks, with the interpreters being belligerent and the reps friendly, and one on current events. Good dance rhythms by Paraboschi orch (4) fill in the interludes well. This is a pleasant, if not outstanding entry and is drawing crowds eager to get away from the strip and spec. *Mosk.*

Moulin Rouge, L. A.

Marie Wilson, Jay Lawrence, Ben Yost's Royal Guards, Eddie O'Neal Orch; $5.50 *minimum.*

Making her first L.A. nitery stand solo, Marie Wilson showed up for the opening night (10) with virtually no act. Aside from one fairly amusing skit with comedian Jay Lawrence, the busty comedienne had no material, instead flounced in and out of the supporting acts with her, contributing nothing but disappointment and a display of her most prominent features. Fortunately, Lawrence had a fine comedy act, and there was excellent singing by Ben Yost's Royal Guards, and they made the Moulin evening worthwhile where the star didn't.

Miss Wilson played the dumb blonde in a Mike Wallace takeoff with Lawrence, thereby earning the only chuckles she evoked all night. A "comedy dance" routine with Nicco proved to be neither comedic nor a dance. Wearing a low-cut gown, Miss Wilson apparently hoped this would take care of everything, but she is badly in need of more equipment than her physical attributes. Some writers, for example. She tried to clown it up with the Yost quartet, succeeding only in marring a fine singing act. Lacking material, the blonde floated around looking helpless and pathetic. At the windup, she introed from the audience Ken Murray—whom she could have used onstage that night.

Comedian Lawrence, off to a lukewarm start, gets going with a brisk monolog and biting impressions of a pontifical newscaster, also of fight announcers Clem McCarthy and Bill Corum describing a bout, each with a completely different version. Latter is a hilarious bit, and the audience eats it up. Lawrence has considerable talent, might improve his act by trimming some star takeoffs which were only mildly amusing.

Yost quartet is a real crowd-pleaser, socking over such tunes as "I've Grown Accustomed to Her Face," "On the Street Where You Live," "I Could Have Danced All Night,' "Song of the Sword," and a special material routine, "Sing, Brother, Sing." They have fine voices, and do well until Miss Wilson comes on to distract from their act.

Supporting acts are going to be more helpful on this stand than the star of the show, unless she gets some material in a hurry. Show is in until Jan. 28, when Sammy Davis Jr. opens. Eddie O'Neil and his orch (18) provides good musical support, and the Donn Arden production is lavish, and excellently performed. *Daku.*

Grotte del Piccione

Rome, Jan. 2.

Don Marino Barreto Jr. Orch (7); $1.50-$2 *minimum.*

The Don Marino Barreto Jr. Orchestra has brought new life—and a new policy—to this Roman nitery landmark, and looks to pack them in for the rest of its current run here. Manager Piero Gabrielli is bringing group back in spring to follow up its current success.

Orch, which has played other minor Italian dates, reaches the name brackets after this one. It already has recorded several disks for Philips and doing well in that sector too. Barreto, a Cuban, is the prime mover of the combo, and his songs have the polish and range to put him across with most listeners, especially those in the teen bracket. Songalog is varied along current fave lines, including the just-arrived calypso, locally new and big. Occasionally, and to good effect, he also renders Italo pops to a Caribe beat.

Adding to the Barreto draw is the teamwork of the combo, with Maestro himself doubling and tripling on various instruments, as well as the vocals. Band is also good for terping, and boite is currently cashing in via a series of tea dances which draw another segment of the Roman mob for twice-weekly dance sessions for a $1.50 tab.

Grotte del Piccione is pushing its culinary department as an additional lure, though its midtow location is admittedly a handicap in playing for the foreign trade. Owner, only recently taking over direction of spot himself, claims his family's been in same biz here since 1886 and was first Roman restaurant to launch the now-famed "canelloni." If recently-instituted quality standard is maintained, place makes a good after-dark buy in a city which can use more of the same. Van Wood orch, another top Italo draw, is booked in next. *Hawk.*

Waldorf-Astoria, N. Y.

Pearl Bailey, Emil Coleman & Bela Babai Orchs; $3-$4 cover.

Claude C. Philippe's foray into the realm of new acts for the Hilton Hotel flagship has paid off in a new set of regulars. Pearl Bailey, a fixture on the vaude and cafe circuits for some years, broke into eastsideries with several dates at the Blue Angel and the defunct La Vie. Philippe made her a Waldorf attraction and it seems that she'll be good for an annual visitation in the Empire Room for some years to come.

Miss Bailey, who opened on New Year's Eve, supplements her other ingredients with an earthiness that hits its mark in sophisticated centres. She has an enjoyable manner of toying with a lyric, casting asides and muttering to the audience in a yock-producing manner. With this equipment comes a genuine know-how in the lyric department that translates itself into beaucoup customer acceptance.

Miss Bailey has a lot of new material for this date, including an arrangement of "My Man," an item tracing a girl's progress "From Mouton to Muskrat to Mink" and a few others such as "I Wanna Get Married" and a "Poor Butterfly" to give evidence that she go make a go at it as a straight singer. A nod to her past is given with her rendition of "Bill Bailey," one of the stalwarts in her catalog. The Park Avenueites take to her avidly.

Her backing is by Emil Coleman's orch which supplies an excellent brand of dansapation as well. For the pre-theatre crowd, Bela Babai provides a Magyar brand of pashy music, and thence to the regular relief chores. A new face, Louis, is now at the tape. Francois, who formerly presided there, has been elevated to head of the Waldorf room service. *Jose.*

Dunes, Las Vegas

Las Vegas, Jan. 7.

Harold Minsky's "Treats of Paris", with Chiquita & Johnson, Carrie Finnell, Nita & Peppi, Deon Robb, Tana Leigh, Lisa London, Francis Brunn, Tommy (Moe) Raft, Irv Benson, Joe DeRita, Murray Briscoe, Elegantes (4), Minsky Dancers (14), Garwood Van Orch (11); $3 minimum.

Harold Minsky's newest entry in Vegas' bare-bosomed brigade is called "Treats of Paris," and it's appropriately saturated with the burley flavor. Chiquita & Johnson are featured, and per usual, this terp team displays close with its agility and precision lifts. Carrie Finnell, she of the performing bosoms, is held over and is greeted with both yocks and raised eyebrows.

Deon Robb, a pint-sized looker, does a graceful turn as a ballerina; Tana Leigh and Lisa London capably handle the bumps & grinds department; and Francis Brunn, who is a sort of Jose Greco of the jugglers, scores with his speedy balancing and tossing trickery.

Nita & Peppi, a brother-sister tumbling act, is one of the best of its kind, and the youngsters bow off to thunderous mitting. The Elegantes (4) provide good production songology. The ancient burlesque sketches are handled properly for maximum yocks, and are in the skillful hands of vets Tommy (Moe) Raft, Irv Benson, Joe DeRita, and Murray Briscoe. Garwood Van orch deserves special credit for consistently fine musical backing. *Duke.*

Black Orchid, Chi

Chicago, Jan. 11.

Dinah Washington (with Eddie Chamblee) and trio, Herkie Styles, Slim Gaillard, Joe Parnello Trio; $1.50 cover.

Just before opening in these intime quarters, Dinah Washington had completed a date at the capacious Roberts Show Lounge on the Windy City's southside. The sudden switch from bigness to smallness may have something to do with why she failed to ignite the opening night (10) crowd here. It was clear she did not have the feeling of the room, and her 20 minutes onstage never jelled.

Miss Washington's attractive vocal apparatus is distinguished by a sensuous trill, and she has a sharp sense of rhythm, but for some reason she used these plusses to the full on only a couple of occasions—in her swingy opener and in "Teach Me Tonight," her best-lauded offering of the evening. On two occasions she engaged in moderately charming duets with her spouse Eddie Chamblee (who backs her otherwise on the sax), but these failed to register as high points. Her own rhythm trio provided comfortable support throughout.

Comedian Herkie Styles is another of those talented young comics in dire need of a concept, not to say material. He unloads a diffusion of oldstyle one-liners, most of them on the unsophisticated side, in a style built around berating the audience. Styles gets off a few good ones, and he manages a steady round of chuckles, but his particular handicap in this setting is that it has long been a showcase for the "new school" of wits, the erudite laughmakers, which he is not one of.

A last minute addition to the bill, Slim Gaillard fairly steals the honors with a diverting turn that instantly warms up the house. He is a prepossessing fellow with an amusing line of hipster doubletalk, impressive songwriting credits, and a pair of enormous hands that help him to cut up in madcap fashion on variety of instruments. He plays the piano, with the backsides of his fingers, hitting occasional chords with his elbows and feet, a stunt which serves to capture audience interest early, and he never loses it. Bulk of Gaillard's numbers are those he cleffed—"Flat Foot Floogie," "Cement Mixer," "Tutti Frutti" and such—and he does them with the same whimsy that characterizes all his doings.

Styles and Gaillard are backed by Joe Parnello's competent house trio. Show runs through Jan. 24 when Jack E. Leonard and June Perry take over. *Les.*

Eddys', K. C.

Kansas City, Jan. 10.

Pepper Davis & Tony Reese, Trudy Richards, Tony DiPardo Orch (8); $1, $1.50 cover.

Several times before Pepper Davis and Tony Reese have played the Eddy Supper Club, and each time, they have come around with something different. They have much of their old material and have added many new bits and twists, so the customer sees what he expects and a great deal more.

Added to the comedy turn is Trudy Richards, the Capitol songstress in her first K. C. assignment. In the opening spot she proves to be a chanteuse of the sophisticate mold, sticking to the "vintage songs," as she calls them, and deserving a fine hand for her 20 minutes. Most of her numbers for the opening show were so seldom heard as to seem almost special material for her, including oldies like "A Hundred Years from Today" and "Most Gentlemen Don't Like Love."

Davis and Reese break right into a stream of laughs with their opening chatter and banter and bits of business on assorted items, and come around to some of their trademarked sequences, the broadly satirized impressions, and the "Twenty-one" satire on quiz shows, always with Davis the goon and Reese playing it straight. As ever their sequence of the punchy boxfighter being interviewed is solid with several new comedy punches, and their beating and dancing on the oversized tom toms is a sock finish. They make 40 minutes seem like a coffee break.

Next up at Eddy's will be Andy Williams opening Jan. 24 in a return date. *Quin.*

Hotel Muehlebach, K. C.

Kansas City, Jan. 7.

Four Coins, Ken Harris Orch (8) with Lorraine Daly; $1-$1.50 cover.

After more than two years the Four Coins are back for their second stand in town, albeit their first in the Terrace Grill of the Muehlebach. Recently the unit underwent a change as George Mantalis went into a GI uniform, to be replaced by Jack James on the baritone part. Change is scarcely perceptible to the average listener, however, and they should continue to roll right along.

If opening night is a criterion the boys are something of a draw, for the Grill had its best house in many months, with a good sprinkling of younger patrons, something not seen too often here. Ken Harris does the m.c. honors and leads off the show with a fanciful "Cumina" by the orch, then turns it over to the lads.

They reel off 30 minutes of their classy vocal work, including the Epic label hits, "Shangri-La," "My One Sin" and "Follow Your Heart," as well as "All Shook Up," "Banana Boat Song," "Zing Went the Strings of My Heart," a medley of old faves and others. They show plenty of power and versatility and make a tightly knit show of it, to the delight of patrons. Lineup has George James as lead singer, Mike James as tenor, James Gregorakis as bass and Jack James as baritone. This bill holds to Jan. 16. *Quin.*

Latin Quarter, N. Y.

(FOLLOWUP)

The longrunning revue at the Eddie Risman-managed emporium has now gotten an Oriental slant. The changes of acts have provided a picturesque change of pace as well as theme, with result that the show, with sufficient pruning, promises to maintain the Latin Quarter traditions of entertainment.

In keeping with the motif, the LQ has a set of acts to match. The toppers in this department are magico Galli Galli and dancer Chandra Kaly. Galli Galli works his familiar chicks and small coins routine in the usual applause-winning manner. A couple of assistants commandeered from the audience help him attain his usual degree of success.

Kaly, now working as a single, has an authentic brand of East Indian terps that appeals to a mass as well as a class market. His costumes are resplendent with lotsa gold braid to provide a note of regal color and his terping completes a picture that evokes a palm-pounding mood.

Aside from the production, there are a pair of identical twins, Jemal Sisters, who work as belly ballerinas. Their gyrations, though overlong, provide a lot of amusement for both the male and female sections of the audience. There is a note of commercial authenticity in their work as well.

The major comedy is by the three Happy Jesters, one with a guitar who purvey a good brand of corn. The lads are energetic workers, when they settle down, and show a good brand of harmonics, but their main preoccupation is with a broad form of humor. One of the boys has a very pliable puss with voice to match. Sometimes he goes overboard for metropolitan audiences. Generally, the act does well.

The Boginos, three boys and two girls, produce a fine brand of risley. Their formations and tricks entice applause and smooth operation makes it an excellently gaited turn.

Marilyn Ross, who has played several dates at the LQ, does nicely in her song spot with well-arranged standards plus a French and Irving Berlin medley. She joins Bob Kennedy in production chores as well. The Jo Lombardi orch dispenses a lot of comfort to the talent with his excellent musical backing and the Buddy Harlowe Trio does the relief. *Jose.*

Easy Street, S. F.

San Francisco, Jan. 7.

Turk Murphy & San Francisco Jazz Band (7); $2.50 minimum.

Turk Murphy, long a standout Frisco draw, debuted his new club New Year's Eve. It is far and away the top spot decor-wise for jazz in this area and, in fact, is actually the most luxurious club in town with a modern, acoustically excellent setup that emphasizes comfort and good feeling.

The Murphy crew, hardy dixielanders, belt out a series of traditional jazz numbers that include such classics as King Oliver's "Workingman's Blues," but they are now placing more stress on entertainment than formerly. Murphy sings an engagingly raucous "St. James Infirmary Blues"; drummer Thad Vandan scores effectively with a barrelhouse version of the old jazz ballad "Melancholy" during which Murphy, long known for his feuds with drummers, takes over on the tubs himself; trumpeter Al Conger does a novel recitation of "The Cremation of Sam McGhee" whilst the band plays subdued dixie behind him; banjoist Dick Lammi kicks up a storm with a banjo solo on "Runnin' Wild" and pianist Pete Clute is featured on "Climax Rag."

The whole adds up to solid entertainment neatly devised to snag the attention of jazz buffs and society night-outers equally. Business was very good opening week and the new spot looks like a natural. It's aided by being in the tourist area of North Beach — Fisherman's Wharf. *Rafe.*

Mocambo, Hollywood

Hollywood, Jan. 8.

Dolores Hawkins, Paul Hebert Orch (5), Frankie Sands Trio; $2 cover.

With the upcoming demise of the Guy Mitchell tv show, on which she has been a regular, Dolores Hawkins is available for the nitery beat again, beginning with a fortnight's stand at the Mocambo. The tv exposure and her Epic diskings make her a likely prospect; she's both visually and aurally appealing. But for maximum response, she'll need to develop more of an act than she's showcasing here.

For the Mocambo, Miss Hawkins is offering a straight songalog that effectively demonstrates her vocal prowess as it ranges from ballad to rock 'n' roll. There could be more use made of current pop material, but what she has selected of the evergreens, like "Where or When," "My Man" and "I'll Be Seeing You," is in good musical taste and effectively handled. For a change of pace, she includes tunes like "Good Lovin'," and "Satan, Get Behind Me and Push" that register and she exudes a personality that adds to her floorside impact.

Paul Hebert orch holds over again, backing the show and alternating with the Frankie Sands Trio on the night's dance chores. *Kap.*

Fontainebleau, Miami B.

Miami Beach, Jan. 11.

Billy Eckstine, Phil Foster, The Szonys, Murray Schlamm, Sacasas Orch; $3.50-$7.50 minimum.

Assortment of components in this package jells into a solid and satisfying whole for tablers, albeit the show is overlong.

Eckstine is playing his first big hotel cafe date here, having done well by the b.o. for smaller plusheries in former seasons. He projects as strongly in the La Ronde as in the lesser-capacity clubs, but could stand with a bit of trimming on his book. There's too much of the same-style approach and introgab in parts of his stint. When Eckstine hits into his recording faves, reaction hits a rise and continues on through clever impreshes of his contemporaries, with the Armstrong takeoff—complete to horn-tooting—earning him the big payoff.

Foster, in his usual brusquely amiable manner, starts out at ambling pace and increases laugh-tempo as he gets the feel of his auditors. He plays his grabbag of Brooklyn accented waggery to all sectors of the room, feeling for a New York group and angling a bit toward them; switching to interp of his native habitat for the outlanders. The blending is an intelligently handled one, to spark the yock returns consistently and wind him a winner. In his case, also, there's a bit too much of the casual tempo, to make his stay seem overlong.

The Szonys open the show, but rate better spotting. Only in a Beach hotel cafe could this happen, what with the policy of triple-features obtaining during season. Despite the cold spot handed them, the Szonys quickly get them to warming their palms via gracefully achieved spins, lifts and split-slides, all smoothly worked out while delineating their feathery concepts in ballet-modern-adagio. The "Sleeping Beauty" finale is a finely done straight ballet sequence, the aud breaking into spontaneous mitting throughout. They're a class act that belongs in this posh setting.

Murray Schlamm emcees in literate manner, although he too, is going in for the overlong intros and big buildups. Sacasas and his crew show-back in top manner.

Next in sight—on the 21st—the Ritz Bros. *Lary.*

Beverly Hills, Newport

Newport, Ky., Jan. 7.

Patti Moore & Ben Lessy, Eddie Peabody, Donn Arden Dancers (10) with Clay Mundey, Mary Fasset, Ellie Stattin; Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Two standard show-stopping turns, Patti Moore & Ben Lessy, smart comedy team, and Eddie Peabody, master banjoist, with excellent backing by the location line and band, build a fast starter for another year in this Greater Cincy swankery's lengthy operation.

Miss Moore, sweet in a pink beaded satin gown, and tuxed Ben Lessy, as bald as he is agile, win new rooters in this steenthtime visit. As slick as they come in selling songs and crossfire, they spice a 35-minute routine with Lessy's zany dance twirls, popcorn juggling and piano capers with Norman Hawes, vet co-worker. Vocal treatments include "Mutual Admiration," "Jones Boys," "Hot Diggity" and an oldie clincher, "Wait 'Til the Sun Shines Nellie," with straws and stepping.

Peabody, in for his first time after 36 years in the business, socks 'em for a half-hour with polished plucking of the banjo and his newly created instrument, banjolene, a six-string banjo with guitar neck. The little fellow's engaging personality is sharpened by bouncing from his chair atop a platform on hot finishes. Merits repeats.

Donn Arden Dancers open and close the proceedings with classy production numbers with Clay Mundey and Mary Fassett on vocals and Ellie Stattin the featured stepper. Beverlee Dennis tops the two-framer opening Jan. 17. *Koll.*

Ambassador Hotel, L. A.

Los Angeles, Jan. 10.

Fernanda Montel, Goeffrey Holder & Co. (5), Ray Anthony Orch (12); Cover, $2, $2.50.

The Cocoanut Grove is peddling some foreign-flavored entertainment in this layout with Gallic chanteuse Fernanda Montel headlining and the dance act of Geoffrey Holder & Co. dispensing native style terpsichore from various areas. It's a show that registers well with ringsiders and word of mouth will help make the final stages of the run better than the lack of any real marquee bait would indicate.

Miss Montel is, at last, a French singer who looks like what ringsiders think a French singer should look like. A striking blonde with a deep voice, she pours on the charm and salesmanship in a 30-minute songalog. Bulk of her material, however, is in French which weighs against it for the normal run of Grove patrons since it's an act keyed more to the demands of the more cosmopolitan boites. More Anglo stuff, or at least more-familiar French material, would make the turn stronger. She's bulwarked by some effective arrangements and, in the French tradition, has an accordionist join the Ray Anthony band to provide the proper feel.

Holder troupe, featuring his wife Carmen De Lavallade, provides a solid opener for the layout with a quartet of numbers. Some of the choreography appears to be out of Jack Cole and Lester Horton out of Uday Shankar, but it's excellently done and the unusual routines develop strong impact for ringsiders. Act gets an added plus from the backing of a pair of conga drummers whose solid percussion work frames the fine dancing.

Ray Anthony band is spotlighted in a "Record Hit Panorama" that reprises disclicks of many years, done generally in the style of the originals. It's a good gimmick, although a trifle overlong. Anthony band also handles the dance chores, drawing from an extensive library of good, danceable arrangements, most of them from the large collection of Anthony disk/albums. *Kap.*

Fack's II, San Francisco

San Francisco, Jan. 8.

Betty Reilly and Orch (5), Mel Young $1 admission.

Betty Reilly's a blonde ball-of-fire who can really belt out a tune. In addition to singing a dozen songs, she manages two complete costume changes off-stage, dances, plays the guitar and keeps up a stream of patter. Her band, led by flutist Bobby Hernandez, doubles and triples on a variety of instruments, joins her in vocals and cuts up nicely, too.

Miss Reilly comes on with "Won't You Come Home Bill Bailey," segues into "Johnny Guitar," does a bouncy Irish specialty, moves into "The Butcher Boy" (dovetailed with a fairly blue and fairly funny yarn about Little Red Riding Hooker), changes her gown and mood to "Mademoiselle de Paris," does a nice Mexican number, booms out a great version of "The Begat," changes to slacks for the calypsonian "Run, Joe, Run," warbles the Spanish "Maria Dolores," breaks into "Shake, Rattle and Roll," interspersed with imitations of Bette Davis and Marilyn Monroe, and winds up with "This Is a Lovely Way to Spend an Evening."

Her instrumentalists tend to detract from her occasionally by too much gab, but generally they offer strong backing—on their instruments, especially. Check-grabbers become increasingly enthusiastic and she gets a big hand.

Mel Young, whose record act is a Fack's II standby, completes show, which is booked for a month. *Stef.*

Chez Paree, Chi

(FOLLOWUP)

Chicago, Jan. 8.

Booking of Ella Fitzgerald into the Chez Paree in a featured capacity must be construed as an experiment by the nitery, even though the chirper has for years rated as the topmost in her genre. It looked like it might be a case of incongruent idioms, with Miss Fitzgerald an uncompromising jazz singer and the Chez clientage generally preferring the animated variety of "heart" singers. But the warbler armed herself with an attractive songalog of evergreens, paced it brilliantly and scored solidly, even eventually with the nonhip patrons. Headliner Sam Levenson, who had opened a week earlier, had to hoe it slowly in the closing spot until the enthusiasm

(Continued on page 68)

Chez Paree, Chi

(Continued from page 67)

for the singer subsided. Together they compromise a strong bill.

There were some jazzophiles in the opening night audience and, indeed, it was then Miss Fitzgerald kindled first with a standup outpouring of faves by Cole Porter, Rodgers & Hart and the like. She was in great voice. By the time she lit into a swingy "Tisket-a-Tasket," her sole novelty trick, the good favor had grown contagious. Top offerings were an untempoed "Lady Is a Tramp," a distinguished "Bewitched, Bothered and Bewildered," and the well-riffed capper, "St. Louis Blues." Interim talk was spare and intelligent, and the thrush transacted all of her 30 minutes onstage from the stationary mike, making 'em keep their eyes on the voice. She received excellent backing from Ted Fio Rito's house orch and from her own rhythm trio topped by keyboarder Lou Levy.

Levenson, a longtime favorite in the room, continues to get big laughs from his goodnatured raconteuring on the old folks at home. *Les.*

St. Moritz, N. Y.

Violnettes (4) with Sidney Kassimir, George Kent; no cover, no minimum.

The Cafe de la Paix of the St. Moritz Hotel has tried various talent policies for some time, but seems to have some sound thinking poured into its new try. The Charles Taylor hospice is operating on the theory that its entertainment is an adjunct of the restaurant business. It has a policy of instrumental music and no dancing, which eliminates the 20% impost, and at the same time provide a pleasant atmosphere that promotes listening, fills gaps in the conversation and encourages diners to linger over coffee and cordials.

The bill has a femme quartet, the Violinettes, with backing by Sidney Kassimir. Later has been the amplified guitarist in a multitude of spots around town. In each instance, his instrument has provided sufficient body to entice terpers on the floor, and holds a lot of drive.

The girls are nicely garbed, show a high degree of discipline, and above all are fine fiddlers. Their arrangements are carefully tailored and selections, culled from pops, light classics, musicals as well as the schmaltzy catalogs out of Vienna and Paris, are highly enjoyable. Their groupings are similarly well-planned. Sessions have pace and variety as well.

Kassimir conducts from an unusual post, behind the femmes. He's generally out of view of the audience, but his guitar has sufficient drive to provide guideposts for the strings, and at the same time, furnish counterpoint and a solid base.

George Kent provides a picturesque brand of interlude music at the piano, with the bulk of his tunes coming from musicals. *Jose.*

Cave, Vancouver

Vancouver, Jan. 7.

Hi-Liters (5), Scatman Crothers, Mona Desmond, Peter Suter Orch (7); $1.50-$2 cover.

Show at the Cave comes bigger than boniface Richard Walters bruited it, offers 45 minutes that should click on anybody's rostrum.

Billtopping Hi-Liters, in for a first from a responsive six-week whirl through prairie cities, prove an ingratiating fivesome with a 10-tune session favoring mostly stomp 'n' roller hits. Pace-changers, like "Paper Doll" in the Mills Bros, tradition, "Que Sera," "Lady Be Good" and 'Whiffenpoof Song" cop warm applause, with tab-lifters also enthused about their, takeoff on Four Knights' w.k. "O Baby Mine."

Bass Calvin Williams soloes to strong plaudits on "Rock 'n' Roll Baby," with lead tenor George Vereene's fave bit emerging as "Out In The Cold Again." Act packs adequate customer woo.

Scatman Crothers, to Hollywood next month for his 38th screen credit (on "Porgy"), whams 'em in the aisles to cinch his personal-appearance repute solid in this sector from opener, "The Shiniest Mouth In Town." He stacks as shiniest boffo-copper on the nitery beat with an act under heading "very special material" and tending to the risque, though never raw.

Stint defies description. He deploys a lyric and, without blatant parody, satirizes; gives the treatment to "Ghost Riders In The Firmament (Sky)."

Flash impressions of "A lighthouse in the ocean," "A modern miss," briefest spoof-bit on "St. Louis Blues" get barely started, and are abandoned to the yockmakers, a hip-hillbilly impresh and a real gone ditty on some "ducky buckaroo with gorgeous galouses," which tipped even the blase-pose ringsiders off the deep end. Crothers, polka-dotted and zooty, also delivers potent upbeat vocalistics, and at show caught included "Exactly Like You" and "Please Don't Talk About Me" to similar sock reaction.

Mona Desmond is a lavish silk-sat'n peeler who divests early, then into sensuous acro-jive that nears prestige dansapation in the Afro-Cuban manner. An artist and a slim beige doll of a gal to boot. *Toms.*

Sans Souci, Las Vegas

Victor Perry, Carolyn Gray, Jimmy Shaw, Ricky Aquary & The 4 Keys, Hoyt Henry Orch (8); produced by George Liberace; no cover or minimum.

George Liberace inaugurated a new policy of entertainment at the Sans Souci Hotel Friday (3) with the opening of his talent "Showcase," featuring show biz fledglings. Jamaica Room lounge-type acts begin at 9 p.m. and run continuously without a break until 3.

Victor Perry performed the duties of emcee and laced his introductory chores on opening night with effective routines of his own in which he delivered topnotch as singer and comic. Perry is personable, with an accurate sense of timing and a perceptive ability for impreshes he performs a la tongue-in-cheek.

Show includes the excellent pop pipery of kingsized looker Carolyn Gray; and Jimmy Shaw, whose cleancut and sharply etched puppeteering is highlighted by a socko clown finale. Shaw gets steady laughs and applause.

Ricky Aquary & the Four Keys, rock 'n' rollers, deliver a solid routine to the frenetic manner, with Aquary doubling on the sax and warbling several r&r faves topped by "Silhouette." Hoyt Henry orch provides first-rate background. *Duke.*

Black Hawk, S. F.

San Francisco, Jan. 7.

Dave Brubeck Quartet, Cal Tjader Quintet, $1 door charge.

The Black Hawk, long the top modern jazz nitery in this city, has come up with one of the strongest packages it has sported in some time. Brubeck, Cal Tjader's old boss, is a solid draw on his own and, added to the rapidly rising Tjader group, figures to do capacity business during the month of January, traditionally a slow one locally.

The Brubeck group is always at ease in this club and with alto saxman Paul Desmond at top form, drummer Joe Morello continuing to provide audience-pleasing and musician-inspiring drum solos, has hit a new level of interest. Top numbers include excerpts from Brubeck's "Jazz Impressions of the U.S.A.," particularly his own ballad, "Summersang," and "St. Louis Blues" on which the group interplay scores heavily with the audience.

Tjader, who has specialized in merging jazz with Latin music, plots a neat set which features first his jazz quartet with pianist Vince Guaraldi in several solo spots and then brings on conga drummer Luis Kant for a show of Latin pyrotechnics in which the leader switches from vibes to timbales. The Tjader group is rapidly building into one of the strongest jazz attractions on the west coast. *Rafe.*

Steuben's, Boston

Boston, Jan. 9.

Galen, Gilbert & Russell, Lou Testa & Shirley, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Galena, striking blonde Continental-type chantoosy with intriguing accent, hokes it up here a la Hildegarde, whom she carbons, in a slick stint of music and laughter. Opening with serioso "Wunderbar" she goes to the Hildegarde copy with handkerchiefs and all, waltzes with lads from the aud, and gets over a sexy French "I Love Paris" bit. The well-stacked singer in a black-sheath, sequined strapless gown gets big hand all through from aud. Lou Testa & Shirley open the show with some fancy roller skating routines and a flash finish on table.

Don Dennis pipes "With A Song," "Fascination" and has fun with a polka for aud participation. He nabs his usual big rounds. Gilbert & Russell get off some smart terp routines. This layout exits Wednesday (15). *Guy.*

Fairmont, San Francisco

San Francisco, Jan. 7.

Robert Clary, Ernie Heckscher Orch (11); $2.50 cover.

Robert Clary is a clever, talented entertainer. Whether it is too much to ask him to carry a show all by himself in the cavernous proportions of the Fairmont's Venetian Room is rather beside the point. It might be better if he got some help, but alone he still manages to get a fine hand from the audience.

Clary comes on with his inimitable "Lucky Pierre," follows with a so-so novelty about a set of triplets, does "Fleur Bleu" (sort a French scat song), and then a couple of Arthur Schwartz-Howard Dietz oldies, "I Guess I'll Have to Change My Plan" and "I'll Go My Way by Myself." In French and with gestures, he kids "Suddenly It's Spring," does "Won't Dance" sitting down and jumping around, takes off on "Where or When" a la Carmen Lombardo, belts out a pretty "You Make Me Feel So Young" and closes his 40-minute stint with that "New Faces" special, "I'm in Love with Miss Logan."

Clary's personality is luminous, his big voice sure and true. At times his comic bits seem too fey for the check-grabbers and he tends to gab a little too much between numbers, but he gets an excellent audience response, generally speaking, and puts out for all he's worth.

Ernie Heckscher's orch opens the show with an eight-minute "King and I" medley and offers good support for Clary. Show's scheduled to run through Jan. 29. *Stef.*

Little Club, N. Y.

Jack Banon, Irv. Manning; $3 minimum.

When Billy Reed, the Little Club's entrepreneur-on-roller-skates, opened his posh eastsidery nearly 11 years ago, he kicked off with "polite jazz"—small, soft combos to complement the talk. The system prevailed until about 1952 when he went in for a single piano, kind of Continental, and also to act as background for the gab. Now he's back to more of that polite jazz stuff with Jack Banon on piano and Irv Manning on bass.

Banon and Manning, as clean-cut and well-mannered a pair of background musicalers as have been coming across in these parts in some time, are in for an indefinite spell, replacing genteel pianist Kurt Maier (who always takes off for Nassau this time of year). The brace can also be listened to appreciatively. The mollow progressions of piano and bass, in arrangements of standards, is attractive if not distinctive. Some of their stuff is played in straight pop manner, but even the jazz is mild enough for newcomers.

Ex-hoofer Reed's tablehopping, done with much warm and exuberant story-spinning, keeps everybody's vocal chords moving, which is exactly the idea for the 50-seater room. *Art.*

Ewige Lampe, Berlin

Berlin, Jan. 3.

Stachelschweine (Porcupines) production, "Der Fette aus Dingsda" (The Fat One From Dingsda), in 21 numbers, written by Rolf Ulrich, Jo Herbst and Thierry, with additional contributions by Therese Angeloff, F. U. Gass, Heinz Rein, Rainer Wagner, Richard Walter, directed by Dietmar Behnke. Features Ingeborg Wellmann, Inge Wolffberg, Wolfgang Gruner, Jo Herbst, Joachim Roecker, Achim Strietzel; music, Klaus Becker; piano accompaniment, Max Werner, Klaus Becker; sets, W. V. Toeffling; costumes, Rotraud Piehl-Braun; technical arrangements, Ronald Rochow, Dieter Wendrich; $1.20 top.

Berlin's Stachelschweine (Porcupines) is and remains this country's finest literary cabaret group. Only complaint on the part of its clientele is that it comes along with too few preems. This is due to the fact that each of its programs keeps registering such a success that at least a year's run is always guaranteed, and there is no exception this time. The new program even surpasses the quality of the last one by a considerable margin.

As usual with the Porcupines, latter's program titles are in themselves something to laugh about. New presentation calls itself "Der Fette aus Dingsda," which means "The Fat One From Dingsda." This is an adaptation from "Der Vetter aus Dingsda," the title of an Eduard Kuenneke operetta. "Vetter" (cousin) rhymes with "Fette" (Fat One) in German, and so this word-play is already a substantial joke.

"The Fat One" refers to the German postwar Babbitts who, after the German "Wirtschaftswunder" (economical miracle), started eating to such an extent that they got fat. In fact, much fun is poked at these Teutonic fatties who enjoy their country's economical miracle and new democratic freedom, plus life itself, to such a degree that they began to forget that not so long ago there was a war which brought so much mistery all over the world; and that the lion's share of that misery was created by their own fellow humans, perhaps partly even by themselves.

One can't help but admire the "Stachelschweine" in a presentation that is again two and a half hours of fun non-stop. There are gags, jokes, witty and sophisticated word-play galore—and it keeps moving fast without a dull moment.

Although it's chiefly an ensemble achievement, one of the six performers draws the largest share of the applause—Wolfgang Gruner. He appears in 12 of the 21 numbers for a big bravo on endurance alone. The way he talks, acts and handles his mimicry makes him a cabaretist of genuine-like dimensions. His "Hotel Porter," a 10-minute solo which sees him talking with machine-gun rapidity about all hot present-day topics, is a howler.

Jo Herbst, absent from the Porcupines for some time, is highly effective as "little Nazi" who wishes he would have been a bigger Nazi as this might have helped his career. He's also very amusing in other sequences and his return to this cabaret ensemble was much cheered.

Achim Strietzel and Joachim Roecker, both more the quieter type of cabaretists, are also very good and dependable, as usual. Ingeborg Wellman and Inge Wolffberg, the two females in the group, rate the same kudos. In addition, both are also competent actresses now.

Direction by Dietmar Behnke is well paced. Music by Klaus Becker is catchy. Most of the melodies are popular items which have been supplied with new lyrics. The texts are mostly brilliant, always decent and only seldom on the corny side. Costumes, sets and other technical credits are fine.

Berlin used to have a good reputation of first-class cabaret. If it regains some of its former (pre-1933) reputation, it will be mainly due to the Porcupines, who have become an institution in town. *Hans.*

Amato's, Portland

Portland, Jan. 7.

Ben Bennett & Dick Patterson, The Leslies (2), Sondra Barton, The Claydettes (6), Julian Dreyer Orch (5), Joyce & Barbara; $1.50 cover.

Dick Contino was inked for this two week stint, but cancelled out a few days ago due to illness. Bossman George Amato worked feverishly and has come up with a variety show loaded with entertainment. Word of mouth should get the customers in for this new fare during the next two weeks despite the lack of big marquee names.

Bennett & Patterson have plenty of gimmicks and clean brand of humor. These combine with standout delivery and sock, fresh material. Ben Bennett is a natural foil for the comedy of Dick Patterson. Duo tee off with awarding a door prize and get the customers off their mitts and for the full 35 minutes later. They have good pipes for some close harmony, click sound effects, and work hard all the way for top results. Best bets are their distinctive impreshes, Dr. Jekyll & Mr. Hyde bits topped by an Esquire Fashion Show. This is the first time that the pair has appeared in the northwest and from all indications they will become regular returnees.

The Leslies (2) fill the deuce spot with their nifty terping. Good-looking gal and lad cleat through some standard stuff. Grab solid mitting with their hoedown and nearly stop the show.

Sondra Barton tees off the vauder with some better-than-average warbling of standards and pop stuff. Some special material would get this act off the ground.

The Claydettes (6) are on for two fine production numbers. Fresh looking dancers know how to hit the boards with precision. Choreography, costuming, and lighting are tops. Joyce & Barbara entertain the lounge guests with their songs, piano and bass. Julian Drever's orch (5) plays a good show.

New show opens Jan. 21. *Feve.*

Sahara, Las Vegas

Las Vegas, Jan. 7.

Donald O'Connor, Sidney Miller, Amazing Mr. Ballantine, 7 Ashtons, Saharem Dancers (16), Cee Davidson Orch (15); special material, Sidney Miller, Mel Diamond; choreography for O'Connor, Louis Da Pron; musical director and arranger, Al Mack; Dave Berman costumes designed by Lloyd Lambert and Albert Deano; stage manager, Sy Lein; production supervisor, Phil Garris; produced by Stan Irwin; $3 minimum.

Donald O'Connor's new turn in the Congo Room is a snappy omnibus of songs, terps and yocks. Star's talents are blended neatly in a bill which includes writer-performer Sidney Miller, the Amazing Mr. Ballantine, the Seven Ashtons, the Saharem Dancers (16) and the Cee Davidson orch.

Team of O'Connor and Miller gets its biggest laughs with impreshes, complete with costumes, of such as Sophie Tucker, Jayne Mansfield, Mickey Hargitay, Judy Garland, Marlene Dietrich, Yul Brynner, Mike Todd, Betty Hutton, Frank Sinatra, Bing Crosby, Louis Prima and Keely Smith—latter couple's impersonation being especially appreciated by Vegans because of its close association with the Sahara Hotel. O'Connor does his usual fine job of hoofing, and some okay song tossing. Unique finale, rewarded by warm mitting, finds O'Connor in a smooth bit of tappery, bursting balloons on floor and held by chorines.

Ballantine's comedy magic act, which contains no successful magic tricks, is one of the funniest novelty skits on the boards—and it fits perfectly into the O'Connor show. Sample dialog: "Now for some card tricks I did on an album for Columbia Records."

The Seven Ashtons (including one femme and a boy about 10) have long been Vegas faves, and in this outing they intro some new tumbling tricks. It's a good, fast-moving act; the lone comedian provides the right pantomime to make all the human juggling look like tongue-in-cheek fun.

Opening "Powder My Back" production number by Sonia Shaw and Bill Hitchcock is unusually clever, and appropriately paces the well-balanced Stan Irwin package, skedded for four frames. *Duke.*

Harness-Racing

Continued from page 63

attract peak trade throughout the year. It is now axiomatic in resort circles that in light of present day construction costs and heavy financing charges on all hotel construction, a resort must pay off throughout year if it's to maintain itself. Conventions are the major means of maintaining the necessary flow of coin, and these two hotels particularly, will go after the major meets. They figure on a self-contained entertainment plant able to supply all needs right on their own grounds, with the exception, of course, of attendance at the harness track.

The Concord also hopes to complete a new 250 room wing by July 1, which is also the target date for the new nitery.

Indicative of the Concord's eye on upped expenditures is the fact that Greenwald is negotiating with Joe Glaser's Associated Booking Corp. for the Lionel Hampton band to work that inn for the entire summer. The inn is also asking for name availability during the hot months, which is the height of their season.

With added emphasis of the entertainment to be available in that area, the innkeepers also hope for a bigger flow of patronage from Canada, New England, and the midwest. The fact that Route 17 is no longer the terror it was several years ago and with toll turnpikes making for a smooth flow of traffic, the entire area is in the best position in history, and the new construction aims to cash in on added facilities.

Ingalls & Hoyt Tie With Hamilburg Agcy.

Ingalls & Hoyt Agency of New York has completed a mutual representation deal with the Mitchell Hamilburg Agency, Hollywood. Mitch Hamilburg came to N.Y. to complete the deal.

Howard Hoyt of the N.Y. office is leaving next week for the Coast to line up names for legit and TV deals. Miles Ingalls handles the variety end of the office.

New Acts

CAROL CHANNING
Comedienne
45 Mins.
Hotel Plaza, New York

No newcomer, comedienne Carol Channing somehow is missing from the VARIETY New Act archives. It is fitting that, for the initial record, her resounding performance at the Hotel Plaza's Persian Room is thus recorded. Debuting a day before New Year's Eve she brought a bounce and a zest and brand of comedics into the plushery which must have thawed many a staid Plaza customer. She is surefire anywhere and she repeats her past clicks in Las Vegas and other saloon centres of these United States and elsewhere.

An innately savvy showwoman, she utilizes a Sophie Tuckeresque mien of manner and speech as the skein to project her brand of fun. The utilization of "the last of the red hot mamas" gives her a more elastic springboard for some pleasant ribaldries. Thus, by hanging them on Soph, whom she identifies as "the Helen Hayes of the Las Vegas set," she gets away with such nifties as "don't risk all you got on the dice table, or any other piece of furniture," and cracks like "I lay 9-to-5, which is okay in Las Vegas, but when you say it without the numbers you start to worry."

The highlights of her consistently socko routine are two well-nigh devastating lampoons on the Judy Garland tear-in-the-throat "Over The Rainbow" routine (with a skilfully paraphrased song) and a broad satire on Marlene Dietrich, at her "Blue Angel" broadest. Both are extremely funny and not too tinged with the barb to offend even the originals although it borders pretty closely thereon.

"Little Girl From Little Rock" and "Diamonds Are a Girl's Best Friend" are perfect opener and closer. She cutely observes that "I'm not the one from Arkansas but the one from 'Gentlemen Prefer Blondes'." For the "diamonds" routine she makes it an effective audience-participationer by distributing a bucketful of rhinestones to the customers. She has lots of other stuff which she projects in quick changes from behind a screen, an uninhibited manner of throwing her attractive gams about, and in a generally engaging and audience-compelling style, including a hark-back to the Charleston.

Good comediennes are few and far between and, in the case of the class hotels, it's frequently a case of not being able to afford them, but Miss Channing evidences that she can fit in anywhere. Certainly no hostelry objects to a strong boxoffice draw, which she will be unquestionably. Polite songstresses and the plush hostelries are always an affinity but it's good change-of-pace to bring in a real comedy belter—unfortunately there aren't too many of them around. When they come they're worth a carload of couvert-charges which, in Miss Channing's case, is no problem. The Plaza tilted to a $3 couvert for her opening. Maitre d'Stephen Dominici will have his hands full during her run.

Per usual, Ted Straeter's AFMers give her excellent assist, and also gets 'em up on the dancefloor with his expert terp tunestering, as does Mark Monte's "big little band" of four—count 'em—four Continentals. *Abel.*

FERNANDE GIROUX
Songs
35 Mins.
Ritz Carlton, Montreal

Fernande Giroux is perhaps the most promising chanteuse to appear in the attractive Ritz Cafe in several years. Femme shows definite promise on all points: she is a young, very handsome French-Canadian; she has a flair with clothes and a designer who appreciates her lithe, feminine figure, and her bilingualism is not an affected series of dull phonetics.

For obvious reasons, most of her songs in this particular room are in French, but Miss Giroux can change with ease and the impact is the same in either language. Current engagement at the Ritz Cafe is her first major appearance in Montreal other than several brief stints via television and smaller boites here and in Quebec City. Much of the material offered at show caught was of a special nature and much of it is due to the capable arranging of Johnny Gallant, who with the Notar Trio does accomps in present layout.

Miss Giroux covers a wide range of song topics during her 35-minute stint; on the novelty side, a French-Anglais version of an old folk-type tune called "Hat Pin" rates best reception and she swings from this through the French faves to such items as "All the Way" for her English listeners. Hesitant but affirmative patter between numbers is refreshing and her physical attributes, which seem to combine the fine points of English actress Kay Kendall with the sultry beauty of French songstress Juliette Greco, do much to boost overall value as a cafe thrush.

A certain polish is needed here and there to establish femme as an attraction in the visual field, but it shouldn't be hard with the basic ingredients so apparent. *Newt.*

Chi to AGVA

Continued from page 63

did not indicate that the trial was then in progress. He is miffed at Price, who presumably was aware of the letter, for not speaking up to clarify the situation. Byron said he wants the dismissal of the entire national board, as well as Price, Bright and Berg.

Praise Brings Brickbats

Sparks of Chicago revolt were fanned, doubtless inadvertently, by Ernie Fast, midwest secretary of the union, when he opened the meeting with some general remarks extolling the union and its national leadership. At one point toward the close he asserted, "We should thank God we have a man like Jackie Bright at the head of our organization." It was principally this eulogy that prompted the outbreak, with female impersonator Arthur Blake rising to open the issue. Several others, including Byron, soon joined the attack.

The Chicago resolution also wants Berg to refund any monies he collected from AGVA for defending Bright in court. It was learned that the Chicago executive board will also be asked to initiate a probe. In addition, to reach the union's entire membership with its action, the Chicagoans plan to ask the AGVA News to print en toto the minutes of last Wednesday's session.

If the executive committee vetoes an inquiry, or if it adopts one but absolves Berg, then, Byron asserted, "We are going to ask for a national referendum to revoke the national board's decision to allow union funds to be used for paying off Bright's personal debt." But that's not Byron's only "if." Should the probe be turned down, he vows to carry the issue, at his own expense (he says he's financially independent), to the National Labor Relations Board, claiming illegal disbursement of union funds.

N. Y. Meet Today (Wed.)

The meeting of the N. Y. branch of AGVA, originally slated for last Wednesday (8) was postponed to today (Wed.), with further fireworks likely to occur when a resolution condemning Bright and the present administration for using union funds to settle a judgment against Bright, will be presented from the floor.

Just who will defend the administration's action in this matter isn't known. However, it's the official position of the administration as presented by AGVA counsel Harold Berg that fear that an appeal by Bright could conceivably result in the restoration of AGVA, as well as the Association Actors & Artistes of America and national board members, as defendants in the libel action. According to Berg, this precedent exists under Pennsylvania law, where Jones is legally a resident.

Berg also stated that the national board, communications previous to those published by VARIETY, had informed the national board that Bright and Jack Irving, previous national administrator and remaining co-defendant with Bright in the Jones libel case, were plastered with a libel rap by the N. Y. Federal Court. Bright was hit with a $25,000 award, while Irving was tapped for $45,000. It is Berg's contention that the national board knew the issue fully when the balloting started.

Berg also stated that the constitution permits the union to pick up the tab in damage suits when act under question occurs during performance of duty.

House Reviews

L'Olympia, Paris

Paris, Jan. 14.

Mouloudji, Achille Zavatta, Annie Fratellini, John William, Felo & Bruno, Fellers (5), Maika & Peter Bear, Ritani Sisters 2), Compagnons Du Zodiaque (3), Martin Granger Puppets (2); $2.50 top.

Taking advantage of the holidays' pleasure seeing, this big house wisely bundled four good names for general pull, sans a real star. Concentration on these entries enabled building a fine show that's well balanced and one that could draw. Mouloudji is the nominal topliner who returns after two years of traveling, paced by a circus clown, Achille Zavatta, and two more singers, Annie Fratellini and John William.

Mouloudji has not added to his songalog of poetic, melancholy ditties, surrealist poems and gentle folksongs. This gives his repertoire a faintly outmoded air, for musichall has been changing rapidly here. He is still the tousled, recalcitrant rebel, but the lack of a more coordinated, driving group of songs, and a slightly unmusical method of singing—he seems to be offkey at times—makes this harder going in a big house than in specialized boites and more intime spots. However, he still looms an uncompromising offbeater with some possibilities for the U. S. when, as and if he streamlines his turn and watches his voice.

Zavatta shows that circus humor and pathos can take in a house. Rednosed, sharp featured clown essays a group of skits that pay off and ends on a pathetic note displaying his wide range in mimicry. He emerges one of the most accomplished clowns in the business, and it seems that the practitioners of the fading sawdust biz could easily adapt that sphere to growing house needs here.

Miss Fratellini, daughter of the famed clown, has grown in stature and professional aplomb. She uncorks a fine line of lovesongs aided by a catching, husky voice. She now uses her circus background knowingly in a telling special number in which she plays various instruments, juggles, etc. Still going overboard in taking on belt songs she is not ready for, she nonetheless looms a coming star here on fervor, know-how and pleasant appearance and voice. She shapes as being ready soon for Yank chances.

John William is a sepia singer with a big voice but with a tendency to belt rather than interpret. A segue into "Ol' Man River," in badly accented English, does not help. Better musical choice and more relaxed stance will help. He looks primarily a local entry.

Felo & Bruno do some Cuban piano duets with cha cha interludes, for an okay filler; Fellers (5) do excellent, fast-paced tight wire balancing and acrobatics with backflips and using a teeterboard to shoot one atop the shoulders of another perched on the wire. This is a top entry. Ritani Sisters (2) handle a rapid, synchronized acro bit for good results, and Maika & Peter Bear has the animal riding bikes, etc., for a good act. Martin Granger Puppets do a series of acro bits for a clever entry and Compagnos Du Zodiaque (3) sing specialized 1900 lowlife numbers. Better production aspects may build this into a good offbeater. *Mosk.*

Bobino, Paris

Paris, Jan. 8.

Leo Ferre, Jaen Valton, Guaranias (3), Frank Medini (3), Brix Bros. (2), Dominos (2), Marinos (2), Croq' Monsieur (2), Nadine Claire, Lafleur, Claudine Garan; $2 top.

Since Bruno Coquatrix, prexy of the music's hall flagship L'Olympia, took over this nabe house, he has wisely made up the programs with offbeaters, or names not quite up to top draw qualities yet, and intro three new singers in every show. With the Bobino's nabe pull, it gives a good inkling of future topline chances for the Olympia, and is a good proving ground for striplings. There is also enough outside patronage to get a fair idea of the talent possibilities.

Present show is a fine example of this new policy. Leo Ferre, one of the top cleffers of offbeat material here, turns singer for good results. Balding, sardonic looking, middleaged singer has gotten the rough edges off his voice and controlled its quavering. The excellent material, compounded of nostalgia for the '20s, insight into lowlife and tales of tortured men, reflects well via Ferre's thesp knowhow and his solid renditions of his own numbers. He will remain a specialized singer, and has little Stateside possibilities, but he has the stuff for a staple here and may soon chance it at the bigger, pop Olympia.

Jean Valton spins some funny stories and then goes into little tales via imitating known actors and singers for the characters. Material is good, mimicking uncanny and this is an excellent entry but only local in appeal. Guaranias (3) give out with catching Latin America tunes. Rhythmic and colorful this is a well mitted turn. Fine South American costuming also helps.

Brix Bros. (2) a smooth hand-to-hand number with style and ease that makes this a fine filler. Frank Medini troupe comprises two men and a woman who play various instruments and dance and clown for an ebullient, taking number that could fit easily in the U. S. for boite or video usage.

Dominos are two teenagers who cavort on bikes. High unicycles have them atop each others shoulders and they bring it off with aplomb and dexterity. Then parents, as Marinos, up a bike on two high pedestals, and as male balances on one wheel, his wife goes through the frame and they do other balancing feats to make this a gas-provoker and an excellent entry.

Croq' Monsieur are two clowns who feign a striptease dressed in tails and wearing false mustaches. Clever timing and miming make this risible and timely during the strip craze here.

Three newcomers, getting their chance, all portray enough voice and stance to point the way to possible pro careers after plenty of practice and finding the right songalongs. Nadine Claire has a belting voice but is yet too mannered to emerge as a heavyweight contender. Lafleur is a fey tune who accomps himself on a cello with zany songs. He has poise and a personality and more deft material should soon have him a regular. Claudine Garan has a good torchy voice but needs more roadwork and poise.

New formula is paying off both in biz and the unveiling of new possibilities. It is in for three weeks. *Mosk.*

Happiness Night

Continued from page 65

other warrants had been signed but that no more arrests had been made.

The raid had been planned for a month by the county police and the ABC law enforcement division. Arrested were: Joseph W. Biggerstaff, operator of the club; Clyde J. Biggerstaff; John R. Waters, cooperator of the spot; Joe Marshall Biggerstaff, bartender, and Vivian Lou Clouse, waitress.

'Our Acts Are Missing'

Vancouver, Jan. 14.

Risky practive of acts taking their agent's word for next engagement's time-and-place left Cave boniface Richard Walters minus a floorshow for opener of bistro's New Year's Week bill starting Dec. 30. Hi-Liters and supporting Scatman Crothers failed to show.

Acts finally hit town late on opening night and made hospice's second (post-midnight) floorshow with minutes to spare. Reason was, "We were under the impression the booking started New Year's Eve." They said they had not read the contracts and rarely do, having taken respective agent's verbal cue for granted.

USSR Sputnik Film

Continued from page 1

available only a couple of newsreel shots involving the Sputnik II launching and showing the dog being sealed into its chamber. There has been no film record of Soviet rocket launchings. In contrast to this, American newsreels have carried frequent shots of American rockets being launched, including the Vanguard disaster.

According to Napoli, the Sputnik documentary may, if necessary, be fitted with a new American commentary. The Soviets have stated recently that they would make available to scientists the world over the results of studies and data compiled in connection with the space traveling sputniks.

16,000-Seat Deutschlandhalle, Raided By Allies in 1943, Back in Biz

Berlin, Jan. 7.

With reconstruction of Deutschlandhalle, another piece of prewar Berlin has come to life again. This 16,000-seat arena (with roof) was erected in 1936 and saw the preem of its first vaude program in April, 1937. On Jan. 16, 1943, it became the victim of an Allied air raid. It took nearly 15 years to bring Berliners back their Deutschlandhalle, whose only disadvantage is its inconvenient location—quite a ride from the centre of this city.

The new hall's inaugural program calls itself "Men, Animals, Sensations," the same title of the variety revues which, years back, kept seeing their preems on Christmas Day. This program, also preemed on that holiday, is a worthy one. It offers a number of first-class attractions of which some are even of sensational nature. Program is colorful and multi-sided enough to take care of all tastes. The acts of standard variety are skilfully woven in. Director H. Orthmann can be fully satisfied with the first results. Local audiences have obviously taken a fancy to this variety of circus, artistry and humor.

Deutschlandhalle, Berlin

"Men, Animals, Sensations," variety show with Conelly, Stan Bonds, Leonie, Croneras (8), Bragazzis (3), Guenther Gebel Elephants, Yvonne's Lions, Circus Williams' Horses, Manzano, Palniri & Antonio Brescanini, Fakir Caesawac, Otto Stenzel Orch (16); opened Dec. 25, '57, at Deutschlandhalle, Berlin, $2 top.

The most applauded numbers are those brought by Leonie, Stan Bonds and Conelly, who all belong to the nerve-tickling department. Leonie is a "living cannonball." He allows himself to be shot into the air to land in a net. Bonds is a "living torch." He jumps with a burning suit from a 15-meters-high pole into a water basin whose gasoline surface is burning. Conelly is an aero acrobat who performs his stunts high up under the roof on a crescent. All these performers are doing their breathtaking jobs with fine showmanship. Fine trapeze artists are the eight Croneras.

In the animal department, the brilliantly trained horses of Circus Williams rate mention, as do Yvonne's Lions. Guenther Gebel, reportedly Germany's youngest animal trainer, comes along with a skillful elephant show.

Best in the comedy department are the three Bragazzis, Chaplinlike funmakers who also garner a goodly share of kudos. Worth mentioning also are Otto Stenzel and his 16-piece orch. Stenzel formerly led the band of the old (bombed-out) Berlin Scala. With Stenzel, another prewar Berlin personality has returned here. Incidentally, he portrays himself in the Caterina Valente starrer, "And to the Scala at Night," semi-biopic of this city's old vauder. *Hans.*

Empress, Glasgow

Glasgow, Jan. 8.

Johnnie Beattie (with Colin Dunn), Kordites (4), Nat Gonella, John & Betty Royle, Jimmy Kidd & June, Alice Dale, Will Hannah, Hugh Cadell, Arthur Roynon Orch.

This is so-so quality vaude layout headed by new comedian Johnnie Beattie, a localite with better style than fun-fodder. He works hard, but with indifferent sketch material, mainly of the old-fashioned "kitchen comedy" class. Colin Dunn assists as stooge.

Best acts are on the musical side. Nat Gonella, longtime trumpet ace, still has the old touch of instrumental magic, and pleases outfronters with tunes new and old. The Kordites, mixed foursome, are a zippy harmony group, winding with their favorite medley "Old MacDonald Had A Farm."

John & Betty Royle score with melodies from "Oklahoma!" Alice Dale, talented new comedienne, is wasted on such mediocrity as n.s.g. kitchen comedy. She merits better placings than this. (For the record, she's a sister of Stanley Baxter, Scot comedian.) Jimmy Kidd & June fill the dance slottings, backed by the Moxon Girls, and Will Hannah squeezes lilting Scot tunes from his accordion. Hugh Cadell is a useful addition as comedy stooge. Arthur Roynon orch showbacks competently. Layout doesn't represent the best of Scot vaude. [illegible] *Gord.*

OBITUARIES

JESSE L. LASKY

Jesse L. Lasky, 77, who died in Beverly Hills Monday (13), in recent years hardly appeared as the figure whose enterprise represented a major contribution to the birth and growth of the American motion picture. His latter-day project was preparation for an independent production, "The Brass Band," and affiliation with a distributor. His sudden death came as the preliminaries were about finished and the property nearly ready to roll at Paramount.

Tributes came immediately from leaders in the industry and noteworthy, particularly, were those from Cecil B. DeMille and Samuel Goldwyn. Lasky's role in the development of the film business was a great one, said Goldwyn, adding that no one could know this better than he and DeMille.

Lasky, with a colorful background as reporter, vaude stage musician (he played the cornet), prospector and circus impresario, joined forces in 1913 with Goldwyn, a brother-in-law, and DeMille, young playwright. They produced "The Squaw Man," starring Dustin Farnum, at a cost of $40,000, and the success of this had the trio on its way.

Facilities were crude and the producers were called upon to improvise but public acceptance was theirs at the start. A number of David Belasco dramas were brought to the screen under Lasky's aegis.

IN LOVING MEMORY

ALLEN SPARROW.

JIMMIE and ALLYN

Lasky's top competitor for talent was Adolph Zukor, then head of Famous Players Film Co., and a merger of their interests was not long in coming. In 1916 Famous Players-Lasky Co. was formed, this being the predecessor of Paramount Pictures of which Zukor presently is board chairman.

The top names of the day were on the new outfit's roster, including Harold Lloyd, Gloria Swanson, Clara Bow, George M. Cohan, Pola Negri, Anna May Wong and Richard Dix. Productions turned out included "Covered Wagon," "Wings," "Beau Geste," "A Kiss for Cinderella" and "What Every Woman Knows."

The depression caused a collapse and reorganization of the corporation in 1932, along with it Lasky's resignation. He had lost an estimated $12,000,000 in the course of this corporate upheaval but continued in the film business, operating as an independent producer in association, once, with 20th-Fox and in partnership with Mary Pickford.

IN LOVING MEMORY

DOROTHY and DAVID GOODMAN POWELL

Mother Died Jan. 26th, 1956
Father Died Jan. 19th, 1923

**Loving ones from us have gone
Voices we loved are stilled;
Places are vacant in our hearts
Which never can be filled.**

JACK POWELL and FAMILY

In later years he worked as an associate producer at RKO and full producer at Warners, at the latter having turned out "Sergeant York," "The Adventures of Mark Twain" and the George Gershwin biopic, "Rhapsody in Blue."

Lasky is survived by his widow, Blanche; two sons, Jesse L. Jr., and William Raymond, and a daughter, Betty Dorothy.

GEORGE LAIT

George Lait, 51, died in Hollywood Jan. 12 of lung cancer. The son of the late Jack Lait of long tenure with Hearst syndicates and dailies, Lait grew up in Chicago and later New York newspaper circles and had a free-wheeling career as reporter, globetrotter, companion to his father and Hollywood figure. At one point he did a bit on VARIETY of which his father was a whilom Chicago office manager and now-and-then special assignment star reporter-reviewer.

To the Hearst and Variety oldtimers George Lait always recalled the "like father, like son" maxim. There was a carbon copy of traits; attitudes and flairs although the son was hardly the father's peer as a prose writer. Lait pere, it will be recalled, wrote stage plays, vaudeville sketches and municipal profiles with equal facility.

George Lait attended St. John's Manlius Military Academy, of which VARIETY Sid Silverman and present publisher, Syd Silverman, were also alumni. He began as a cub on the N.Y. Mirror in 1924, a contemporary there with Joe Schoenfeld, editor of DAILY VARIETY in Hollywood.

Subsequently, George Lait moved over to the N.Y. Mirror, then to VARIETY, then back in the Hearst fold with the International News Service, with which he remained, except for a short hitch as assistant city editor of the L.A. Examiner in 1931-'32, until he entered the film business in 1945 as a technical adviser on Lester Cowan's production of "GI Joe." He fit this qualification because of his extensive experience as a war correspondent for INS, first covering London during the all-out Nazi Blitz, later moving on to cover the General Montgomery-General Rommell tug of war across North Africa, and finally going across with the English Army in the invasion of Italy.

Following "GI Joe," Lait moved over to Columbia Pictures studio as assistant to publicity head Lou Smith. When latter resigned, Lait became head of Columbia publicity, remaining in that position until 1945, when he resigned to go with U.

Last July, bothered by a persistent cough, Lait underwent examination at St. Joseph's Hospital in Burbank. It was found that he was suffering from cancer and his left lung was removed. For a time it appeared as though he would fully recover, but several weeks ago it was found that the disease was spreading and that his condition was rapidly becoming hopeless. To the end, however, he clung to the hope that he would soon be entirely well and back at his studio office.

Lait's survivors include his widow, Jane, herself a publicist, a son, Rockwell, by adoption, two daughters, Mrs. Jacqueline Marshall and Mrs. Beth Hughes, by his first of three marriages, three grandchildren, his mother, Mrs. Jack Lait, a sister, Mrs. Lois King, and a brother, Jack Lait Jr., radio-tv editor of the L.A. Examiner.

Funeral services will be held Wednesday at one p.m. in the chapel of the Hollywood Cemetery. Rev. Alex Campbell, of the Episcopal Church of No. Hollywood, will conduct the memorial services. The family makes a special request that those so inclined not send flowers, but instead donate to the Heart-Lung Fund of St. Joseph's Hospital.

MARGARET ANGLIN

Margaret Anglin, 81, actress, died Jan. 7 in a Toronto nursing home. At the peak of her career, she was hailed as one of the leading actresses of the North American stage but was later blacklisted by Broadway managers for a number of seasons when she insisted that her husband, Howard Hull, be included in the casts she was scheduled to head.

Eldest daughter of T. W. Anglin, then Speaker of the Canadian House of Commons at Ottawa, Miss Anglin was born in the Speaker's chambers there; educated at Loretto Abbey and the Convent of the Sacred Heart near Montreal. In her teens she went to New York to study at a dramatic school in which Charles Frohman had an interest. He heard her in Shakespearean readings and cast her in a small part in his production of Howard Bronson Howard's "Shenandoah," a Civil War play which Frohman produced in 1894, this marking Miss Anglin's Manhattan debut as Madeline West in that play.

She scored her first overnight success six years later with her appearance as Roxanne in Richard Mansfield's production of Edmond Rostand's "Cyrano de Bergerac," then went back to Charles Frohman in 1900 to team with Canadian-born Henry Miller in a string of drawing-room successes. Possibly her role of Ruth Jordan in William Vaughan Moody's "The Great Divide" remained longest in the minds of earlier American theatregoers. She made an Australian tour in 1908.

Miss Anglin then devoted herself on Broadway and the road to Shakespearean roles and later to Sophocles' "Electra" and "Antigone," Euripedes' "Medea." In many of these Greek dramas, she was associated with the late Walter Damrosch. When she walked out on two gigantic Shakespearean productions because her husband, Howard Hull, was not included in the cast, she got the Broadway blackball from other managers.

However, in 1936, Miss Anglin made a comeback in Ivor Novello's "Fresh Fields," which opened at the Empire Theatre, N. Y. Apart from subsequent summer stock appearances, her last Broadway—and on the road appearance was in Lillian Hellman's "Watch on the Rhine" in the early '40's. She had lived in Toronto since 1953.

No family of her own but survived by four nephews and five nieces.

WILL AUBREY

Will Aubrey, 64, a vaudeville headliner in the 1920's who later had his own radio show and appeared in a number of films, died Jan. 3 in San Francisco. A native of Lithuania who was brought to Detroit as an infant, he started singing and playing his guitar in Michigan music halls at the age of 10. He took time out to get a law degree, but quickly returned to vaude.

Aubrey became the "Bard of the Byways" at Chicago in 1916 and soon was headlining shows on the Pantages, Keith - Orpheum and Loew's circuits. He played London's Palladium a number of times, toured Australia, Scotland and Canada, played the Palace in New York and first came to San Francisco in 1920 to join Will King's stock company at the old Casino Theatre.

After many more tours, Aubrey went to Hollywood in 1927 and was among the first vaude performers to make Vitaphone shorts for Warner's. He stayed on in Hollywood and appeared in a series of early talking films, including several of the original "Thin Man" pictures. In the mid-'30's he returned to San Francisco and did his "Good Old Days" radio show from KNBC, once again toured Australia, and in 1937 was voted a lifetime artist membership in the Frisco Press Club.

In World War II, Aubrey was a member of the first USO troupe to tour the South Pacific. He later toured Alaska and after the war again had his own show on KNBC, Frisco.

A sister and three brothers survive.

KAETHE DORSCH

Kaethe Dorsch, celebrated actress of the German stage and screen, died Dec. 25, four days before her 67th birthday, of a liver infection, in Vienna. Her most recent stage triumph was during the Berlin Festival Week last fall when she played Elisabeth in "Maria Stuart."

Her range of histronic talents ran from the charming Friederika in Lehar's operetta of the same name, to the capricious Katharine in "Taming of the Shrew," the volatile Eliza in "Pygmalion," the lovely Franzi in Strauss' "Waltz Dream," and the tragic Rose Bernd in the Gerhardt Hauptmann drama of the same name. All these roles she immortalized in the German and Austrian theatre.

Born of an old Nuernberg, Germany, family of artists and handworkers, Miss Dorsch started with the German theatre when she was just 15. Beginning with the Nuernberg stage, she moved to the theatre in Mainz, and went on to acting acclaim in Berlin and with the Vienna Burgtheater. She acted with the latter group since 1938, regularly touring Germany and Switzerland.

Some of her top film roles were in "Mutterliebe" (Mother Love), "Singende Engel" (Singing Angel) and "Yvette."

HEYWOOD ALLEN

James Heywood Allen, 76, sports promoter for years in the Louisville area, died Jan. 9 in Madison, Ind. He organized the Allen Athletic Club in the early '30's to promote wrestling and boxing, and is credited with popularizing wrestling in Louisville. He operated the enterprise until poor health forced his retirement in 1947.

The St. Louis native started his career as a "circus wrecker". He once explained that when two circuses reached town at the same time, each employed men to wreck shows of the other. He was never proud of that field of work and gave it up after collecting "a couple of shiners" and a bad conscience".

His intro to wrestling and box-

(Continued on page 78)

VARIETY BILLS

WEEK OF JANUARY 15

ion with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 15
Marvin Worden
Marjorie Smith
Adriano Vitale
Half Bros.
Rose Bryun
Eileen O'Dare
Bryan William
Wm. Upshaw
Rockettes
Raymond Paige Orc
Roxy 15
Winged Victory Chorus
Diane Corby
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 13
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Rayes & Faye
Rigoletto Bros. & A
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
B & D Stutchberry
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 13
Shirley Bassey
Archie Robbins
Margo
Lili Berde
Christine & Moll
Neal & Newton
Easton Harmonica 3
Jimmy Jeff
Buster Fiddess
Darryl Stewart
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

LONDON
Metropolitan (I) 13
Jones & Arnold
Tanner Sis
Bobby Kimber
Billy Maxam
Bud Ritchie
Cherry Wainer
Cortez Bros.
Margo & John
SOUTHAMPTON
Grand (I) 13
Pauline Penny
Barry Piddock
Holloway & Pat
Annette & Noel

LAS VEGAS

Desert Inn
Betty Grable
Dave Barry
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa London
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Eyde Gorme
Dick Rice Orch
Flamingo
Gordon MacRae
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard

Riviera
Harry Belafonte
Shecky Greene
Ray Sinatra Orc
Sahara
Donald O'Connor
Sidney Miller
Mr. Ballantine
7 Ashtons
Cee Davidson Orc
Mary Kaye Trio
Sands
Sammy Davis Jr.
Rowan & Martin
Copa Girls
Antonio Morelli Orc
San Souci
G. Liberace Showcase
Hoyt Henry Orc
Showboat
Terri O'Mason
Carol King
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Candy Barr
Joey Cowan
Loray White
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Dorothy Kirsten
Nelle Adams
Nat Brandywynne

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Blue Angel
Bobby Short
Carolina & Belen
Bobby Lewis
Jorie Remus
Jimmie Lyon Trio
Casanova
Virginia Craig
Chateau Madrid
Beatrice Kraft
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Nat King Cole
Davis & Reese
Axidentals
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Hubbell Pierce
Lovey Powell
Warren Vaughn
Brooks Morton
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Carol Channing
Ted Straeter Orc

Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Les & Larry Elgart
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Marshall Grant 3
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Jamel Twins
Boginos
Marilyn Ross
Happy Jesters
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Betty George
Old Romanian
Ted Lewis Orc
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Viennese Lantern
Vicky Autier
Jose Duval
Evelyn Sharpe
Ernest Schoen Orc
Paul Mann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Jimmy Giuffre
Waldorf-Astoria
Pearl Bailey
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Herkie Styles
Dinah Washington
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Duke Ellington
Chez Paree
Sam Levenson
Ella Fitzgerald
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Conrad Hilton
"Big Top"
Glenn & Coleen
Menchassys

Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Trude Adams
Jimmy Blade Orc
Gate of Horn
Josh White
Sam Gary
Elly Stone
London House
Ralph Sutton Trio
Mister Kelly's
Smith Twins (2)
George Matson
Marx & Frigo (3)
Palmer House
Jaye P. Morgan
Morgan Bros. 4
Kovachs & Rabovsky
Ben Arden Orc

LOS ANGELES

Coconut Grove
Fernanda Montel
G Holder
C Lavellade
Ray Anthony Orc
Crescendo
Mel Torme
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Shelly Manne Orc
Largo
Arthur L. Simpkins

Jimmy Grosso
Al Escobar Orc
Mocambo
Peggy King
Paul Hebert Orc
Moulin Rouge
Marie Wilson
Jay Lawrence
Donn Arden Line
Royal Guards
Eddie O'Neill Orc
Statler Hotel
Fran Warren
Ed. Bergman Orc

RENO

Harolds Club
Carmen Cavallaro
Don, Dick 'n' Jim'y
Twin-Tunes (5)
Harrah's
Debra Hayes (5)
Anita DeCastro
Jackie Burns
Larry Williams
Holiday
Ish Kabibble &

Shy Guys (
Mello-Aires (5)
Starr-Kings (2)
Mapes Skyroom
Jo Ann Jordan 3
Dubonnet 3
Jack Melick 3
Johnny Matson
Riverside
Jackie Kannon
Whiz Kids
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Georgia Gibbs
Al Bernie
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Don Cornell
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillion
Harvey Stone
Jaques Donnet Orc
Cafe De Paris
Senor Wences
The Szonys
Dick Shawn
Trio Cottas
Danielle LaMar
Choppy & Models
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Bros.
Paul, Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Barefield Orc
Deauville
Leonidoff Revue
Janik & Arnaut
Steve Gibson Redcaps
Damita Jo
Rosemarie O'Reilly
Caracolilo & Maria-Rosa
Cover Girls (18)
Tito Puente Orc
Monte Franklin 3
Di Lido
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Alan King
Roberta Sherwood
The Rivieras (3)
Mal Malkin Orc

Sonny Kendis Orc
Louis Varona Orc
Fontainebleau
Billy Eckstine
Phil Foster
The Szonys
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Sue Carson
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Frankie Rapp
Avril Ames
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Sherwood 3
Sans Souci
Dick Hall
Freddy Calo Orc
Saxony
Ruth Wallis
Charles & Faye
Henry Levene Orc
Jimmy Grippo
Fred Thompson
Tommy Angel
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Shelborne
Connee Boswell
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

HAVANA

Capri
Ethel Martin
Teal Joy
Dick Curry
Nacional
Yma Sumac
Ray Carson
Maria Magdalena
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Riviera
Vic Damone
Mamie Van Doren
Jack Cole
Anita Ellis
Tybee Afra
Sans Souci

Alan Dean
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
& Romeu Orq

LAKE TAHOE

Harrah's
Jan Stewart 3
Penthouse Three
Joyce Collins 3
Marcia & Misters 3

Reno Rene 3
Wagon Wheel
Nick Esposito 4
Milane 4
Bud Cheek & Townsmen

Clip Wings of Line

Revere, Mass., Jan. 14.

The Frolic, 375-seater, axed the 10-girl Buddy Thomas line right after New Year's and instituted five acts, backed by five-piece Cliff Natalie orch.

The Thomas Line, which staged revues, with format of two acts, had been standard at the spot for the last two years. Bonifaces Mike Della Russo and Jimmy Cella said the line would be returned in 10 weeks.

Court to Allot Remaining Assets From B'way-H'wood Angels Fiasco

Stockholders in Broadway Angels, Inc., and Hollywood Angels, Inc., will probably get nothing back on their investments in the collapsed Wallace Graydon Garland corporations. The theatrical investment firms ceased operating in 1955 when Garland was accused by the N.Y. State Attorney General of swindling about 4,000 investors of $400,000. He was subsequently enjoined from peddling securities in the state.

However, concurrent with the operation of the corporations, Garland was also engaged in a separate investment project under the firm name of Wallace Graydon Garland Productions. That was a non-stock venture in which Garland acted as a middleman in raising capital for specific legit productions and for which he charged the investors a 5%-10% handling fee. In some cases he also received a cut of the producer's share of the net profits on a production.

The books and records of Garland Productions indicate that several hundred persons invested in shows through that firm. These latter investors appear to stand the best chance of getting some return on their stakes. According to a petition filed by Shirley R. Levittan and Rae H. Selwyn, court-appointed receivers of property involved in the Garland enterprises, the total cash collected by them as of last Nov. 27 was $117,560.

Of that amount, $88,620 represented coin from legit investments made by Garland Productions. Another $26,434 represented bank deposits made in Garland's own name and in the name of Garland Productions. Included in the balance of the coin were royalties from an investment in a short film, "Teen Age Menace."

Determination as to the distribution of the coin collected by the receiver-petitioners will be made by N.Y. Supreme Court Justice Francis X. Conlon following a Jan. 28 hearing. At that session, stockholders, creditors and other interested parties will be permitted to show cause why the money, exclusive of administration and other expenses, should not be turned over solely to persons with legit investments made through Garland Productions.

If the Judge decides along that line there will still be a number of subsidiary distribution problems of a technical nature to be settled. The situation is extremely complicated, with the petitioners listing several angles to be considered. Some involve deals made by Garland with individual producers, and one concerns a statement made by Garland that at the time of distribution he would press a claim that his personal bank account be-

(Continued on page 79)

Move to Set Aside 50G Award to Meyer Levin On 'Diary of Anne Frank'

A motion is pending in N. Y. Supreme Court to set aside last week's jury award of $50,000 to author Meyer Levin in his suit against Broadway producer Kermit Bloomgarden and Otto Frank over Bloomgarden's production of "The Diary of Anne Frank." Prior to the handing down of the verdict, two other claims made by Levin in connection with the play, based on the book of the same name, were dismissed by Supreme Court Justice Samuel Coleman.

Judge Coleman kicked out Levin's suit against producer Cheryl Crawford, who at one time had an option of the property. He ruled that there was no legal cause for Levin's action and Miss Crawford was not required to present her case. Also dismissed was Levin's allegations of "fraud and deceit" in his complaint against Bloomgarden and Frank, father of the late author of the diary.

Levin had written his own dramatization of "Diary" which was rejected for production. Bloomgarden used the version written by Albert and Frances Hackett. The $50,000 awarded to Levin was based on the jury's decision that the script by the Hacketts contained material that appeared in Levin's own adaptation but not in the original book.

Spanish Light Opera To Premiere in Vienna

Madrid, Jan. 14.

Jose Tamayo, director of state-supported legit showcases La Zarzuela and Teatro Espanol, will stage a Spanish light opera in Vienna. Work is "Dona Francisquita" and will be presented in German with an Austrian cast.

Following Vienna debut and tour of Rhineland cities, Austrian company may bring "Don Francisquita" to New York. Rich in Goya-like tableaux, light opera enjoyed a successful five-month stay at La Zarzuela during 1956-57 season.

Connie Bennett's 'Mame' Gets Back $28,403 Pronto

The touring company of "Auntie Mame," starring Constance Bennett, recouped $28,403 of its $134,118 production cost during its first five and one-half weeks' operation, through Dec. 7. The gross for the period totalled $256,664. The Charles Bowden, Richard Barr & H. Ridgely Bullock Jr. venture was capitalized for $130,000.

According to the initial audit issued last week by the Fred Landau & Co. accounting firm, the production cost included the following items: scenery, $51,676; electrical equipment, $4,741; sound and recording, $1,284; costumes and wigs, $23,678; director fee, $2,650; advance to parent company, $10,000; rehearsal expense, $14,678; preliminary publicity-advertising, $3,676; other expenses, $21,734.

The operating expenses for the first five and one-half weeks consisted of the following total items: theatre share, $64,916; cast salaries (including 10% to star), $41,417; general manager, $2,100; other salaries, $30,615; author royalties, $12,833; royalties to parent company, $12,833; director royalties, $7,700; designer royalties, $1,260; producer royalties, $1,800; general manager fees, $900; rentals, $4,855; departmental expense, $5,914; publicity-advertising, $14,841; other expenses, $28,377.

'Planet' a Hit in Berlin; Spoof of Army Clicks

Berlin, Jan. 7.

Gore Vidal's Broadway comedy hit, "Visit to a Small Planet," has been presented successfully under the title, "Besuch auf Einem Kleinen Planeten," at the Renaissance Theatre here. The play, adapted by Eric Burger, is being done in four acts, Dr. Kurt Raueck is producer, and Ulrich Erfurth did the staging. The show costars Guenther Lueders as the mischievous visitor from outer space, Bruno Fritz as the pompous General and Erich Fiedler as the harried newscaster.

"Planet" is probably the funniest and most imaginative comedy seen in Berlin in many months. The anti-war angle is popular with local audiences, and the ribbing of military brass is particularly laughable to Germans. Also, as was the case with "Teahouse of the August Moon," the self-kidding of the Americans appeals to Berliners and is apparently excellent U. S. propaganda.

Eddie Kook on Coast For Lighting Confabs

Hollywood, Jan. 14.

Edward Kook, president of Century Lighting, Inc., is on the Coast to take care of various business matters.

He's also visiting Las Vegas for confabs with the management of the Thunderbird Hotel on contemplated changes in the spot's lighting setup.

'Cave' Flop Ends Series at Bijou

The fold of "Cave Dwellers" last Saturday night (11) at the Bijou Theatre, N.Y., ends the Carmen Capalbo-Stanley Chase play series at the smallseater. Although the producers have a lease on the house through next October, they are out of capital for paying further rental or financing additional productions.

On the basis of a Nov. 23 accounting on the operation, Capalbo & Chase have apparently been personally paying the bills or using outside financing to keep the William Saroyan play running. The audit revealed only $1,273 balance from the original $120,000 investment which had included 20% overcall.

The closing of "Cave Dwellers" came seven weeks after the accounting, with business generally slow during that period. The producers have also been taking their time in getting the statements out to the backers. The audit, ending on Nov. 23 and dated Dec. 6, was not sent out until Dec. 31, according to the date on a covering letter.

Besides giving a rundown on the first five weeks of "Cave" at the Bijou, the audit also reflected a $19,115 loss on "The Potting Shed," the first play in the series, a $57,515 deficit on "A Moon for the Misbegotten," the second show in the series, and a $2,518 theatre operating loss. The deficit on "Cave" which cost $40,415 to produce, was $39,578 at the time.

The management, which had previously overquoted grosses, did so again on two of the weeks covered in the statement. The management reported the gross as $16,600 for the week ending Nov. 16, while the statement recorded it as $15,276.82. Similarly the management reported $16,200 the following frame, as compared to $14,403 on the statement.

The deal on the Bijou, which Capalbo & Chase originally rented for one year beginning in October, 1956, was renewed last October for another year, at $1,000-per-week rental. City Investing Co., which owns the theatre is releasing the producers from the deal and will book films into the house pending the signing of another legit tenant.

Mayor Thornton Again Texas State Fair Prez

Dallas, Jan. 14.

R. L. Thornton Sr., mayor of Dallas, has been elected to his 13th consecutive term as president of the State Fair of Texas. Also named by the board of directors were James H. Stewart, executive v. p.-general manager; Charles R. Meeker Jr., v. p.-assistant general manager; Fred F. Florence, treasurer, and Arthur K. Hale, secretary.

Thornton was also re-elected prexy of State Fair Musicals, a separate entity. Stewart also was returned to executive v. p.-general manager slot, and Meeker was retained as v. p.-managing director of the 12-week summer season of musical shows.

R&H Flag Pirated 'S.P.' At Coast Amateur Spot

Hollywood, Jan. 14.

Johnny Caldwell's Moroccan Theatre, a local drink-and-drama operation, has been warned to halt its current amateur production of "South Pacific," being presented without permission. Theatre has previously offered a number of legit shows without authorization.

Leighton K. Brill, Coast rep for author-producers Richard Rodgers and Oscar Hammerstein 2d, and the law firm of Gang, Tyre, Rudin & Brown, notified the theatre that legal action will be taken if the show isn't stopped. In performing the musical without clearance, the theatre has been mis-spelling Rodgers' name in its blurbs.

Touring Folds Walloping Road; 'Night' to TG-ATS

The road, which had been showing some strength earlier this season, has taken a turn for the worse. Touring casualties have been thinning out schedules at various hinterland houses, and local managers are increasing pessimistic out future touring prospects.

The scheduled advanced closings of certain touring shows, the anticipated demise of others and the failure of some projected road companies to get off the ground, has also cued an unusual move by the Theatre Guild-American Theatre Society. The organization, which provides subscribers with touring shows under the auspices of the Council of the Living Theatre, is in the process of closing a deal to take over the touring production of "Middle of the Night," starring Edward G. Robinson.

"Night," produced and directed by Joshua Logan, had been slated to cut short its tour at the National Theatre, Washington, next Saturday (18). However, Warren Caro, TG-ATS executive director, has been negotiating for continuation of the road hike under the sponsorship of TG-ATS, which had promised the play to new subscribers on the Coast. The presentation had not been playing subscription stands.

If the TG-ATS sponsorship deal works out, the show will move into Chicago next Monday (20) for a three-week run at the Great Northern Theatre, and will thereafter continue touring for seven more weeks. In taking over the production, TG-ATS will have to put up around $15,000 bond money and will also have to foot the bill on moving the entry from Washington to Chicago.

Regarding the shortage of product for road houses, Gabe Rubin, manager of the Nixon Theatre, Pittsburgh, is negotiating to get the film version of "South Pacific" into the theatre next spring. The house recently concluded a nine-month rnn of "Around the World in 80 Days," prionr to moving back into the legit fold last week with Melvyn Douglas and Paulette Goddard in "Waltz of the Toreadors."

Rubin had anticipated booking at least 12 more shows, but as it now stands, the season will probably be confined to seven subscription en-

(Continued on page 79)

'Cat' Opens in Hub, Still on Roof, With No Word as Yet From Censor

Boston, Jan. 14.

"Cat on a Hot Tin Roof," which bypassed the Hub in November, 1956, at the start of its previous road tour, apparently to avoid possible censorship, opened at the Wilbur theatre last night (Mon.) exactly as originally written by Tennessee Williams. The version is not the same as the rewritten edition presented by the Playwrights Co. on Broadway.

George Brandt, who presenting this touring production, said the censor had asked for a copy of the script a few weeks ago. "He actually wanted to pre-censor the play," the producer declared. "I told him that if he wanted to violate the Constitution, that was up to him, but I wouldn't be a partner to it."

Brand explained, "If cuts have to be made—and I can agree, as Tennessee, himself does, to striking out obscenities, if need be—I'll be happy to do it after opening night. But, I wont' cut anything that will affect the play's meaning."

The Tennessee Willams drama, which copped both the Pulitzer and N. Y. Drama Critics Circle prizes for the 1954-55 season on Broadway, did not play Boston during its original tryout tour or the post-Broadway trek under Playwrights sponsorship. Local interest in it has been intense. (Critical reaction summarized in gross story.)

The play drew some reformer attention even in normally blase New York and comment from Gotham returnees was that it could hardly fail to raise the moral temperature of the low-boiling point official Hub censor. However, the present version does not contain some of the dialog that aroused objection on Broadway, such as the celebrated "elephant story."

Customary procedure on legit censoring in the Hub now is for playing the show as written opening night, with the official censor then suggesting that changes or deletions be made. No edict had been forthcoming in "Cat" by presstime today (Tues.). Sometimes, several days elapse before such excisions are carried out.

There has been little in to affect the censor since, in order of their Hub appearances, "Hatful of Rain," "Waltz of the Toreadors" and Arthur Millers' "View From the Bridge," spanning the past two seasons. All three were dissected by the Hub censor.

Boston has something of a national rep for taking moral objection to plays, books and other forms of art, generally found inoffensive elsewhere. Possibly the most celebrated cases have involved Eugene O'Neill's "Mourning Becomes Electra" and Maxwell Anderson's "Valley Forge," both having been banned here after respective authors Eugene O'Neill

(Continued on page 79)

West End's 'Boy Friend' Hits 1,647 Performances; Now Runner-Up Tuner

London, Jan. 14.

"The Boy Friend" enters its fifth year at Wyndhams Theatre tonight (Tues.) and by the end of this week will have chalked up 1,647 performances, thus topping the 1,646-performance runner-up mark of "Me and My Girl." That will still be considerably short of the "Chu-Chin-Chow" record of 2,288 performances as the longest running musical in London stage history.

The Sandy Wilson musical moved to Wyndhams after an original, but shorter version had first been staged at the Players Theatre Club. The expanded edition was first presented in December, 1953, at the Embassy Theatre, where it was booked for a limited run.

At Wyndhams, "The Boy Friend" has grossed over $1,400,000 and has been seen by 1,000,000 customers. In addition to its Broadway presentation, it has been staged in Australia, South Africa, Sweden and Mexico, is due for an off-Broadway showing in New York soon and is being filmed by M-G-M. John Rutland, who plays the role of Lord Brockhurst, has not missed a performance since the show opened in the West End.

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See Details Page 11

DaCosta Rises To 90% Tax Bracket; 'Music Man' Capping B'way Career Of Former Tyro From Philadelphia

Morton Da Costa, stager of "The Music Man," is Broadway's newest big-money director. As usual in such cases, he's been around for years, doing routine staging jobs capably, meanwhile acquiring experience and confidence pending the hoped-for big break. Not quite so usual, several major directorial assignments preceded the major click.

First of all, Da Costa is a new recruit to the select circle of substantial clients of the U. S. Bureau of Internal Revenue, having joined the 90% income tax category. His earnings for 1958 are likely to run around $350,000—not bad for a man who only a decade or so ago was an eager tyro with a semi-pro legit troupe in Philadelphia.

Prior to his enthusiastically-reviewed staging of "Music Man," Broadway's newest musical smash, Da Costa drew attention as director of "Auntie Mame" and previously "No Time for Sergeants." His first notable Broadway stint, however, was the moderate musical success, "Plain and Fancy." Even before that, he staged a N. Y. City Center revival of "Dream Girl" starring Judy Holliday, but that got only so-so recognition.

The value of a name is demonstrated in the spectacular improvement in the terms Da Costa has been able to get in the last several years. For example, for "No Time for Sergeants," produced only three years ago, Da Costa got 1% of the gross. For last season's "Auntie Mame" the royalty rose to 2% until the production paid off and 3% thereafter, plus 5% of the profits. For "Music Man," he gets a straight 3% royalty.

The percentage for "Music Man" is actually a substantial boost over that for "Mame," as the former show is a musical and the gross will therefore be higher, despite the relatively steep b.o. scale for the latter straight play. On the basis of anticipated averaged grosses for the next few months, Da Costa is likely to get about $2,100 a week royalty from "Music Man," around $2,700 from the New York and touring productions of "Mame" and $800 from the two road companies of "Sergeants."

At the current rate of earnings, the two "Mame" companies are adding about $350-$400 a week as Da Costa's share of the profits. Also, he's nominally down for a $12,000 investment in "Music Man," (actually, the stake is understood to be split among a number of relatives), which should pay around $400 a week. Finally, Da Costa directed the Warner Bros. screen version of "Sergeants," will repeat the assignment for the same studio on the film edition of "Mame," and gets a regular salary from the studio.

Da Costa is now directing Greer Garson for her upcoming assumption of the star role in the Broadway production of "Mame," succeeding Rosalind Russell. He'll then go to the Coast to direct the film version of the comedy, with Miss Russell as star. He has no other definite commitments.

TWO NEW PLAYS SET FOR PITLOCHRY FEST

Pitlochry, Scotland, Jan. 7.

Two new plays, "The Heir to Ardmally," by Ena Lamont Stewart, and "Belle Vista," by Thomas Muschamp, are skedded for world preem at this hill-theatre festival in May. "Heir," set in the Scot Highlands, is described as a thriller about a young Canadian who becomes owner of a tumbledown castle. "Belle Vista," previously titled "The Men of the World," has French-Canadian 1914 setting, and was originally written while the author lived in New York.

Pitlochry Festival of Plays tees-off next April 26, and runs to Oct. 4. Other plays are Bernard Shaw's comedy, "You Never Can Tell" (which opens the junket April 26); Arnold Ridley's "The Ghost Train"; "Autumn Crocus," by Dodie Smith; and "The White Falcon," by Neilson Gattey & Jordan Lawrence.

Stock Review

A Soft Touch

Miami, Jan. 10.

George Engle presentation of George Abbott, Robert E. Griffith & Harold S. Prince production of three-act (13 scenes) farce by Claude Binyon and Mac Edwards. Staged by Abbott; settings, Peter Harvey; lighting, David Hale Hand. Stars Loring Smith, Jean Stapleton; features Jack Mullaney, Patricia Bosworth, Temple Texas, John Allen, Mary Michael, George S. Irving. At Coconut Grove Playhouse, Miami, Jan. 6, '58; $4.75 top.

Louise	Patricia Bosworth
Technicians	Bob Cresse, Mary Bryant
Internes	Nick Ryder, Andy Greenhut
Frank	Mel Pape
Nurse	Doreen O. Curtis
Marcia	Temple Texas
Judge	Eric Applewhite
Dr. Adams	Alexander Clark
Cavanagh	Jack Mullaney
Miss Johnson	Doreen O. Curtis
Joe	George S. Irving
Dr. Sampson	Loring Smith
Orderlys	Bert Wood, David Hale Hand, Bob Cresse
Mrs. Erickson	Jean Stapleton
Kate	Mary Michael
Dr. Payne	Donald Symington
Dr. Black	John Allen
Geraldine	Mary Bryant
Cop	Mel Pape

Even a master craftsman such as George Abbott faces a hopeless prospect in trying to get an acceptable show out of "A Soft Touch." He and co-producers Robert E. Griffith and Harold S. Prince had the Claude Binyon-Mac Edwards (the latter said to be the pseudonym of a Coast physician) farce in rehearsal a couple of months ago, but took it off and, after script revisions, brought it to this resort stock theatre for a not-quite-too-late tryout.

A handful of Broadway players are on hand to try to animate the concoction, with Abbott also present to supply old-pro staging and the local stock company filling in on the supporting roles. There are only a few sporadic moments of life, however, and the verdict is obviously negative.

For the record, the play is localed in a hospital, where a blustering doctor holds a hypochondriac femme patient long enough to persuade her to endow a mental health wing. Little of the zany uproar is believable and the occasional laughs are generally gimmicked bits tossed in more or less haphazardly.

There are commendable performance attempts by Jean Stapleton as the wacky patient, George S. Irving as a quack orderly and Loring Smith as an apoplectic hospital head. Peter Harvey's hospital settings look seedy. No matter how you slice it, the show belies its title. *Lary.*

Concert Review

Mario Lanza

(St. Andrew's Hall; Glasgow)

Glasgow, Jan. 9.

Victor Hochhauser presentation (by arrangement with Columbia Artists of N.Y.). At St. Andrew's Hall, Glasgow, Jan. 7, '58; $3 top.

In from Italy on early stages of an all-Britain tour, Mario Lanza pleased his audience on single date at this 2,300-seater auditorium, owned by civic authorities.

Singer, garbed in loose-fitting dinner suit, strode on to platform to heavy mitting, and smilingly took bow after bow. He concentrated mainly on operati airs, scoring in Monteverdi's "Lasciatemi Morire" and in "Gia il sole dal Gange" by Scarlatti. Also hit with the ballad "Tell me, O Blue, Blue Sky."

Lanza gave much scope to his pianist, Constantine Callinicos, who had chance for several longish solos.

Throughout, Italian-American singer introduced light comedy touches, such as smiles and jokes when, f'rinstance, he forgot words of one tune. He handled song-requests from hecklers with equal facility. Wound with "Softly as in Morning Sunrise," Victor Herbert's "Falling In Love With Someone," and, for begoff, "La Donna e Mobile."

However, 90-minute duration with long spells given to pianist, was short measure for outfronters, who expected more of Lanza.

The N. Y. Shakespeare Festival has advanced its opening of "As You Like It" from Jan. 21 to Jan. 20.

Zuckmayer's Latest Play

Frankfurt, Jan. 14.

Carl Zuckmayer, German-American playwright who is currently the most famous contemporary writer of plays in Germany, has a new drama coming for the 1958-59 season. Piece is titled "Der trunkene Herkules" (The Drunken Hercules). S. Fischer Verlag, of Frankfurt, is handling it.

Zuckmayer's last play, "Das kalte Licht" (The Cold Light), had its preem in Germany last year, and was successfully performed throughout Europe and on tele. while that was a serious problem drama about the atomic bomb, this new play is a comedy.

So They Say

"It's like bicycle riding. You never lose your equilibrium. I didn't find it strange. It was hard work. But as soon as I put my pen to paper I knew I had it." Film producer Dore Schary, on returning after 25 years to legit as author-producer of "Sunrise at Campobello," as quoted by Richard C. Wald in the N. Y. Herald Tribune.

"I opened it and started reading the first page, and didn't put it down again until I finished the last page about an hour later. I was enchanted . . . excited . . enthralled." Producer Leonard Sillman, on how he found the script of his current show, "Miss Isobel," as related in a by-line article in The Playbill.

"It's been said it's a little difficult to know me. You know me up to a certain point and then the asbestos comes down." Shirley Booth, as quoted by Don Ross in the N. Y. Herald Tribune.

"On the whole, American acting is more realistic than English acting, less technical. I'm all for the Method. It is the only basis for acting in the world. It is the absolute stuff of all good acting." British director Tony Richardson, as quoted by Murray Schumach in the N. Y. Times.

"I think that actresses talk too much about themselves. They talk too much anyway." British actress Pamela Brown, as quoted by Paul V. Beckley in the N. Y. Herald Tribune.

"The newspaper reviewer's only obligation is to his readers. He is hired to be honest with them. He will succeed or fail insofar as he is honest with them and not corrupted by other 'obligations' and sympathies." Walter Kerr, drama critic of the N. Y. Herald Tribune, as quoted by Dick Moore in Equity, the house magazine of Actors Equity.

"Is Miss Murray looking for a guide? Have Dacron shirt, will travel." John McClain, drama critic-columnist of the N.Y. Journal-American, concluding a column plug for Betty Murray's overseas show planes.

"After watching two of his short works, 'The Chairs' and 'The Lesson,' in well-acted productions at the Phoenix last night, I must say that I see in him (Eugene Ionesco) only hollow and pretentious fakery." Richard Watts Jr., critic of the N. Y. Post.

"I would not hazard or risk my ability to work. I would have preferred to remain confused and troubled. I'm very happy that I had writing as an outlet to my reaction to experience. Otherwise, I would have gone off my trolley. That's the only thing that saved me." Tennessee Williams, explaining his decision to undergo psychoanalysis, as quoted by Don Ross in the N. Y. Herald Tribune.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Marcel Marceau, City Center (1-21-58).
Summer 17th, Coronet (1-22-58).
Body Beautiful, B'way (1-23-58).
Maybe Tuesday, Playhouse (1-29-58).
Sunrise at Campobello, Cort (1-30-58).
Oh Captain, Alvin (2-4-58).
Winesburg, Ohio, National (2-5-58).
Interlock, ANTA (2-6-58).
Cloud Seven, Golden (2-11-58).
Entertainer, Royale (2-12-58).
Portofino, Adelphi (2-19-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Say Darling, ANTA (4-3-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

This is Google (wk. 2-17-58).
Day Money Stopped (2-20-58).
Actress In Love (2-24-58).
Waltz of Toreadors (2-24-58).
Back to Methusselah (3-24-58).
Hearts & Dollars (4-3-58).

OFF-BROADWAY

Me, Candido, Riverside (1-17-58).
Courageous One, Mews (1-20-58).
Boy Friend, Downtown (1-25-58).
Endgame, Cherry Lane (1-29-58).
Dmitri Karamazov, Jan Hus (1-27-58).
Infernal Machine, Phoenix (2-4-58).

Shows Out of Town

Oh Captain

Philadelphia, Jan. 11.

Howard Merrill & Theatre Corp. of America production of musical comedy, with book by Al Morgan and Jose Ferrer, music and lyrics by Jay Livingston and Ray Evans, based on original screenplay, "The Captain's Paradise," by Alec Coppel. Staged by Ferrer; dances and musical numbers staged by James Starbuck; musical direction, vocal and ballet arrangements by Jay Blackton; scenery and lighting, Jo Mielziner; costumes, Miles White; production associate, Sylvia Drulie. Features Tony Randall, Abbe Lane, Jacquelyn McKeever, Edward Platt, Johnson, Alexandria Danilova, John Brascia, Stanley Carlson. At Shubert Theatre, Philadelphia, Jan. 11, '58; $6 top.

Capt. St. James	Tony Randall
Mrs. St. James	Jacquelyn McKeever
Enrico Manzoni	Edward Platt
Ship's Crew	George Ritner, Bruce MacKay, Louis Polacek, Nolan Van Way
Clerk	Jack Eddleman
Neighbors	Betty McGuire, Dee Harless, Jean Sincere
Couturier	John Brascia
Lisa	Alexandria Danilova
Bobo	Abbe Lane
Guide	Stanley Carlson
Spaniard	Paul Valentine
Mae	Susan Johnson

Philadelphia, which has already had tryout smashes this season with "The Music Man," "Look Homeward, Angel" and "The Dark at the Top of the Stairs," apparently has another with "Oh Captain," a new song-and-dance treatment of the Alec Guinness-starring film, "The Captain's Paradise."

Despite trade misgivings about the wisdom of trying to make a legit musical from the click picture, the transformation has been made not only with success but also distinction. Much of the credit appears to be due Jose Ferrer, who has co-authored the adaptation from Alec Coppel's original screenplay and, more particularly, has provided brilliant overall staging.

The new show offers a standout performance by Tony Randall as the sea captain with three paradises. He's properly smug as the English husband, mock-heroic as the doughty skipper and dashing as the Parisian lover. He sings his occasional songs, dances a couple of numbers and is a resourceful comedian.

A notable aspect of the show is that it's all in good taste, with no suggestion of a leer or anything offensive in the romantic Parisian interludes. Despite the bigamous angle of the story, it is carefree and refreshingly colorful.

There are three femme leads, representing the various phases of the captain's three-timing life. One is Abbe Lane, who belts over several song numbers ("Femininity," "You Don't Know Him" and "Double Standard"), proves herself an accomplished comedienne and properly fills an array of clinging gowns.

Another is a talented newcomer, Jacquelyn McKeever, as the mousey British wife who wins a trip to Paris and there catches up with her errant spouse. She is a capable singer and a skillful actress. The third distaff principal is Susan Johnson as a bistro performer from Kentucky, who effectively puts across her songs ("Give It All You've Got," "Love Is Hell" and "Montmartre in the Morning").

Edward Platt is notable as the First Mate who turns out to be the former husband of the Paris sweetie. George Ritmer, Broce MacKay, Louis Polacek and Nolan Van Way sing rousingly as crew members, and Paul Valentine is amusing as a Spaniard who joins the timid British wife on a night out in Paris.

There may be arguments about the Jay Livingston-Ray Evans score, which apparently lacks palpable song hits but should develop a few sleeper pops. Jo Mielziner's scenery are up to his lofty standard, with the added novelty of being moved on and offstage on beltline treads. *Waters.*

Winesburg, Ohio

New Haven, Jan. 4.

S. L. Adler, Albert P. Brodax & Yvette Schumer production of three-act drama by Christopher Sergel, based on the novel by Sherwood Anderson. Stars Dorothy McGuire, Leon Ames, James Whitmore; features Ian Wolfe, Crahan Denton, Arthur Hughes, Sandra Church, Ben Piazza. Staged by Joseph Anthony; setting, Oliver Smith; lighting, Jean Rosenthal; costumes, Dorothy Jeakins. At Shubert Theatre, New Haven, Jan. 4, '58; $4.80 top.

Mary	Claudia McNeil
Elizabeth Willard	Dorothy McGuire
Hop Higgins	Roland Wood
Tom Willard	James Whitmore
Seth	Lee Kinsolving
Turk	Anthony Tuttle
Art	Jeff Harris
George Willard	Ben Piazza
Salesman	Joseph Sullivan
Ed Crowley	Wallace Acton
Percival	Ian Wolfe
Old Pete	Arthur Hughes
Will Henderson	Crahan Denton
Dr. Reefy	Leon Ames
Newsboy	Martin Fried
Mrs. Wilson	Lois Holmes
Mr. Wilson	Woodrow Parfrey
Helen White	Sandra Church

"Winesburg, Ohio" is in the almost-but-not-quite category. It has sustained interest, fine acting and competent staging, plus an intriguing three-level setting, but it lacks solid punch. That could conceivably be revised in the remaining month's tryout.

The Christopher Sergel dramatization of Sherwood Anderson's autobiographical novel is another family-skeleton offerings currently in vogue. This time the story concerns a wife and mother, suffering from smalltown claustrophobia, and her determination to give to her son the opportunity for self-expression that she never had. The play mirrors the turn-of-the-century atmosphere of a smalltown hotel where the action occurs.

Characters are clearly etched and interestingly portrayed, including a variety of types and eccentricities. Dialog emphasizes the heavily dramatic content of the story but slips in an occasional light phrase or tender passage, and despite the weight of its tragedy, the play ends on a note of promise.

Four characters dominate the action. Dorothy McGuire plays the mother who, as a beautiful young girl sought by promiscuity to escape her stifling surroundings. Later, when her husband, one of her former lovers, has assumed operation of her late father's hotel, she battles to free her son for a career in writing, for which he shows a talent. She gives a fine performance, especially in the emotional scenes.

As a sympathetic doctor whose interest also entails longtime submerged affection, Leon Ames gives a capital performance. James Whitmores version of the bullheaded husband whose world revolves around the frumpy hotel is also expressive, and Ben Piazza makes the fumbling son a human character.

There's first-rate support by Arthur Hughes as a crack-brained villager, Ian Wolfe as a tippling hotel resident, Crahan Denton as the local newspaper publisher, and Sandra Church as the son's first love affair. Joseph Anthony's staging reveals a keen eye for dramatic peaks and a knack for fluid tactics in utilizing three levels and interior-exterior areas of a remarkable setting by Oliver Smith. Intricate lighting is a major assignment well handled, and costuming strikes an authentic 1900's chord. *Bone.*

Long Day's Journey Into Night

Cleveland, Dec. 13.

Leigh Connell, Theodore Mann & Jose Quintero presentation of four-act drama by Eugene O'Neill. Stars Fay Bainter, Anew McMaster. Staged by Jose Guintero; setting, Daved Hays; lighting, Tharon Musser; costumes, Motley. At Hanna Theatre, Cleveland, Dec. 13, '57; $4.50 top.

James Tyrone	Anew McMaster
Mary Cavan Tyrone	Fay Bainter
James Tyrone Jr.	Ray Poole
Edmund Tyrone	Chet Leaming
Cathleen	Liz Thackston

Acting nearly four harrowing, soul-probing hours of somber Eugene O'Neill tragedy would be an acid test for any stage veteran. Fay Bainter and Anew McMaster pass that test impressively, with only a few reservations, in illuminating a commendable new road company of "Long Day's Journey Into Night." The show seems a dubious boxoffice prospect for touring, however.

Nine-day break-in date here got off a bit raggedly due to general under-playing. Second-night performance was a great improvement. Lines were projected with more intensity and distinctly, except in some episodes where a couple of players slipped into whispers.

Outside of the initial fluffs, it is a gripping, sensitively done interpretation of O'Neill's bitterly autobiographical drama that the new troupe unveils. How it compares to the Fredric March-Florence Eldrirge edition in New York may be debatable, but this version has a heart-ripping forceful drive of its own.

McMaster, Irish actor in his American debut, fits right into his role of the author's famous Celtic actor-father. He deftly plays the fading matinee idol with a kind of blustering alcoholic grandeur that gives way to resigned forlorness. These emotional changes of pace are done with telling tautness in feeling as he tenderly protects or rebukes his dope-addicted wife and lashes back at his two embittered sons who curse him for their own weaknesses.

There is the right shading when the father plaintively defends his miserliness, his lost hopes and horror of poverty in his youth in a drinking confessional bout with his youngest son. It's a magnetic clarifying portrayal by McMaster.

Miss Bainter becomes the focus in her eloquent, touching impersonation of the psychopatric wife living in a narcotic dream world. Although her voice grows too

(Continued on page 76)

Lots Doing in Philly; Hepburn 37G, 'Seesaw' $25,900, 'Tuesday' $12,000

Philadelphia, Jan. 14.

Local legit has spurted on the arrival of two productions, both virtually SRO before opening. The musical, "Oh Captain," opened a tryout to an enthusiastic capacity audience Saturday evening (11).

The American Theatre Society-Theatre Guild subscription plus advance reports from Boston put "Sunrise at Campobello" in the sellout category also. It opened a tryout last night (Mon.) at the Forrest. Three shows departed town Saturday evening, leaving "Body Beautiful" the lone holdover. Next production scheduled entry is "Cloud 7," due next Monday (20) at the Locust for a tryout.

Estimates for Last Week

Body Beautiful, Erlanger (MC) (2d wk) ($6; 1,880; $53,000). Musical about boxing hasn't shown much punch. So-so $19,700; previous week, $21,800; continues this week.

Two for the Seesaw, Forrest (CD) (3d wk) ($4.80; 1,760; $36,000) (Henry Fonda). Strong $25,900; previous week $27,242; left Saturday (11) evening for Broadway.

Much Ado About Nothing, Locust (C) (2d wk) ($6; $5.40; 1,580; $50,000) (Katharine Hepburn, Alfred Drake). American Shakespeare Festival Society revival played to good business. Absence of Federal and city taxes helped; fine $37,000; previous week, $39,000; moved out Saturday (11).

Maybe Tuesday, Walnut (C) (2d wk) ($4.80; 1,340; $33,000). Tryout got almost $12,000; previous week, $15,600; current week is finale.

'Journey' $14,800, 'Lady' $72,700, Chi

Chicago, Jan. 14.

Despite unanimously favorable reviews, mostly raves, "Long Day's Journey Into Night" had a poor first week at the Erlanger. Closing notice went up for Jan. 25 and was subsequently set back to Feb. 1, when the national company probably will fold. "My Fair Lady," meanwhile, went nearly clean again at the Shubert.

"Middle of the Night" with Edward G. Robinson, has been set for a three-week run at Great Northern starting next Monday (20). Other upcoming shows are "Separate Tables" opening tomorrow night (Wed.) at the Blackstone for two and a half weeks; "Happiest Millionaire," Jan. 27 at the Harris; "Most Happy Fella," Feb. 3, Blackstone, and "Visit to a Small Planet," March 31, Harris.

Estimates for Last Week

Long Day's Journey Into Night, Erlanger (D) (1st wk) ($5; 1,333; $32,800) (Fay Bainter, Anew McMaster). Opened Monday (6) to two raves (Cassidy, Tribune; Bradley, Daily News), one enthusiastic (Dettmer, American), and one affirmative (Kogan, Sun-Times); first six performances drew under $14,800; show has no matinees; slated to fold here Feb. 1. The tourer grossed $13,500 the previous week at the Shubert, Detroit.

My Fair Lady, Shubert (MC) (10th wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). About $72,700, capacity save for Wednesday matinee; previous week nearly $77,100, with upped scale for New Year's Eve.

'WINESBURG' 21G IN 9 IN NEW HAVEN DEBUT

New Haven, Jan. 14.

Last week's storm nicked the preem of "Winesburg, Ohio," but the lengthy stand (nine performances) was a bit too much for an untried straight play. Attendance was approximately 50% of capacity.

Current week has a break-in of "Cloud 7," opening tomorrow (Wed.) and playing through Saturday (18) Next week gets "The Rivalry" for five days, Jan. 21-25, then comes a dark week; "Blue Denim," Feb. 5-8; pre-Broadway stand of "This Is Goggle," Feb. 10-15; breakin of "Say, Darling," Feb. 22-Mar. 1 and "Love Me Little," Mar. 5-8.

Estimate for Last Week

Winesburg, Ohio, Shubert (D) (9 perfs.) ($4.80; 1,650; $45,000) Dorothy McGuire, Leon Ames, James Whitmore). So-so $21,000.

A new untitled play by **Robert Alan Arthur** has been optioned for Broadway production next fall by **David Susskind and Albert Selden.**

'Toreadors' Okay $24,500 Opens Season in Pitt.

Pittsburgh, Jan. 14.

"Waltz of the Toreadors," costarring Melvyn Douglas and Paulette Goddard, grossed a fair $24,500 last week at the 1,760-seat Nixon Theatre here. It was the first legit entry of the season for the house, which previously berthed the film, "Around the World in 80 Days," for a long run.

The production, a subscription entry, was scaled to $4.50 top weeknights and $4.90 Friday and Saturday eves. Business was slow early i the week, with excellent notices and word-of-mouth helping to boost the later take. Prior to moving to the Nixon, the play had been at the American Theatre, St. Louis, for 12 performances. The total gross there was $31,700, of which $21,000 was picked up on the eight-performance week ending Jan. 4.

'SGTS.' BIG 31G, CLEVE.; 2D SQUAD 35½G IN 6

Cleveland, Jan. 14.

The national company of "No Time for Sergeants," which ended a 21-performance run at the Hanna Theatre here last Saturday (11), grossed a sturdy $31,000 on the final frame. The previous week's take was $31,800. An initial $17,500 was picked up the show's first five performance at the house, bringing the total gross to $80,300 at the 1,515-seater at $5.50 top.

"Most Happy Fella" is current at the Hanna.

Greensboro, N. C., Jan. 14.

The bus-and-truck company of "No Time for Sergeants" grossed a nifty $35,500 last week in a four-way, six-performance split. The schedule for the frame, with grosses listed parenthetically, took in two performances Monday-Tuesday (6-7) at the Mosque, Richmond ($16,000); two performances Wednesday (8) at the Center, Norfolk ($8,800); one performance Friday (10) at the Memorial Aud., Chapel Hill, N. C. ($4,700) and one performance Saturday (11) at the Aycock Auditorium here ($6,000).

The previous week's take at the Ford's, Baltimore, was a powerful $40,100; believed to be a record for a straight play at the house.

Pidgeon Healthy $25,600, 'Tunnel' $9,500 in Frisco

San Francisco, Jan. 14.

Both local legit offerings slipped last week, but the fourth and final week of "The Happiest Millionaire" at the Curran was still above break-even. Randolph Hale's Coast version of "Tunnel of Love" sagged badly at the Alcazar, however.

Curran will remain dark until the Feb. 11 arrival of Noel Coward's "Nude with Violin," except for Jan. 24-26, when Molly Picon will star in a Yiddish revue. It's understood "Nude with Violin" and Coward's "Present Laughter" will play alternate nights for four weeks.

Estimates for Last Week

Happiest Millionaire, Curran (4th wk) ($4.40-$4.95; 1,758; $47,500) (Walter Pidgeon). Good $25,600; previous week, $28,500 (scaled to $5.50 New Year's Eve); exited Saturday (11).

Tunnel of Love, Alcazar (14th wk) ($4.40; 1,147; $32,000) (Tommy Noonan, William Bishop). So-so $9,500; previous week, $16,100 (scaled to $5.50 New Year's Eve).

'Fella' Not Bad $36,000 In 2d Week in Detroit

Detroit, Jan. 14.

Two of Detroit's three legit houses are open this week with new offerings. "Waltz of the Toreadors,' starring Melvyn Douglas and Paulette Goddard, began a two-week engagement last night (Mon.) at the 2,050-seat Shubert. Katharine Hepburn and Alfred Drake open tonight (Tues.) in "Much Ado About Nothing," at the Riviera, also for a fortnight. The 1,482-seat Cass still has no bookings in sight.

Estimates for Last Week

Most Happy Fella, Riviera (MD) (3d wk) ($5-$5.40; 2,700; $75,000). Passable $36,000; previous week, $49,300; moved out Saturday (11)

Robinson Fair $24,000 On Second Week in D.C.

Washington, Jan. 14.

First two weeks of "Middle of the Night" at the National Theatre here have done only fair business, despite strongly affirmative reviews. The touring play is now in its third and final week, before moving on.

"Maybe Tuesday" is currently in its first of two tryout weeks at the Shubert. "Interlock," also pre-Broadway, opens next Monday at the National for a fortnight stand.

Estimate for Last Week

Middle of the Night, National (D) (2d wk) ($4.50-$4.95; 1,667; $41,000) (Edward G. Robinson). Fair $24,000 for the second stanza, after nearly $24,400 the previous week, which included New Year's Eve matinee and evening performances at hiked tab.

Bennett $46,900, 'Sunrise' 33G, Hub

Boston, Jan. 14.

Legit perks in the Hub with three shows on the boards this week. The touring "Cat On a Hot Tin Roof" opened at the Wilbur last night (Mon.) for a run, and the tryout, "Winesburg, Ohio," opens at the Colonial tonight (Tues.) for a fortnight.

"Auntie Mame" continues, but "Sunrise at Campobello" exited Saturday (11). Cambridge Drama Festival is bringing in Marcel Marceau for two performances Saturday-Sunday (18-19) at Sanders Theatre, Cambridge.

"Cat" drew a generally favorable critical verdict, with four favorable notices (Doyle, American; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler), one moderately negative (Durgin, Globe) and one pan (Norton, Record). The opening performance was a theatre party benefit for B'nai B'rith.

Also present for the local preem, of course, was Boston's official censor, who will submit his usual letter to the Tennessee Williams drama's management about suggested deletions, if any. (See separate story on Page 1, regarding the censorship situation.)

Estimates for Last Week

Auntie Mame, Shubert (C) (3d wk) ($5.50-$4.40; 1,717; $47,000) (Constance Bennett). Spiffy $46,900; previous week, $49,675 with a special $7 top New Year's Eve; exits town next Saturday (18).

Sunrise at Campobello, Colonial (D) (2d wk) ($4.40-$3.85; 1,500; $35,000) (Ralph Bellamy). Dore Schary play about Franklin D. Roosevelt drew unanimously favorable reviews for its tryout stand (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record); potent $33,000; previous week, $29,000; Guild subscription entry exited Saturday (11).

INBAL GRABS $25,050 IN FIRST WEEK IN N.Y.

Inbal Dance Theatre of Tel Aviv grossed $25,050 in the first eight performances last week at the 1,280-seat Martin Beck, N.Y., scaled at $4.80. On the strength of extremely strong metropolitan daily reviews, the company should do a better second week, although losing Monday (13) night because of a commitment to dance at the Waldorf-Astoria dinner-concert of the American-Israel Culture Foundation. Latter org is co-presenting the troupe with Sol Hurok.

After three weeks at the Beck, the company of 19 heads west as far as the Coast.

'Methuselah' Wow $46,300 In 7-Show Florida Run

Daytona Beach, Jan. 14.

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, grossed a smash $46,300 last week in a five-way, seven-performance Florida split. It was the production's initial touring frame in an extended pre-Broadway hike. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (6), City Auditorium, Orlando ($6,100); two performances Tuesday (7), City Auditorium, Sarasota ($8,800); one performance Wednesday (8), City Auditorium, Ft. Lauderdale ($8,500); two performances Thursday-Friday (9-10), Dade County Auditorium, Miami ($16,100); and one performance Saturday (11), Peabody Aud., here ($6,800).

B'way in Post-New Year's Slide; New B.O. Records at Nine Houses, 'Lady' Hits $72,968 for New High

Broadway dropped last week after a generally sturdy New Year's stanza. Upped holiday eve prices the previous frame were responsible for establishing nine new house records while, "My Fair Lady," topped its previous year's take, which, at that time, was believed to be a Broadway record.

Shows selling out or playing to virtual capacity last week included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady" and "West Side Story." Refunds at "Time Remembered" when Helen Hayes was out ill last Saturday (11) resulted in the show falling below capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (57th wk; 445 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, house record at $49,551 ($9.20 top New Year's Eve); last week, over $47,800. Greer Garson succeeds Miss Russell as star next Monday (20).

Bells Are Ringing, Shubert (MC) (59th wk; 468 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, house record at $57,850 ($9.80 top New Year's Eve); last week, almost $52,200.

Compulsion, Ambassador (D) (12th wk; 92 p) ($5.75-$6.90; 1,155; $36,200) (Roddy McDowell, Dean Stockwell). Previous week, nearly $30,000 ($10 top New Year's Eve); last week, almost $27,000. Frank Conroy has joined the cast and is costarring with McDowell and Stockwell.

Dark at the Top of the Stairs, Music Box (D) (6th wk; 44 p) ($5.75-$6.90; 1,010; $33,000). Previous week, house record at $36,089, with parties ($9.20 top New Year's Eve); last week, over $33,400, with parties.

Fair Game, Longacre (C) (10th wk; 81 p) ($5.75-$6.90; 1,101: $32,000) (Sam Levene). Previous week, almost $23,800 ($7.50 top New Year's Eve); last week, nearly $22,900.

Jamaica, Imperial (MC) (11th wk; 84 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $67,320 ($12 top New Year's Eve), believed to be a record for the house; last week, usual $63,700.

Li'l Abner, St. James (MC) (61st wk; 484 p) $8.05; 1,615; $58,100). Previous week, nearly $51,500 ($10.50 top New Year's Eve); last week, under $35,600.

Long Day's Journey Into Night, Hayes (D) (54th wk; 324 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, almost $24,000 (no b.o. hike New Year's Eve); last week, over $16,800. House has "Love Me Little" booked for an April 9 opening.

Look Back in Anger, Lyceum (D) (15th wk; 119 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, nearly $26,000 ($7.50 top New Year's Eve); last week, almost $20,400.

Look Homeward Angel, Barrymore (D) (7th wk; 52 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, house record at $42,298 ($8.05 top New Year's Eve); last week, nearly $41,100, with parties.

Miss Isobel, Royale (D) (3d wk; 21 p) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth). Previous week, almost $15,000 ($9.20 top New Year's Eve); last week, nearly $22,000, with parties. House has "The Entertainer" booked for a Feb. 12 opening.

Music Man, Majestic (MC) (4th wk; 28 p) ($8.05; 1,626; $69,989). Previous week, house record at $72,382 ($10.50 top New Year's Eve); last week almost $68,000, with parties.

My Fair Lady, Hellinger (MC) (96th wk; 763 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Julie Andrews). Previous week, house record at $72,968, also believed to be a new Broadway record ($11.50 top New Year's Eve); last week, nearly $69,200. Show is selling 20 balcony seats at each performance to students at 70c a ticket.

New Girl in Town, 46th St. (MD) (35th wk; 279 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, over $42,600 ($11.50 top New Year's Eve); last week, over $37,100.

Nude With Violin, Belasco (C) (9th wk; 63 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, nearly $22,600 ($12 top New Year's Eve); last week, almost $23,500. Ends scheduled limited 12-week stand Feb. 8 and moves to the Coast.

Romanoff and Juliet, Plymouth (C) (14th wk; 108 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, nearly $26,000 ($7.50 top New Year's Eve); last week, over $30,000.

Rope Dancers, Cort (D) (8th wk; 61 p) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney). Previous week, almost $16,800 ($6.90 top New Year's Eve); last week, over $15,100. Moves Jan. 27 to the Henry Miller's Theatre to make way for the Jan. 30 opening of "Sunrise at Campobello."

Time Remembered, Morosco (C) (9th wk; 71 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, house record at $43,518 (No b.o. hike New Year's Eve); last week, over $41,100, with Miss Hayes missing the two Saturday performances because of a flu attack. Her understudy, Dorothy Sands subbed.

Tunnel of Love, National (C) 46th wk; 369 p) ($5.75; 1,162; $33,000) (Tom Ewell). Previous week, over $15,700 ($6.90 top New Year's Eve); last week, over $11,700. Johnny Carson succeeded Ewell last Friday night (10) and is now costarred with Marsha Hunt, who succeeded Kaye Lyder the same evening. The comedy, which moved Dec. 26 to the National after vacating its longtime berth at the Royale Theatre, will be transferred Feb. 4 to the Martin Beck to make way for the Feb. 5 opening of "Winesburg, Ohio" at the National. It's scheduled to remain at the Beck three weeks, having to exit that house to make way for the March 3 opening of "Who Was That Lady I Saw You With?"

West Side Story, Winter Garden (MD) (16th wk; 124 p) ($8.05; 1,404; $63,203). Previous week, house record at $64,529 ($11.50 top New Year's Eve); last week, nearly $62,000, with theatre parties.

Opened Last Week

Chairs & Lesson, Phoenix (CD) ($4.60; 1,150; $29,392) (Eli Wallach, Joan Plowright, Max Adrian). Opened a limited three-week run last Thursday night (9); nearly $9,900 for first six performances.

Opening This Week

Two for the Seesaw, Booth (CD) ($6.90; 766; $30,500) (Henry Fonda). Fred Coe presentation of a play by William Gibson; production financed at $80,000, cost about that to bring in, after a slight out-of-town loss; can break even at around $18,500 gross, and net about $8,000 at capacity; opens tomorrow night (Thurs.).

Closed Last Fortnight

Cave Dwellers, Bijou (C) (12th wk; 97 p) ($5.75-$6.25; 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, around $15,000 ($8.05 top New Year's Eve); last week, about $10,000. Closed last Saturday (11) at a loss of its entire $120,000 investment (including 20% overcall) plus additional coin.

Country Wife, Miller's (C) (6th wk; 45 p) ($5.75-$6.90; 946; $28,000) (Julie Harris, Laurence Harvey, Pamela Brown). Previous week, nearly $16,100 ($6.90 top New Year's Eve). Closed Jan. 4 at an approximate loss of its entire $65,000 investment.

Makropolous Secret, Phoenix (4th wk; 33 p) (D) ($4.60; 1,150; $29,392) (Eileen Herlie). Closed Dec. 31, grossing nearly $1,800 (no b.o. hike) for that one performance.

Visit to a Small Planet, Booth (C) (49th wk; 388 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard). Previous week, over $20,100 ($6.60 top New Year's Eve); last week, nearly $14,800. Exited last Saturday (11) at an approximate $75,000 profit on an $80,000 investment and begins touring Feb. 5.

Shows Abroad

The Happy Man

London, Dec. 14.

E. P. Clift & Jack Minster presentation of two-act (four scenes) comedy by Hugh and Margaret Williams. Stars Williams. Staged by Minster; decor, Hutchinson Scott At Westminster Theatre, London, Dec. 13, '57; $2.35 top.

Thomas Swinley	Hugh Williams
Sister Timpson	Everley Gregg
Nannie	Edith Sharpe
Dr. Hubert Welsh	Cyril Raymond
Mam'selle	Valerie Taylor
Rosina	Doreen Andrew

In an unpretentious way, there is merit in this new comedy by Hugh and Margaret Williams, but it is for the domestic market and not a likely candidate for Broadway. Apart from the fact that it gives Williams a handy starring vehicle, it should also be a profitable undertaking for E. P. Clift and Jack Minster.

Instead of a consistent story line, the play is more of a character study and provides an interesting commentary on the problem of lonely women who go into service. The play itself is helped considerably by two femme portrayals which accents this part of the story.

"The Happy Man" of the title, as played by Williams, is a fairly prosperous stockbroker and as the curtain rises, his wife is expecting their fourth child. He's comforted by the family nannie and put in his place by the hired, forbidding nurse. The family doctor is also on hand to give words of advice. By the following morning after the birth, the French governess is also around casting a romantic eye in the direction of her employer.

Although the opening two scenes are in light comedy vein, there's a switch in the following scene in which the wife (who never appears) takes a serious turn for the worse. Suddenly, all is gloom. In the second act, however, it's comedy again and it's almost entirely devoted to the way in which the husband plots to rid himself of the two unwanted women—the nurse and the governess—getting steadily drunk to pluck up sufficient courage. It's very conventional and the dialog is in matching style. So is Williams' starring performance. Everley Gregg's study of the nurse and Valerie Taylor's interpretation of the governess, however, have genuine depth. Cyril Raymond makes a friendly doctor and Edith Sharpe is a typical nannie. Doreen Andrew gets a few laughs as a non-English-speaking Italian maid. Jack Minster has staged the piece competently and Hutchinson Scott's set is up to standard. *Myro.*

A Stranger in the Tea

London, Dec. 30.

Arts Theatre Club presentation of two-act (four scenes) melodrama by Lilian and Edward Percy, based on a story by Sheridan Le Fanu. Stars Robert Eddison. Staged by Jordan Lawrence. Decor by Paul Mayo. At Arts Theatre, London, Dec. 27, '57; $2.00 top.

Lotte Grossbek	Helen Misener
Colpoys	Edward Evans
Effie Eames	Pamela Strong
Richard Jennings	Robert Eddison
Frank Allen	Bernard Brown

"A Stranger in the Tea," adapted by Lilian and Edward Percy from a Sheridan Le Fanu story, is a rather dull study of a mentally deranged clergyman. It relies largely for its effect on the interpretation of the key role, and fortunately Robert Edison does a sterling job in the assignment, thereby giving the piece atmosphere and quality. Even so, it's hardly good enough to rate a transfer for a regular West End run.

The husband and wife writing team (he was a former Member of Parliament under the name of E. P. Smith) have adapted the original story in rather pedestrian style. There is little action, the dialog is mainly unimpressive and the desired macabre effect is too often missing. Yet, thanks to the star portrayal, it has chilling moments.

The piece is set in Victorian London and the decor, appropriately heavy and gloomy, matches the plot. The clergyman, a wealthy man who takes little interest in his everyday life or his pastoral duties but devotes most of his time to research, is, apparently, haunted by a black monkey "with staring red eyes."

It's not until he hires a secretary-assistant and is comforted by her that he is freed of the terror, but when she refuses to marry him his fantasy returns and he becomes homicidal.

Apart from the star portrayal, there is useful support from Pamela Strong as femme lead, Helen Misener as a voluble housekeeper, Bernard Brown as her dashing nephew and Edward Evans as the manservant assigned by the doctor. Jordan Lawrence has captured the Victoriana atmosphere in his staging, but this is anything but a seasonal entertainment. *Myro.*

Lysistrata

London, Dec. 27.

English Stage Co. presentation of two-act comedy by Aristophanes, adapted by Dudley Fitts. Stars Joan Greenwood. Staged by Minos Volanakis; decor, Nicholas Georgiadis; music, Thomas Eastwood. At Royal Court Theatre, London, Dec. 27, '57; $2.20 top.

Lysistrata	Joan Greenwood
Kalonike	Patricia Marmont
Myrrhine	Natasha Parry
Lampito	Patricia Burke
Kratylla	Margo Cunningham
Magistrate	George Benson
Kinesias	Gary Raymond
Spartan General	Robert Cartland
Olm Man	Ronald Barker

Also Margaret Ashcroft, Gillian Neasen, Tessa Davies, Isla Cameron, Clare Walmsley, Maxine Holden, Laura Sarti, Phyllia Law, Ruth Morrison, James Grout, John Church, Neil McCarthy, James Donnelly, Alexander Harris, David Fitch, John McDonald.

"Lysistrata" has been successfully kicking around the dramatic arena ever since it was first written by Aristophanes and state-produced in Athens in 412 B. C. It remains a bawdy lark, and this new version by American adaptor Dudley Fitts, must have strained the tolerance of the Lord Chamberlain.

The audience seemed shocked, startled, delighted, titillated and convulsed to have the double meanings hammered home, and a transfer of the show to a West End commercial theatre should find a ready audience. Some clarification and a strengthening of the cast would be necessary for a Broadway onslaught.

The romp about how the women of Greece and Sparta ended the Peloponnesian War by holding out sexully on their husbands and lover's is, according to a program note, a serious play because it takes war, sex and laughter seriously. There is nothing serious about this saucy production, however, and the accent is on humor.

A Greek director, Minos Volanakis, has staged his first comedy and his first London show with imagination. He has blended acting, singing, dancing and mime. He has not hired singers and dancers for these effects, but has relied entirely on actors. If, some of the singing seems slightly inadequate, the effect is nevertheless lively and fascinating. Nicholas Georgiadis's decor is excellent and Thomas Eastwood has used the traditional Greek scales and rhythms for his musical effects.

The acting is generally first rate, but some of the roles are not played overwell individually. As Lysistrata, who leads the femme revolt, Joan Greenwood gives an intelligent, appealing performance, but with her characteristically husky voice and her slim, petite torso, she fails to dominate the play as she should, especially in the occasional serious scenes.

Natasha Parry is excellent as the wife who teases her husband to the point of distraction and then flouts him. She and Gary Raymond guide this pointed "revue sketch" across the flimsiest of thin ice.

Patricia Burke is a strapping leader of the Spartan women and Margo Cunningham expertly leads a trio of old women through some lively nonsense. They are particularly good when taking charge of a running chorus. The distaff side are attractive and provocative especially in the scene when Lysistrata's girl supporters weaken and endeavor to escape from the Acropolis to seek amour.

The men have less opportunity and George Benson, an imaginative comedian, makes less of the Magistrate than might have been expected. *Rich.*

L'Apprenti Fakir
(The Apprentice Fakir)

Paris, Dec. 30.

Max Regnier production of three-act musical comedy, with book by Jean Marais, score by Jeff Davis, lyrics by Charles Aznavour. Direction and choreography, George Reich; assistant choreographer, Forest Bonshire; orchestrations and musical direction, Pierre Delvincourt, Jean Gruyer, Jean-Pierre Landreau; scenery and costumes, Jean Marais; sound effects, Fred Kiriloff. At Porte Saint-Martin Theatre, Paris, Dec. 17, '57.

Cast: George Reich, Ursula Kubler, Lucien Mars, Jamie Bauer, Nicole Croisilles, Paul Perley, Francoise Gres, Jack Payne, Corinne Reichel, Carl Jeffrey, George Dintrans, Claudie Bourlon, Luis Bernardo, Karine Fanger, Freddy Kleebaur, Rolande Remoncourt, Antonin de Rosa, France Arnell, Bernadette Casse, Michel Lindner, Janette Montreuil, Dominique Diard, Leon Benhamou, Robert Bestoso, Claude Richard.

This clever, chic up-to-the-minute musical is a revelation for Paris, having something of the tempo of top U. S. shows rather than the schmaltz of the old Viennese operettas. It's probably the best new tuner seen here since the local visit of "Porgy and Bess" four years ago. It's already a smash here and, as the company is predominately American, it's an apparent candidate for Broadway.

The show's book is by film-legit star Jean Marais, who also designed the handsome, ingenious scenery and costumes. The story, involving a youth who is transformed into a fakir so he can read his girl's mind, holds interest and also offers opportunities for plenty of musical numbers, including several novelties such as a girl floating magically in mid-air, the fakir lying on a bed of nails, a woman being sawed in two and immediately afterward the severed halves dancing comically in phosphorescent costumes.

U. S. dancer George Reich stars with his troupe and the show's accent is on the dance, with the company introducing lively cha-

(Continued on page 76)

Legit Followup

Look Homeward, Angel
(BARRYMORE THEATRE, N.Y.)

A house may not be a home, but the average New York legit theatre is no bed of roses, either.

What brings up the subject again is a visit to the Ethel Barrymore, N.Y., where "Look Homeward, Angel" is current. According to the premiere notices, the word-of-mouth and the queues at the boxoffice, the Ketti Frings play based on Thomas Wolfe's classic novel is a smash hit, but you can't prove it by one not-too-fastidious theatregoer.

The Barrymore, it turns out, can be a hothouse in winter, even as in summer. The general lounge, large and reasonably clean, is otherwise an eyesore. The lobby was too small even in 1928, when the house was opened.

The already-narrow promenade in back of the orchestra is further narrowed by a concession stand near the steps leading to the downstairs lounge. The other night, the concessionaire said gruffly, "Please don't stand here unless you're buying."

While the seats on the floor are hard, closely spaced and thus extremely uncomfortable, the balcony is worse. If the architecture were rearranged slightly, the balcony would really be the gallery; it is separated from the mezzanine by the usual walkthrough, and the geometric rise, while it may not be the very sharp 45 degrees, is certainly that from a physical or visual view. It's steep. Period.

The space between the chair and the chair-back immediately in front is so narrow that an average-sized sitter could hardly get through unless his pants were already worn shiny. It is impossible, of course, to pass anyone who's sitting, and even if the sitter does rise to allow passing through, the situation is tough.

There is no intention here to single out the Barrymore—a great name but squeezy theatre. The Barrymore is only typical of its "big construction" era. The 1920s gave birth to, in alphabetical order:

The Adelphi (ne Craig), '28; Alvin, '27; Ambassador, '21; Broadway (ne Hammerstein's), '27; Coronet (ne Forrest), '25; 46th Street, '25; Guild, '25; Imperial, '23; John Golden (ne Masque), '27; Martin Beck, '24; Music Box, '21; National, '21; Royale, '27; St. James (ne Erlanger), '27; Ziegfeld, '27.

Most of these houses are better than the Barrymore. Age has little to do with it—they simply have been renovated from time to time, as witness the carefully groomed Music Box, which is about seven years older than the Barrymore. In general, too, the musical theatres have been modernized, in varying degrees. And yet the Barrymore is hardly any better than the miserably inadequate Belasco (ne Stuyvesant), opened a generation earlier, in 1907.

There is this to be said about the show on the stage of the Barrymore. Either the actors' voices carry to the far reaches because they're the voices of traditional troupers (regardless of age) or director George Roy Hill has seen to it that every point, including the overpriced $3.60 (more and less) for the balcony-that's-really-gallery seat, will hear what's going on. The big stentorians—and thanks to them, one and all—are the principals, Jo Van Fleet, whose small stature belies her vocal belting; the Britisher Hugh Griffith, who, in a bombastic role, to be sure, manages to articulate in a manner to carry to the pews bearing the peasant customers, and young Anthony Perkins and the rest.

Every once in a while the professional aisle-sitters should catch the premieres from the balcony. They will see how the other half lives, especially in the tottering, tatterdemalion houses. They might then think considerably less of some of the articles for which they may otherwise rave.

If going to the theatre is a joyful practice, it could be more so with even a minimum of creature comforts to square the not-lowly price of admission. *Trau.*

Won't He Get Confused?

Stage manager Robert Downing will do an unusual double in the upcoming Broadway comedy-with-music, "Say, Darling." He'll not only be the general stage manager for the Jule Styne-Lester Osterman production, but will resume his old career as an actor to play the role of the stage manager in the backstage yarn. It required a special waiver from the Actors Equity council for him to take the dual assignment.

"Say, Darling" is based on Richard Bissell's novel of the same title, dealing with the production of a Broadway musical based on a bestseller. By what the author insisted was coincidence, the characters in "Say, Darling" were widely identified as actual persons connected with the Broadway musical, "Pajama Game," which was based on Bissell's own novel, "7½ Cents."

Off-Broadway Reviews

The Chairs and The Lesson

T. Edward Hambleton & Norris Houghton production of two one-act dramas by Eugene Ionesco, translated by Donald Watson. Staged by Tony Richardson; scenery, Jesse Beers (setting for "The Chairs" based on original designs by Jocelyn Herbert); lighting, Tharon Musser; music and sound effects, John Addison. Starring Eli Wallach, Joan Plowright, Max Adrian. At Phoenix Theatre, N.Y., Jan. 9, '58; $4.60 top.

THE CHAIRS	
Old Man	Eli Wallach
Old Woman	Joan Plowright
Orator	Kelton Garwood
THE LESSON	
Maid	Paula Bauersmith
Student	Joan Plowright
Professor	Max Adrian

There's lively material for legit buffs to hash over in this dual-bill by Romanian-born Parisian obscurantist playwright Eugene Ionesco, so it seems a suitable vehicle for the rather special demands of the Phoenix Theatre. It's hardly likely to prove a boxoffice cleanup even at this off-Broadway location, however.

Ionesco has created something of a stir in egghead circles on the Continent and in London, writing doubletalk plays something along the lines of Samuel Beckett, the Irish-born Parisian author of "Waiting for Godot" and the incoming off-Broadway entry, "Endgame." Both playwrights tend to be gabby, amusing and intelligible only by remote implication.

The opening entry, "The Chairs," drew considerable praise in London last season, being greeted as pretty eloquent and profound by some of the deep-thinking critics and a small but ratpurous public. The second play, "The Lesson," was done last season at a minor-league off-Broadway spot, but failed to register, presumably because of inferior performance.

Ionesco is apparently another of the Parisian crop of Existentialist writers. Although he never stoops to being explicit, his general idea seems to be a sort of nihilism with a leavening of acrid humor. "The Chairs," billed as a tragic farce, could conceivably be saying that man is a ludicrous and perhaps pathetic figure whose pretentions to immortality or even significance are sheer nonsense. "The Lesson," billed as a comic drama, is possibly suggesting that human learning is a sort of ritualistic and murderous idiocy.

Any such interpretation is guesswork, however, for both plays are in terms of elaborately vague symbolism, and there could easily be any number of explanations of the meaning. Not that it matters, for despite the garrulity of the two pieces, they are diverting and provide material for plenty of post-performance palaver.

The two shows are expertly done. London director Tony Richardson has staged them skillfully, with expressive assists in the form of provocative settings, particularly the ominous, multi-doored background for "The Chairs," based on Jocelyn Herbert's original London design. An eye-opening element in both shows, also, is the young British actress, Joan Plowright, who lives up to her advance billing as a versatile character comedienne.

For the initial bill, Miss Plowright portrays a crone in the mid-90's, and she's not only convincing, but both comic and touching as she totters in and out bringing chairs for the invisible guests who arrive for her senile husband's life-long-anticipated message to mankind. For the second play, the actress is a bright-faced, gleaming-eyed, eager student of about 15, with a fabulous grasp of addition and multiplication and not the slightest ability to do subtraction. She leaps out the window of what appears to be a lighthouse for the next-to-final moment of the first play and is murdered by her demented tutor as the climax of the second. All quite grisly and not bad fun.

Eli Wallach is plausible and deftly amusing as the ancient spouse of "The Chairs" and Max Adrian provides the momentum and dire flavor as the manical professor of "The Lesson." *Hobe.*

Garden District

John C. Wilson & Warner Le Roy presentation of two one-act plays by Tennessee Williams. Features Anne Meacham, Hortense Alden, Eleanor Phelps, Robert Lansing, Nanon-Kiam, Alan Mixon, Donna Cameron. Staged by Herbert Machiz; settings, Robert Soule; costumes, Stanley Simmons; lighting, Lee Watson; incidential music, Ned Rorem. At York Playhouse, N.Y., Jan. 7, '58; $4.50 top ($6.00 opening).

SOMETHING UNSPOKEN	
Cornelia Scott	Eleanor Phelps
Grace Lancaster	Hortense Alden
SUDDENLY LAST SUMMER	
Mrs. Venable	Hortense Alden
Dr. Cukrowicz	Robert Lansing
Miss Foxhill	Donna Cameron
Mrs. Holly	Eleanor Phelps
George Holly	Alan Mixon
Catherine Holly	Anne Meacham
Sister Felicity	Nanom-Kiam

In a spate of words, imagery and horror, Tennessee Williams has returned, this time to off-Broadway with a pair of one-act plays at the newly refurbished York Playhouse at 64th St. and First Ave. His "Garden District" consists of a tenderly tenuous duolog, "Something Unspoken," and another of Williams' salutes to life's undercurrents of violence, "Suddenly Last Summer." That the latter play in particular, for all its skill, remains largely objective and untouching is primarily due to an author's unalienable right to choose his material where he finds it, and Williams is still uncompromising in the search for his special brand of truth.

Set in the "garden district" of New Orleans, both plays share Williams' proclivity for lushness of word and phrase. "Something Unspoken" is replete with hushed psychological pressures that never quite burst out of their bounds of Southern gentility, while "Suddenly Last Summer" is chockful of overt hate, vindictiveness and shock.

John C. Wilson and Warner LeRoy have teamed to provide off-Broadway with one of its more potent occasions, and in converting the former film house to a 299-seat theatre they have provided a clean, comfortable, attractive auditorium with excellent visibility and acoustics. In fact, the place and event are Broadway-in-small and the toff opening night audience was probably off-Broadway's most opulent to date.

The curtain-raiser, "Something Unspoken," is played with restrained word, action and gesture that mean more than they seem. As a southern gentlewoman who yens for power of woman's club and drawing room, Eleanor Phelps has regal stiffness and pomp, while Hortense Alden, as her companion of 15 years' bitter sufferance, makes her bland-eyed, mincing-paced, open-mouthed portrait a little gem of reticence.

In some ways this modest opener is a surer piece of theatrical craftsmanship than the gaudier afterpiece. In "Suddenly One Summer" the author is on a familiar tangent with a not unfamiliar stock company of characters. There are an elderly Southern mother of surface charm and inner spite, a girl who has lived with and witnessed horror until her sanity is at question, relatives to whom the girl's sanity means a cash difference, a description of bruisingly ugly death such as Williams has a talent for evoking.

Apart from the playwright's clear skill at creating mood, atmosphere, suspense, there are a couple of noteworthy acting jobs that help the play achieve solar plexus impact. One is Miss Alden's image of a semi-paralyzed mother whose idolization of her poet son led to his certain doom, the other Anne Meacham's picture of a young woman who was drawn to the son (her cousin) in fascination, who traveled abroad with him and became the procurer his mother had been and whose graphic tale of his death is the crux of the play. Moving rapidly from broken babbling to coherence and back again, from controlled emotion to anguished cries for help, Miss Meacham gives a valuable performance.

Robert Soule has designed the sets, surrounding the first play

(Continued on page 79)

Year After Year...

WHERE'S CHARLEY?

GUYS AND DOLLS

THE PAJAMA GAME

KISMET

DAMN YANKEES

THE MOST HAPPY FELLA

THE MUSIC MAN

FRANK MUSIC CORP.

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Legit Bits

An untitled drama by **Edward Chodorov**, optioned by Metro in a pre-production deal, is slated for Broadway production by studio exec **Sidney Phillips**, association with **Bertram Bloch** and **Edythe Latham (Mrs. Bloch)**.

Betty Field will succeed **Paulette Goddard** as **Melvyn Douglas'** co-star in the touring "Waltz of the Toreadors." She'll join the company Jan. 27 in Philadelphia.

"Present Laughter," in which **Noel Coward** plans to alternate on the Coast with "Nude With Violin," will be presented on Broadway during the final week of the actor - author's appearance in "Nude" at the Belasco Theatre. The revival will be presented for five performances Feb. 6-8, with **Eva Gabor** joining the production. Members of tne "Nude" cast will round out the company. **Luba Malina**, who's appearing in "Nude" will not make the trek to the Coast. Her understudy **Avril Gentles** will take over her assignment.

Myron McCormick has returned to the national company of "No Time for Sergeants" in the role he originated in the Broadway production of the comedy. He had suffered a heart attack last September and was succeeded in the show by **King Calder**.

Charles Korvin had to cancel a scheduled appearance in "The Happy Time" at the Fred Miller Theatre, Milwaukee, because of a back injury suffered while rehearsing. **Jules Munshin** replaced him in the show, which opened Monday (13) and continues through Feb. 1.

Lorella ValMery has succeeded the ailing **Anne Sloper** as p.a. for the bus-and-truck touring company of "No Time for Sergeants."

Claude Dauphin, who was originally scheduled to bow out of his starring assignment in the off-Broadway production of "Clerambard" next Feb. 1, will continue with the show until April 1, with an option of two weeks notice thereafter.

Sam Saul, longtime souvenir program salesman, went into Mt. Sinai Hospital, N.Y., last week for an operation.

Script revisions in "Sunrise at Campobello," during its current pre-Broadway tryout have eliminted the role played by **Virginia Kaye**.

Earle Hyman will play the title role in "Everyman Today," **Walter Sorell's** modern morality drama, which will be presented at the James Memorial Hall of the Union Theological Seminary, N. Y., tonight (Wed.) and next Wednesday (22) evening. Sandwiched in between will be an afternoon performance next Sunday (19) at the Phoenix Theatre, N. Y.

Elliott Silverstein has taken over as director of the incoming Broadway production of "Maybe Tuesday," succeeding **Paul Stewart**.

Alternations on the Globe Theatre, N.Y., are now expected to be completed March 1.

June Havoc and **John Kerr** will appear in the upcoming Phoenix Theatre, N. Y., production of "The Infernal Machine," under the direction of **Herbert Berghof**.

The scheduled production of **Jack Dunphy's** "Light a Penny Candle" at the Circle in the Square, N.-Y., has been indefinitely postponed.

Rory Harrity and **John Alexander** have succeeded **Conrad Janis** and **Edward Andrews**, respectively, in "Visit to a Small Planet," which ended its Broadway run last Saturday (11), prior to embarking on a road tour Feb. 5.

Marsha Hunt has replaced **Kaye Lyder** in the Broadway production of "Tunnel of Love," while **Maxine Stuart** has succeeded **Hildy Parks** in the comedy.

Elenna Fraser, British legit-tv actress, has joined her lawyer husband in Vancouver, B. C., where they intend to reside.

Mildred Natwick has been set for the upcoming Broadway production of "The Day the Money Stopped."

Paulette Goddard will withdraw Jan. 25 from the touring production of "Waltz of the Toreadors."

George Brandt, whose touring production of "Cat on a Hot Tin Roof" is currently playing Boston, has also gone into the souvenir program business. His first souvenir booklet was for the recent Broadway musical "Rumple."

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Off-Broadway Shows

(Opening date in parenthesis)

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Garden District, York (1-7-58).

Iceman Cometh, Circle in the Square (5-8-56); closes next Sunday (19).

Julius Caesar, Shakespearewrights (10-23-57); closes Feb. 2.

Threepenny Opera, de Lys (9-25-55).

Tobias & Angel, Theatre East (1-2-58).

Winkelberg, Renata (1-14-58).

Closed Last Fortnight

In Good King Charles' Golden Days, Downtown (1-24-57); closed Jan. 5 (395 performances).

Pale Horse, Pale Rider, Jan Hus (12-9-57); closed last Sunday (12) (40 performances).

Palm Tree in a Rose Garden, Cricket (11-26-57); closed Jan. 5 (48 performances).

Purple Dust, Cherry Lane (12-27-56); closed Jan. 5 (430 performances).

Simply Heavenly, Renata (11-8-57); closed abruptly Jan. 1. The management cancelled a scheduled moveover to the smaller Sullivan Street Playhouse, N. Y., when Actors Equity refused to permit a reduction in the number of Equity members in the cast. The musical, which ran for 169 performances, originally preemed last May 23 at the 85th Street Playhouse, N. Y., where it was forced to close after 44 performances, because of building violations. It moved to Broadway, and ran for 62 performances at the Playhouse, then reopened at the Renata, where it ran for 63 more performances.

Shows Out of Town

Continued from page 72

Long Day's Journey Into Night

whispery at times, it carries a far-reaching anguish in baring her secrets and shame.

What distinguishes this actress' work is her vivid pantomimic ability. Her cunningness to secure morphine, her pitifully childish flights into fancy and her Ophelia-like scene are done with a striking flexibility. Her tremulous gestures almost slip into the grand old-theater style of acting, yet her technique seems consistently believable in this elusive role.

Ray Poole, as the eldest son, depicts this drunken wastrel with a savage intensity that follows the dark masochiatic mood of O'Neill's diatribe. All the part's complex facets are commanded skilfully in his pyrotechnical performance.

Chet Leaming, as the youngest poetic brother representing the playwright, portrays him intelligently in a rather tight modern style. His brooding pose appears as one-dimensional as his diction until the big confessional scene encourages him to get more dramatic. Liz Thackston is okay as a stenciled Irish house maid who flits around the drab summer home. *Pullen.*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent**, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Happy Man, Westminster (12-13-57).
House by Lake, York's (5-9-56).
Kidders, Arts (11-12-57).
Lovebirds, Adelphi 4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
Stranger in the Sea, Arts (12-27-57).
Tempest, Drury Lane (12-5-57).
Tunnel of Love, Majesty's (12-3-57).
**Transfer from Westminster.*

SCHEDULED OPENINGS

Lady at Wheel, Lyric Hamm. (1-23-58).
Iceman Cometh, Arts (1-29-58).
Cat on Hot Tin Roof, Comedy (1-30,58).

CLOSED LAST WEEK

Be My Guest, Wint. Gard. (12-11-57).

TIP Syndicate Starts By Picking 4 B.O. Hits

Theatrical Interests Plan, Inc., has started its first season as a legit investment firm with a streak of winners. The group has had four hits in its first four ventures on Broadway. Actually, the shows haven't paid off yet, but they're playing to sellout business and are regarded a cinch to earn substantial profits.

The quartert of shows, in the order of their arrival on Broadway and with the amount of the TIP investment listed parenthetically, are "Jamaica" (Around $3,000), "Look Homeward, Angel" ($10,000), "Dark at the Top of the Stairs" ($3,000) and "Music Man" ($10,000).

TIP also has an investment in "Two for the Seesaw," which opens tomorrow night (Thurs.) at the Booth Theatre, N. Y., with Henry Fonda as star. The corporation's stake in it is $3,200. Another $5,700 has been invested by the firm in the upcoming Broadway importation of the British production of "Summer of the 17th Doll."

Shows Abroad

Continued from page 74

The Apprentice Fakir

cha-chas, rock 'n' roll and Jerome Robbins style choreography. The Jeff Davis music is lively, as are the lyrics by pop crooner Charles Aznavour, and Reich has done an excellent job of staging and choreography, assisted by Forest Bonshire.

As male lead, Reich has charm and stage presence, and handles three songs nicely enough, while Jamie Bauer, Nicole Croisilles and Ursula Kubler also register as singer-dancers and George Dintrans, Paul Perley, Carl Jeffrey and Jack Payne are standout dancers. *Curt.*

Touring Shows

(*Jan.* 13-26)

Auntie Mame (2d Co.)—Shubert, Bost. (13-25).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Municipal Aud., Savannah, Ga. (13); Tower, Atlanta (14-15); Wescott Aud., Tallahassee, Fla. (16); Civic, New Orleans (17-19); Municipal Aud., Shreveport, La. (21); Robinson Memorial Aud., Little Rock, Ark (22); Ellis Aud., Memphis, (23-24); Temple, Birmingham (25).

Body Beautiful (tryout) — Erlanger, Philly (13-18, moves to N.Y.) (Reviewed in VARIETY, Jan. 1, '58).

Canadian Players—Fairchild Aud., East Lansing, Mich. (13-14); Western Michigan U. Aud., Kalamazoo (15); Cohn Aud., Evanston, Ill. (16); Purdue U. Aud., Lafayette, Ind. (17); St. Mary-of-the-Woods (Ind.) College Aud. (18); Manchester College Aud., North Manchester, Ind. (20); Contemporary Club, Indianapolis (21); Southwest Missouri State College Aud., Springfield (23); Music Hall, Kansas City, Mo. (24).

Cat on a Hot Tin Roof (Victory Jory)—Wilbur, Boston (13-25).

Cloud Seven (tryout) (Ralph Meeker, Martha Scott)—Shubert, New Haven (15-18); Locust, Philly (20-25).

Damn Yankees (N.Y. Co.)—Mosque, Altoona, Pa. (18); Capitol, Binghamton (20); Palace, Albany (21); State, Syracuse (22); Palace, Youngstown (23-25).

Day the Money Stopped (tryout) (Richard Basehart)—Playhouse, Wilmington (22-25).

Diary of Anne Frank (Joseph Schildkraut)—Hartman, Columbus (13-15); Memorial Aud., L'ville (16-19); American, St. Louis (20-25).

Happiest Millionaire (Walter Pidgeon)—Lyceum, Mpls. (15-19); Pabst, M'wkee (21-25).

Interlock (tryout) (Celeste Holm, Maximillian Schell, Rosemary Harris)—Playhouse, Wilmington (16-18); National, Wash. (20-25).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (13-25).

Maybe Tuesday (tryout) — Shubert, Wash. (13-25) (Reviewed in VARIETY, Jan. 1, '58).

Middle of the Night (Edward Robinson)—National, Wash. (13-18).

Most Happy Fella—Hanna, Cleve. (13-25).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—Riviera, Det. (13-25).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (13-25).

No Time for Sergeants (N.Y. Co.)—Aycock Aud., Greensboro, N.C. (13); Ovens Aud., Charlotte, N.C. (14); Municipal Aud., Asheville, N.C. (16); Township Aud., Columbia, S.C. (17-18); Bell Aud., Augusta, Ga. (19); Aud., Savannah (20); Tower, Atlanta (22-25).

No Time for Sergeants (2d Co.)—Nixon, Pitt. (13-25).

Oh Captain (tryout)—Shubert, Philly (13-25).

Portofino (tryout) George Guetary, Helen Gallagher, Robert Strauss)—Erlanger, Philly (25).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Kleinhans Music Hall, Buffalo (13); Central H. S., Syracuse (14); Eastman, Rochester (15); Rensslear Polytechnic Institute, Troy (16); Symphony Hall, Boston (17-18); Veterans Memorial, Providence (20); Shubert, N.H. (21-25) (Reviewed in VARIETY, Oct. 9, '57).

Separate Tables (Eric Portman, Geraldine Page)—Blackstone, Chi (15-25).

Sunrise at Campobello (tryout) (Ralph Bellamy)—Forrest, Philly (13-25) (Reviewed in VARIETY, Jan. 1, '58).

This Is Google (tryout) (Kim Hunter, James Daly)—McCarter, Princeton (23-25).

Tunnel of Love (Tommy Noonan, William Bishop—Alcazar, S. F. (13-25).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Shubert, Det. (13-25).

Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Colonial, Boston (13-25).

Dance Reviews

Inbal of Israel

Sol Hurok & America-Israel Cultural Foundation presentation. Choreography and production by Sara Levi-Tanai. At Martin Beck Theatre, N.Y., Jan. 6, '58; at $4.80 top.

A band of 19 dancing, singing, chanting, miming, flute and tambourine-playing entertainers from Tel Aviv, after break-in dates last spring in Europe, "made it big" upon opening Jan. 6 at Manhattan's Martin Beck Theatre, under the pennants of Sol Hurok. Following a three-week engagement the troupe will tour as far as Los Angeles. It will run with the tail wind of strong New York art reviews, with offbeat appeal for dance buffs generally, and sure to enjoy the sentimental, religious, patriotic, publicity and theatre party support of the whole Zionist apparatus in America.

Americans have seen lots of foreign dance groups in recent years —Spanish, Jugoslav, Scotch, Hindu, Balinese, Basque, British, Danish, French, Austrian. Ideally, all such companies hope to cover costs by boxoffice sale. In fact, many have been subsidized in one way or another. Typically, such companies are recognized as goodwill missions for the fatherland. Inbal will almost certainly indirectly stimulate State of Israel bond sales, a perennial U.S. Jewish community activity. But the big news is that the company is an artistic success, one of the most clean-cut in this entertainment genre.

These are not European nor Palestinian Jews, but Yemenites returned to Israel after some 2,000 years in southern Arabia. Intensely brunette, bearded, tending to be swarthy and sun-baked, with gleaming white teeth, they have bounce, elevation and stamina in abundance. Where the ancient and the contemporary come together is not an essential trade paper speculation.

There is seemingly much modern theatrical telescoping of choreography along with authentic recreation of olden folkways. Broadway's own Jerome Robbins and Anna Sokolow had unmeasured (as to extent) participation in the American premiere staging, though all credit belongs basically to, and is accorded Mrs. Sara Levi-Tanai, founder, producer and choreographer.

The net of what takes place on the stage is vigorous, fresh, sometimes comical, once or twice corny, occasionally outrageously chauvinistic, but disarmingly and beguilingly so. Above all, the opening night audience saw a best performance, screwed tight to shut out cultural ennui, a hazard of these undertakings.

It would be loose labelling to speak of Yemenite dance-chant as "typically" Jewish. Rather this is "typically" earthy. The spirit is joyous; a little primitive and archaic, definitely sentimental, but always there is a pervading sense of roots and growth, of ancient customs and lively youth.

Viewing the quaint, half-mystical, half-droll "Yemenite Wedding" which constitutes the second of the three program segments, it is easy to agree with Peter Vernon, VARIETY's Tel Aviv correspondent, who said in last week's Anniversary Edition that culture in modern Israel is characterized by (a) Biblical themes and (b) new companies. This impression is strong, too, in "Song of Deborah" and "Queen of Sheba."

The titles of the "modern" interludes, "In the Footsteps of the Flock" and "Leaping Flames" suggest the ballet idiom of a pastoral people, healthy and close to nature. "Shabbot Shalom," danced by the top-billed pair, Margalith Oved and Meir Ovadia, is a Valentine to conjugal love.

Costumes (ancient), scenery (sparse but varied) and the partly, original and partly derivative music (mostly off-stage) have the considerable virtues of subordinating themselves to the total expression of group feeling. Arabic sources are acknowledged and it is hardly surprising that African and Oriental touches show through. It is part of the promotional potential of this company that there is so much to note, compare, speculate upon and characterize.

The ensemble is without stars in the usual sense, and it might be questionable justice to single out individuals. Let it be recorded that the company is exotically mounted, tightly disciplined and that it manages considerable change of pace and versatility within the folkloric frame (such troupes sometimes run down in the second half of the bill; this one does not).

For the premiere, a mixed nationality audience had obviously infiltrated from the United Nations. They saw a superb show. *Land.*

Gounod Symphony
(N. Y. CITY BALLET)

Put off twice, once on a question of money (could Lincoln Kirstein find it?), and once on a question of time (meaning the need for more rehearsal), "Gounod Symphony" when finally unveiled last Wednesday (8), was a $30,000 gamble and a 20-minute question mark. The late-season premiere amounts to a break-in for next year's repertory. The appeal of the ballet itself, set to a neglected symphony (D Major) only played in N. Y. in 1955, 100 years after its composition, will probably be limited.

Two points: (a) as seen, with uncertainties aplenty in the corps de ballet, this is a "busy" rather than a satisfying spectacle and (b) as seen, it rests too much on Maria Tallchief. She is glorious, but the captious point remains. Much of the time the stage is "crowded." emphasis required, with 10 male dancers squiring 20 femmes and getting pretty intricate in the process, almost like a gymnasium drill team.

The music itself is light and frolicsome, but of petit-point detail. That choreographer George Balanchine has picked up an embroidery "motif," highly stylized, even occasionally archaic (the scenery is as close to corn as this austere company is likely to hang) all adds up to a show piece that will undoubtedly improve with work, but may not be worth all the bother.

Miss Tallchief's partner is yesterday's promising, today's maturing major talent, Jacques d'Amboise. This is a good credit for him, though he has none of the bright opportunities given Miss Tallchief. In final summation it is a showcase for her. The probable popularity in the Center's repertory of 40-odd items of "Gounod" will, at a guess, be largely in relation to that single fact. If this hardly requires apology, neither has the high-standarded Balanchine scored a choreographic coup.

For close students of techniqu there is probably much more in "Gounod" than for the rank-and-file ballet buffs. *Land.*

'Tables' Boff $29,800, L.A. New Record for House

Los Angeles, Jan. 14.

"Separate Tables" racked up new house record at the Huntington Hartford Theatre last week in the final frame of its two and one-half week run at the 1.024 seater. Tally hit $29,800 for the eight performances, topping the record set in August, 1956, when "Inherit the Wind" got $28,500.

"Tables" grossed $23,800 the previous week.

'Diary' Healthy $30,000 In 7 at Mpls. and M'wkee

Milwaukee, Jan. 14.

"Diary of Anne Frank" grossed a good $30,000 last week in seven performances at the Pabst Theatre here and one performance the previous Sunday (5) at the Lyceum, Minneapolis. The take at the Pabst for the Joseph Schildkraut-starrer was $25,600.

The single performance at the Lyceum, where the play grossed $26,900 for eight performances the previous week, accounted for $4,400.

Canadian Ballet, $15,915

Toronto, Jan. 14.

In for the first of a four-weeks' tenure at the Royal Alexandra here, the National Ballet of Canada pulled a fair gross last week, bolstered by theatre parties. The faves were the four-act ballets of "Nutcracker" and "Swan Lake."

Estimate for Last Week

National Ballet of Canada, Royal Alexandra (1st wk) ($3.50; 1,525; $30,000). Held its own by grossing $15,915 on first stanza of four-week engagement.

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Literati

John Fox's Court Bookings

John Fox, former publisher of the defunct Boston Post, had a bad day in the Pemberton Square Courthouse, Boston, Xmas week. He was arrested twice within a few hours and locked up for an hour. Fox was arrested first in connection with his repeated failure to appear in Suffolk Superior Court to plead to 93 indictments accusing him of failing to pay $27,000 in wages to employes of the Post. His second arrest came when he got lost in the subbasement of the courthouse and was attempting to leave the building. This was in connection with a judgment of $10,090.34 which was obtained against him last March 15.

The bad day at Boston began when Fox failed to show up at the courthouse at 10 a.m. Later, Fox's attorney said he would arrive at 1 p.m. Judge Jesse Morton, who had been waiting, left for lunch. Fox arrived at 1:07 and was nabbed on a capias. He was taken to the prisoner's dock on the mezzanine floor. After spending an hour in the dock, Fox was taken before Judge Morton.

Fox was allowed to stand mute, protesting his right of appeal to Massachusetts Supreme Court. Judge Morton ordered a plea of innocent entered and released the ex-publisher in $5,000 bail. (Fox was named in 93 indictments with 299 counts, for alleged nonpayment of back wages to Boston Post employes). Fox, freed in bail, rushed from the courtroom and tried to leave the courthouse by a side door, but lost his way and wound up in the subbasement where he was again nabbed, this time by a constable with a capias issued last Nov. 14.

Fox was then taken before Municipal Court Chief Justice Elijah Adlow for a hearing. The judge was informed the original $10,000 judgment was now down to $5,262. Fox's attorney then turned over $1,262 in cash, reducing Fox's alleged indebtedness to an even $4,000. Judge Adlow purged Fox of contempt and released him from custody after ruling that Fox must pay the balance by next March 30.

'Wizard of Oz' Not Banned

Recent reference to the serialization of L. Frank Baum's "Wizard of Oz" in the Detroit Times so that "children can judge the book for themselves" erratumed in stating that "Wizard" has been banned in the Detroit Public Library. Ralph Ulveling, director of public libraries in Detroit, states that three copies of the book are available in the stack collection of the main library, though not in the children's libraries or branches.

"Wizard," he said, "had outlived a useful purpose in promoting reading for children" and over 30 years ago, the decision had been made to let the old copies wear out without replacing them though keeping three copies "for the record." "This is not banning; it is selection," Ulveling states.

Court Fumbled 'Obscenity'.

"If the court wants to make the point that any matter having any social importance cannot be suppressed as obscene, then it may be on the track of a better way than now exists to identify and suppress straight pornography. But so far it has fumbled," the Boston Herald said in an editorial "The Court's Obscenity Dilemma" Saturday (11).

"In a decision handed down last June the United States Supreme Court decided that 'obscenity is not within the area of constitutionally protected speech or press.'" the editorial stated. "The reason why it is not, Justice Brennan, writing the majority decision, explained, is because the protection extends only to ideas having at least, some slight redeeming social significance. Obscene matter, he held, does not.

"The court defined obscenity as matter appealing to 'prurient interest,' but it sidestepped the real issue by leaving the measuring of 'prurient interest' to jurors who are, the court said, in touch with community attitudes on the obscene. In two recent actions the court appears to undercut its own finding.

"In two recent actions the court appears to undercut its own finding. First, in a decision allowing the Kinsey Foundation to import pornographic material for scholarly use, the court recognized that obscenity can sometimes have social significance. Again, the court encountered but dodged, another contradiction when it refused to review a conviction for libel against a newspaper, the Afro-American of Baltimore. The paper had reported a divorce case involving charges of impropriety.

"The Virginia courts held that although court records are ordinarily privileged, the privilege disappeared if papers published court matter that was 'obscene.' Refusal to take the case implies neither approval nor disapproval of the Virginia decision. But in letting that decision stand, the Supreme Court leaves a large area of uncertainty.

"The 'obscene' matter in this instance was court news. It had enough social importance so that the trial judge admitted it to the record. To suppress it under standards of what has 'prurient interest' in the community was closing one part of the judicial process from public inspection. Maybe a small part it was, but still enough to establish 'the slight redeeming social importance' of Justice Brennan's decision. It indicates a flaw in the court's reasoning.

"The test of 'prurient interest' is also troublesome, Professor Walter Gellhorn (Columbia Law) quotes in the new Columbia University Forum some sociological investigations of adolescent boys. These revealed that such unlikely experiences as taking school tests, receiving grade cards and listening to the 'Star Spangled Banner' had aroused lustful thoughts.

"The local standards of prurient interest have worked to take beyond the realm of constitutional protection the writings of Ernest Hemingway, William Faulkner, James Joyce, Sinclair Lewis, Eugene O'Neill, John Dos Passos and Erich Remarque. Does this mean that these are without the slightest redeeming social importance?"

Insulls Tired of Slurs

Nine Scripps-Howard newspapers and two publishing firms are being charged with libel by Samuel Insull Jr., who is suing for $4,000,000 in damages. Insull's suit claims the defendants gave the impression in print that Insull or his father, Samuel Sr., who died in 1938, were convicted of crimes or were imprisoned as a result of the Insull empire's collapse during the depression. The suit holds that neither Insull was ever convicted of crime in connection with the collapse of their midwestern electric power empire.

Insull said the suit "marks the first attempt of us Insulls to strike back at a 25 year unorganized but consistent campaign to vilify us."

Among the defendants are the New York World Telegram and Sun and its editor, Roy W. Howard; Prof. Arthur M. Schlesinger Jr. of Harvard, and his publisher Houghton Mifflin Co.; and author Kenneth E. Trombley and his publisher, Harper & Bros.

Sindlinger's Coup d'Chi

Sindlinger & Co., audience analyst out of Philly, scored its "first" in the newspaper field last week by signing the Chicago Daily News. Under the deal, the paper gets exclusive rights to all Sindlinger data in the Chi market, embracing "all newspaper activity findings, past and present."

Following the pact, the Sindlinger firm started on the chore of segregating the 20,000 interviews previously tabulated from that market "to show the daily newspaper reading audience by its various demographic characteristics."

Adoration of Bernhardt

"Sarah, the Divine," by Arthur William Row (Comet; $3), is a biography of the French star, undertaken as a labor of love by one of her former press agents. Row, a retired actor, was Bernhardt's publicist for her 1916 American tour. Before then, as a student and a young actor, Row had researched Sarah's life, compiling enormous, detailed scrapbooks about the actress.

Admittedly, Bernhardt has been the obsession of his life and if there is special value in this book, it is Row's unusual dedication to his subject. Such divergent personalities as Hesketh Pearson and Alfred Lunt have been moved by this study. Naturally, it is partisan in the extreme.

Book does not offer much new historical information. But the work moves with a curious vitality that sometimes obtains when one human being becomes totally absorbed in another. This may be the best of latter-day Bernhardt books because it so vividly recreates the personal aspects of its legendary subject. *Rodo.*

Chile Tough On Book Imports

Chile which has been in an economic hassle for several years is seeking to hang on to precious dollars by discouraging imports through requiring heavy deposits when orders for foreign items are placed. This serves to make importers think twice and sometimes discourages the outflow of the buck.

When it came to foreign books, the International Foreign Exchange Commission in Santiago decided to increase the deposit that book importers had to make (deposit is returnable when shipment is received) from 5% to 200% for technical and scientific works and from 100 to 400% for literature in general. This would have practically paralyzed the foreign book business in Chile, a country noted for its habit of importing thousands upon thousands of foreign volumes, in original language or in translations, annually.

The Chilean Book Chamber composed of bookdealers waged an active and effective campaign to change the ruling and have finally succeeded in getting some relief. The Foreign Exchange Commission has decided to reduce the deposits to a flat 200% for all foreign books. If the previous steep deposit rate had been maintained, it would not have affected countries such as Argentina and Spain with which Chile has certain agreements, but it would have created great difficulties for the importation of textbooks and scientific and technical works from such countries as the United States, Germany and Mexico.

Art Cohn's New Column

Hollywood scripter Art Cohn, taking a page out of an idea that novelist Sloan Wilson ("Gray Flannel Suit") recently expounded—that a writer could very well be his own publisher, and just deal with a firm for distribution facilities—is becoming his own syndicator, with a column just incepted in the San Francisco Examiner. It replaces the pillar filled by Herb Caen, who has just returned to the Frisco Chronicle.

While Hearst papers will have first refusal on Cohn's three-a-week column, he will sell it himself globally.

In between working on the script for Michael Todd's upcoming "Don Quixote" Cohn will do the column from his Hollywood base but, usually, he is globetrotting, as he will be this spring and summer when Todd is abroad.

Cohn's just completed biog on "The First Nine Lives of Michael Todd," slated for this spring, will be published in the fall instead by Random House. It runs 600,000-700,000 words and, while Todd's intention was a two-volume idea, RH prexy Bennett Cerf wants it condensed into one book.

Chides Vermont Cop on NODL

Peter S. Jennison, assistant managing director of the American Book Publishers' Council, has informed Sherman Martin, chief of police in Springfield, Vt., that the council considers illegal his use of an "established list" to ban the sale of certain books in the community.

Jennison wrote Chief Martin that he understood his department was sending a list of paperbacks and magazines disapproved for youth by the National Office for Decent Literature to Springfield dealers and threatening prosecution under state law.

Jennison claimed the NODL, established by Catholic bishops of the United States in 1938, frowns upon "a great many books by extremely prominent prize-winning contemporary foreign and American novelists."

CHATTER

Paul Denis profile of Audrey Meadows in American Weekly and has Tommy Leonetti cover story due in Compact.

Mr. and Mrs. Lowell Thomas Jr. were awarded the Literary Gold Medal of the Geographical Society of Philadelphia, for their work, "Our Flight to Adventure."

T. Roy Osborne, publisher of the Medicine Hat (Alta.) News since 1942, retired Jan. 1. His successor is Fred McGuinness, assistant publisher since 1955. Osborne joined the News in 1912.

Bill Ornstein, Metro's trade liaison, continues his byline writing, his latest piece, on San Juan's La Fortaleza (Governor's Mansion), appearing in last Sunday's (12) Herald Tribune travel section.

Greater Buffalo Press Inc. of Erie County, has increased its capital stock from $500,000 to $2,000,000, according to a certificate filed in Albany by Raichle, Tucker & Moore, Buffalo.

Harwyn Publishing Corp. has been authorized to conduct a publishing business in New York, with capital stock of $50,000, $100 par value. Matthew Heim and David Muhlstock of N. Y. C. are directors and filing attorneys.

U. of New Hampshire has established an Office of Informational Services with University Editor L. Franklin Heald, formerly with the Associated Press in Concord, N. H., and Portland, Me., as director. University also promoted Richard C. Plumer, assistant director of the UNH News Bureau, to university news editor to fill a vacancy caused by the recent resignation of William M. Stearns.

Out-of-Town Papers: a Saga

"They keep careful track of show tryouts in such cities as Philadelphia and New Haven. There will be a big demand for the reviews. Major sports events out of town have the same result.

"Contrary to common belief, visitors to New York are not the greatest patrons of the newsstand. October is the biggest month. The proprietors ascribe this to the football games, the fact that business men (great followers of the out-of-town press) are operating in full swing and to the general revitalization that comes to the city with the end of summer . . ."

Clarence Dean's feature on Hotaling's out-of-town newsstand on the north side of the Times Bldg., in a recent N.Y. Times, points up the 50-year-old Broadway landmark's affinity to show business, among other things:

"Sudden disasters—hurricanes, train wrecks, outbreaks of violence—create an equally sudden surge of demand for newspapers from the affected areas.

"At the first sign of trouble over school integration in Little Rock, Ark., they sent a telegram increasing to 150 the standing order for copies of The Arkansas Gazette. Even so, they were unable to supply the demand.

"Many persons believe that The New York Times operates the enterprise. This is not so, although there has been a long association . . . . It was founded in 1904 by Arthur Hotaling, a sturdy man of Dutch ancestry . . .

"Mr. Hotaling conceived the idea at the St. Louis Fair when he saw how avidly visitors bought their hometown papers. In 1904, he opened a small store at 29th St. and Broadway.

"Five years later, he obtained permission from Adolph S. Ochs, the late publisher of The Times, to set up shop at the north side of the Tower. It was a business arrangement, of course, but Mr. Hotaling was always proud of the fact that he had made it directly with Mr. Ochs. The publisher took a paternal interest in the venture. He often stopped to chat with Mr. Hotaling, a doughty figure who, even on the coldest days, button-only the top button of his overcoat.

"Newspapers from 400 American cities and 45 foreign countries may be found at the Times Square stand. The two indoor stores also handle foreign periodicals and books. Back numbers of newspapers are usually available for the current month, although a complete file of The New York Times is on hand for the three prior years."

RUARK GAVE ME MY FIRST COMPLEX

By S. J. PERELMAN

(When the Authors' League of America held a panel to discuss "The Emotional Problems of Writers" last May, one of its members delivered the following confessional. It shows the depressing influence one writer may have upon another —Ed.)

I'm peculiarly ill-equipped to stand up here and bombinate about the emotional problems of writers, because as far as I know, I've never had a single one. My entire life's been as idyllic as a summer day, one long lovely pastoral untrammeled by care. I always say that when a man has fabulous wealth, the disposition of an angel, the physique of an Apollo, the mind of a Spinoza, and the gall of a shoe salesman, he really doesn't need much else, and that's been my position exactly.

Quite recently, though, a shadow no larger than a wildebeest fell across my existence; I began reading interviews in the papers with a fellowscribe named Robert Ruark, the well-known columnist, novelist and Nimrod. Mr. Ruark, you will recall, published a book not long ago called "Something of Value" that justified its title, financially at least; it did right handsomely in the bazaars and sold to Hollywood for 350 big ones.

Soon after it appeared, he told Harvey Breit of the New York Times Book Review: "During the two years I was writing the book (which, parenthetically, contained 300,000 words), I did 65 magazine pieces and sold them. I managed to shoot a couple of tigers. I fished in New Zealand." Now, up to the time the foregoing swam into my field of vision, as I say, I'd never had the slightest emotional problem, but the statement caused me a sudden onrush of anxiety. I consider it a pretty fruitful year when I'm able to spawn and merchandise short essays, and the thought of Mr. Ruark proliferating at such a rate had a curious astringent effect on me. My output shrank down to the vanishing point, and in the following year, all I produced were two sickly Alexandrines and a short story called "Irving—Boy of the Limberlost" that was rejected by the Suwanee Review.

Just as I was getting back on my feet again this spring and had forgotten the whole episode, Mr. Ruark ricocheted back into my life. A couple of weeks ago, he granted another interview, this time to Cue Magazine, that shed further light on his productivity. I quote: "While he takes great pride in his speed at a typewriter (it seldom takes him more than a half hour to knock out a column, and he says he's written as many as 10,000 words in an afternoon), Ruark admits that he rewrote "Something of Value" five times before he submitted it to Doubleday. 'I wrote the first page 78 times,' he said. 'All in all, I wrote a million, five hundred thousand words. The total manuscript piled up eight feet, two inches tall.' He took a sip of his drink, grinned, and added, 'But I turned out the last 100,000 words of finished copy in 16 days'!"

Well, I don't have to tell you what happened after I read this disclosure. I was engaged on a modest prose effort at the time—a postcard to my bootmakers in Brockton, Mass. not over 50 words long—but I got so inhibited at the thought of Mr. Ruark's facility that I dried up completely, and I haven't written a word since.

I realize that Ruark is in no way responsible for my plight and I mean no criticism, expressed or implied, of his talent, which is clearly formidable. To write ten thousand words in an afternoon is a bit of an achievement, when you consider that an expert stenographer, typing 160 words a minute with no creative purpose, requires 14 hours to do so. Nevertheless, I do feel that people in our craft who write with such enviable speed and invention must be wary. Indiscreet revelation of their genius to the press can act as a sort of literary tourniquet to the rest of us who suffer from low vitality, who fashion an occasional verbal zircon only with a maximum of suffering. Furthermore, in foaling words by the hundred thousand and manuscript by the foot, it seems to me that they're queering their own pitch as well as ours. Too much gusto induces a ringing in the ears of the audience, closely followed by slumber.

And it is with this thought that we take leave of beautiful Loghorrea, where every sentence pleases and only man is vile.

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Obituaries

Continued from page 70

ing followed when he took a job as announcer at a West Coast fight club. Later he introed wrestlers and boxers for p.a.'s on the Empire burlesque circuit. He finally landed in Louisville, where he operated candy and song book concession at the old Buckingham Theatre, a burley house, before organizing his sports club. Upon retirement, he sold his interest in the club to the late Francis A. McDonogh, Jr.

Survived by his wife.

HAROLD VERMILYEA

Harold Vermilyea, 68, actor who appeared in numerous Broadway, film, radio and tv productions for the last 44 years, died Jan. 8 in New York.

His last Broadway shows were in 1944-45, when he appeared in "Jacobowsky and the Colonel" and "Deep Are the Roots." His first Broadway appearance was in 1914 in "Lion and the Mouse." Other plays in which he appeared were "The Haunted House," "The Enemy," "The Lady Killer," "Captain Applejack," The Pagans" and The Killers."

In the 1930's, Vermilyea devoted much time to radio, supporting Maude Adams in a series, and playing a leading part on the Rudy Vallee show. From 1940-45, he was director of the American Theatre Wing's Victory Players. After World War II, he appeared in films and on tv including "Studio One," "The Philco Playhouse" and "Danger."

NICK DAWSON

George C. Dawson, 67, actor-writer-producer known professionally as Nick Dawson, died of cancer in New York Dec. 28.

He began his show biz career as an advance publicity man for the Buffalo Bill Wild West shows and then switched to acting, touring the country in traveling stock companies. He joined CBS in 1930 as director of its commercial idea bureau and also starred in one of radio's first evening serial shows, "Daddy and Rollo."

Dawson left CBS to open his own production office and produced such serials as "The Magic Voice," "Dangerous Paradise" and "Follow The Moon." He co-starred in all with Elsie Hitz. At the time of his retirement 12 years ago, he was director of radio programs at the Morse International Agency handling the "Victor Jory Show" among others.

His wife survives.

COUNT VON PERPONCHER

Friedrich Carl, Count von Perponcher, 61, long a leading organizer in the German film industry, died Dec. 28 in Wiesbaden, West Germany, after a long illness. He started his theatre career in 1919 as assistant to Max Reinhardt, and the first production that he personally directed was "Berliner Range" (Berlin Imp), starring Hilde Woerner. He also was a dramatist and film author, collaborating, among others, with Russian director Dimitri Buchowetzky.

Later von Perponcher was with Tosca Films, then moved on to join UFA as director of the department dealing with upcoming stars. After the war he lived in Bonn, where, with Franz Herwig, he founded the Kammerspiele Theatre and the Theatre in a Room. He also founded a film club, then the seventh such organization in West Germany.

DR. WILLIS R. WHITNEY

Dr. Willis R. Whitney, 89, founder of the General Electric Research Laboratory in Schenectady, died Jan. 9 in that city. Under his supervision the company's scientists made many discoveries fundamental in radio, television, radar and other electronic developments.

Known as "the dean of industrial research," Dr. Whitney began his pioneering work in Schenectady in 1900. He shared a barn back of the late Dr. Charles P. Steinmetz's home which the latter had equipped as a laboratory.

A native of Jamestown, N.Y., he often participated on the G.E. "Science Forum" program over WGY, and also appeared on WRGB-TV. He held many awards for scientific achievement.

His wife and son survive.

FRED RUSSELL

Fred Russell, 83, former vaudevillian with his wife-partner, Lilian Held, died Jan. 11 in Concord, N.H. He was primarily a small time turn, priced around $175 weekly at peak. Broadway oldtimers recall Russell, a close student of the greenback, for his half-humorous, half-serious lament in the pre-World War I days, "You just can't get, a good meal anymore for less than a quarter."

Wire service obit on Russell presented the career facts a bit grandiosely, referring to Russell as "sharing billing' with Sarah Bernhardt, Al Jolson, Sophie Tucker, W. C. Fields and Weber and Fields. He was also cited as appearing in a 1911 command performance in London before George V.

GEORGE A. HICKEY

George A. Hickey, 75, Western division sales manager for Metro for 30 years until his retirement last year, died of a heart attack Jan. 8 at his Palm Springs, Cal., home.. His wife Julia died three months ago.

A former song and dance man and later legitimate actor, Hickey was a film exhibitor in New England before turning to the distribution end of the business. He was one of the original Goldwyn franchise holders in Buffalo and when MGM was established in 1924 he joined the firm as Eastern district manager. He subsequently served in Chicago, Kansas City and several other cities before coming to Los Angeles in 1927.

JOSEPH VERDI

Joseph Verdi, 72, actor who had appeared in numerous Broadway and tv productions, died Dec. 27 in New York.

His Broadway credits include "A Bell for Adano," "I'd Rather Be Right" (with the late George M. Cohan); "Clutterbuck" and "In Any Language." His films include "The Vintage," filmed in France last year. He appeared on the Lux Video Theatre and Kraft Television Playhouse.

Verdi at one time also was a member of the vaudeville comedy team called Clark and Verdi.

His wife survives.

HOMER C. GEORGE

Homer C. George, 78, former sportswriter who started his career on the Atlanta Constitution at the turn of the century, died Jan. 9 in Santa Barbara, Cal. After his cub days on the Constitution he managed the old Atlanta Theatre, now demolished. Later he worked on papers in a half dozen cities including New York and Chicago.

He retired in 1940, but returned to the business during World War II with the Santa Barbara News-Press.

JEANIE LEE

Mrs. Jean Bonino, 28, known professionally as Jeanie Lee, Boston nitery singer, died Jan. 3 in that city after plunging 40 feet through a closed window of a Scollay Square hotel in Boston. The singer was completing a three-week engagement at the Casa Blanca. Circumstances surrounding her plunge are being investigated by police.

Surviving is her husband.

ADOLPH GARTNER

Adolph Gartner, 78, actor, theatre owner and film producer, died Jan. 9 in Hollywood after a lengthy illness. He was an actor and theatre owner in Chicago before going to Hollywood in the early days of the film industry. During the '30s he produced films for the Government.

Surviving are his wife, two brothers and sister.

CHARLES B. WILLIAMS

Charles B. Williams, 59, actor-writer, died in Hollywood Jan. 3 after a long illness. He started his acting career at the old Paramount Studios on Long Island, coming to Hollywood in 1934. In recent years he had shifted to writing, contributing scripts for many shows including the Joan Davis, Eve Arden and Marie Wilson series.

Wife, son and brother survive.

WALTER ELLIOT

Walter Elliot, 69, television and radio commentator on public and political affairs, died in Hawick, Scotland, Jan. 8 from a heart attack. A prominent Member of the British Parliament, he took part in many broadcasts and tv programs from Scotland and London, and also in radio discussion links with N. Y.

Survived by his wife.

HAROLD A. REYNOLDS

Harold A. Reynolds, 69, former pianist and organist in Loew's Theatres, died Jan. 1 in Uxbridge, Mass. A native of Dorchester, Mass., he was a graduate of the Boston Conservatory of Music and played for years at Loew's State Theatre in Boston. He also taught piano and organ in Boston and Quincy.

Surviving are two daughters.

MARION EVANS

Marion Evans, 59, a vicepresident of Columbia Artists Management, died Jan. 8 in New York. As field manager for Community Concerts she travelled extensively around and was widely-acquainted in the concert industry. She came to Columbia from the Horner & Moyer lecture bureau of Kansas City.

Survived by a brother.

LEE PRATHER

Oscar Lee Prather, 68, vet actor known professionally as Lee Prather, died at Sepulveda Veterans Hospital, Los Angeles, Jan. 3 during surgery. He came to Hollywood in 1930 after a career in stock and on Broadway, including appearances with Mae West. He had been ill for five years.

Wife and sister survive.

RICHARD C. CRAVEN

Richard C. Craven, 83, regional director for the American Humane Society in Hollywood from 1937 to 1947, died Dec. 30 in Albany. While on the Coast he helped perfect techniques in preventing cruelty to animals used in making motion pictures.

His wife, a former English opera singer, and two daughters survive.

HORACE ROBERTS

Horace (Robbie) Roberts Jr., 53, commercial manager of RCA Victor recording studios, died Jan. 1 after a long illness in his home in Emerson, N. J. He came to Victor in 1951 after a long career as recording supervisor for the Muzak Corp.

Survivors include his wife, three sons, a daughter, and two brothers.

JAMES F. BALDWIN

James F. Baldwin, 28, an engineer for WHAS, died last week in Lexington, Ky. He became ill while working on the radiocast of the Kentucky-Georgia Tech basketball game at Lexington. He joined WHAS in 1950.

Surviving are his wife, two sons, a daughter and his parents.

THE GREAT MARTINO

Edward Martin, 74, magician known professionally as The Great Martino, died of cancer recently in Cincinnati. A vaude performer for years, he had been associated with Thurston.

Surviving is his grandson, Harlan Keith, an actor.

JACOB GESSEL

Jacob Gessel, 65, retired cellist formerly with the Philadelphia Orchestra, died Dec. 31 in Philadelphia after a heart attack. He collapsed while playing in a quartet at a private musicale.

Surviving are his wife, two sons and two sisters.

KAROLYN HARRIS

Mrs. Karolyn Harris, 57, former radio singer, died Jan. 2 in Philadelphia. She was struck by a car. Mrs. Harris had appeared on programs in the midwest and in Philly since 1927. She was an announcer and vocalist on WIP.

Husband and son survive.

Howard Adelsberger, former manager of The Gardens, Pittsburgh sports arena, and before that treasurer of several downtown Pitt movie houses, died Jan. 3 in Miami, Fla., where he had been living for the last three years following a stroke.

Arthur B. McEvoy, former manager of the Waltham Theatre, Waltham, Mass., and the Rialto, Leominster, died Jan. 11 in Largo, Fla., where he was vacationing. Surviving are his wife and two sons.

Mother, 78, of Dick Fortune, Pittsburgh public relations man and former director of publicity for DuMont tv station, WDTV, now Westinghouse's KDKA-TV, died in Watertown, N. Y., Jan. 3 after a long illness.

V. James Carticala, violinist, violin-maker and former member of the Boston Symphony Orchestra, died Jan. 8 in Watervliet, N. Y. Surviving are his wife, two sons, two daughters, two brothers and two sisters.

George Abramson, onetime accountant for the William W. Farley realty and theatre interests in the Albany area, died recently in Clearwater, Fla. His wife and sister survive.

Grandmother, 81, of Gordon McLendon, president of McLendon Corp.'s radio stations and Tri-State Theatres, died Jan. 7 in Dallas.

George B. Hayes, 69, a member of the electrical dept. of the Hal Roach studios, died Dec. 12 in Hollywood. Wife and daughter survive.

Edwin L. Fletcher,, 38, research director for Keyes, Madden & Jones ad agency in Chicago, died Jan. 9 in Hinsdale, Ill. Wife, daughter, son and his father survive.

Florence G. Reilly, organist in Albany theatres during the silent screen era, died Jan. 1 in Rensselaer, N. Y. Surviving are two daughters, a son and two sisters.

Daughter, of Harris Dudelson, midwest branch manager of Buena Vista Films, died Jan. 10 in Chicago. Survived also by mother and a sister.

Louis DeLisa, 60, co-owner of Chicago's Club DeLisa, died Jan. 2 in Rochester, Minn. Survived by wife, five brothers and three sisters.

Anthony Pinero, 71, former Barnum & Bailey Wild West show circus performer, died Jan. 5 in Bridgeport, Conn. He appeared in the film, "Mexican Jack in Action."

McCabe Cooley, 59, manager of the Fruitvale Theatre, Oakland, Cal., died of a heart attack Jan. 7 in Oakland.

Joseph R. Lever, longtime manager of Playhouse, Cinema, Peterhead, Scotland, died recently in that town.

Father, 58, of actor Tommy Cook, died in Hollywood Dec. 28 of a heart attack. Widow and daughter also survive.

Rodolfo Calvo, 51, Mexican actor, died of a stroke Dec. 26 in Mexico City. His actress-daughter, Eva, survives.

Zita Kent, 25, a secretary at Paramount Studio, Hollywood, was killed Dec. 29 in an auto accident at Berkeley, Cal.

Mother, 94, of Joseph L. Stein, member of the Sargoy & Stein film industry accounting-law firm, died Jan. 13 in Portland, Maine.

Alfred N. Merrick, 82, former circus band musician, died Jan. 7 in Middletown, O. His son survives.

Americo Mancini, 67, Mexican impresario, died Dec. 25 in Mexico City after a long illness.

Willard E. Hustress, 80, retired cornetist, died recently in Concord, N. H.

Father, 80, of Robert Wilson, Scot tenor, died Jan. 3 in Motherwell, Scotland.

Wife of Whit Bissell, screen actor, died Jan. 10 in Santa Monica, Cal.

Father, 68, of actor Max Power, died Jan. 5 in Hollywood.

MARRIAGES

Cleo Moore to John J. Anton, Los Angeles, Jan. 4. Bride's a Metro script supervisor; he's NBC stage manager.

Indie K. Miller to George W. Ahl Jr., Ticonderoga, N. Y., Dec. 28. Bride was formerly with CBS's reference dept.

Marion C. Clarke to Sub-Lieut. Darroch McGillivray, Halifax, Dec. 28. Bride is an actress.

Eva Matilda Vazquez to Joe Horwath, Mexico City, Dec. 27. Bride's an acrobat with the Ringling Bros. and Barnum & Bailey Circus; he's a lion tamer with same show.

Beatrice Edkins to Albert Yuhas, Pittsburgh, Jan. 3. Bride's the daughter of Tom Edkins, veteran Pitt stagehand.

Lois Balk to Stanton Korey, New York, Jan. 12. Bride is former Steve Allen scripter; he's a rep for Black Star Photos.

Lois Karr to Lamar Kemp, Dallas, Jan. 11. Groom is saxophonist with both Joe Reichmans orch and Euel Boxs WFAA staff band there.

Guadalupe Martinez Serrano to Kenneth S. Dewitt, Mexico City, Dec. 31. Bride's the ballerina, Lupe Serrano; he's a concert orch conductor.

Una Mary Kenny to Robert Ponsonby, Chelsea, Eng., Dec. 26. He's artistic director of the Edinburgh International Festival.

Loray White to Sammy Davis Jr., Las Vegas, Jan. 10. She's a dancer; he's a cafe-legit performer.

Jayne Mansfield to Mickey Hargitay, Portuguese Bend, Calif., Jan. 13. She is a film actress; he's an actor.

Mary Ellen Terry to Hillard Elkins, Las Vegas, Dec. 31. Bride is a dancer-actress; he's a personal manager.

BIRTHS

Mr. and Mrs. Max Binder, son, New York, Jan. 5. Mother is Marilyn Raphael, stage and radio-tv actress.

Mr. and Mrs. Carlos Petrel, son, Mexico City, Dec. 25. Mother is Guillerma Tellez Giron, Mexican actress.

Mr. and Mrs. Jack Quinlan, son, Chicago, Jan. 3, Father is sportscaster for WIND in that city.

Mr. and Mrs. Ted Scott, son, San Francisco, Nov. 28. Father is in art department of KRON, Frisco.

Mr. and Mrs. Cliff Trotter, daughter, San Rafael, Cal., Dec. 31. Father is account exec at KCBS, Frisco.

Mr. and Mrs. Vern Hanen, daughter, Houston, Dec. 26. Father is on the staff of KNUZ in that city.

Mr. and Mrs. Don Van Atta, son, Los Angeles, Dec. 23. Father is unit manager on NBC-TV's "Matinee Theatre."

Mr. and Mrs. Quinn Martin, son, Hollywood, Dec. 30. Father is coproducer at Lewman Productions; mother, Madelyn Martin, is head writer on the "Lucille Ball-Desi Arnaz Show."

Mr. and Mrs. Charles Bole, son, Glendale, Cal., Dec. 30. Father is business affairs manager for TCF-TV Productions.

Mr. and Mrs. Gerald Austen, daughter, Dec. 23, Englewood, N. J. Father is a former legit actor-singer, now an executive with Wilding Pictures; mother is legit actress-singer Betty Jane Watson.

Mr. and Mrs. Gene LaVerne, son, Nashua, N. H., Jan. 4. Parents are hillbilly entertainers; father is also disk jockey at WFEA, Manchester, N. H.

Mr. and Mrs. Bennett Fuglsby, daughter, Hollywood, Jan. 4. Father is a film editor at MGM.

Mr. and Mrs. James Garner, daughter, Santa Monica, Cal., Jan. 4. Father is an actor.

Mr. and Mrs. Harry G. Cooper, twin sons, Hollywood, Jan. 2. Father is a composer-attorney.

Mr. and Mrs. Ward Ellis, daughter, Hollywood, Jan. 9. Father is choreographer on the Tennessee Ernie Ford show; mother is former actress Polly Gan.

Mr. and Mrs. Charles A. DeBare, daughter, New York, Jan. 5. Father is an NBC attorney; mother is sister of Ira Skutch, director of "Beat the Clock," and Robert Skutch, Y. & R. copywriter.

Mr. and Mrs. James Ecker, daughter, Pittsburgh, Jan. 5. Father is the son of I. Elmer Ecker, former Chief Barker of Variety Club in Pitt.

Mr. and Mrs. James Lloyd, son, Pittsburgh, Jan. 6. Father's in the KDKA-TV film department.

Mr. and Mrs. Ralph Rees Scott, son, Pittsburgh, Jan. 6. Father's the daughter of Max Sonnleitner Jr., vet theatrical manager for Post-Gazette.

Mr. and Mrs. Larry Faith, daughter, Pittsburgh, Jan. 2. Father has the band at the Horizon Room.

Mr. and Mrs. Joe Bassett, daughter, Pittsburgh, Dec. 30. Father's sales manager of WAMO.

Mr. and Mrs. Angelo Molinero, son, PPittsburgh, Jan. 6. Father's in KDKA-TV film department; mother is Dusty Brown, vocalist-musician and former leader of tv EZ Ranch Girls.

Mr. and Mrs. Paul Clemens, son, Hollywood, Jan. 7. Mother is actress Eleanor Parker.

Mr. and Mrs. Roger E. Garris, son, Burbank, Cal., Jan. 10. Father is a tv writer.

Mr. and Mrs. Don Safron, daughter, Dallas, Jan. 2. Mother is with KRLD pubbery department; father is nitery columnist for Dallas Times Herald.

Mr. and Mrs. Ronald Joseph Artner, son, Hollywood, Jan. 9. Mother is daughter of producer-exhib Robert L. Lippert.

Mr. and Mrs. Lee Glazer, son, Hollywood, Jan. 8. Father is a studio projectionist.

Mr. and Mrs. Larry Bennett, daughter, New York, Jan. 1. Father is with Joe Glasser's Associated Booking Corp.

Mr. and Mrs. Ted Nathanson, daughter, New York, Jan. 1. Father is director of the NBC-TV "Arlene Francis Show."

Mr. and Mrs. Ernest Sands, daughter, New York, Jan. 11. Father is a N. Y. branch manager for Warner Bros.

Mr. and Mrs. Phil Minoff, son, Freeport, L.I., Jan. 7. Father is tv editor of Cue Magazine and a tv scripter.

Mr. and Mrs. Michael Demma, son, Brooklyn, N. Y., Jan. 9. Father is in the VARIETY composing room

Mr. and Mrs. Robert Noah, son, New York, Jan. 13. Father is executive producer with Barry & Enright, tv packagers.

Broadway

Walter V. McDonald, of N. Y. World Telegram & Sun, has been elected president of the Legislative Correspondents Assn., at Albany. He succeeds Warren Weaver Jr., of N. Y. Times.

Other officers are: Arvis Chalmers, Albany Knickerbocker News, first vice-president; Douglas Dales, New York Times, second vice-president; Walter McGuiness, Syracuse Herald-Journal, third vice-president; Raymond I. Borst, Buffalo Evening News, treasurer; John C. Crary, New York Red Book, secretary.

Marks Levine, retired head of National Artists Corp. of which Luben Vichey is now president, has been retained on consultancy to the American Guild of Musical Artists, thus putting a management-minded man on the labor bargaining team.

Inbal Dance group did not appear Monday (13) at the Martin Beck Theatre, being booked to appear at Waldorf dinner-concert of its sponsor, America-Israel Cultural Foundation, along with Mischa Elman and 70 Philharmonic musicians under Morton Gould.

Palm Springs

By A. P. Scully

(FAirview 4-1828)

Climate drying out Harpo Marx's curley fright wig.

Charlie Farrell did the intro of Gallu's "Navy Log."

Shadow Mountain Club has booked Bel Aires for season.

Herb Rogers selling his director's chairs from old Playhouse.

Piano player at reopened Huddle Springs is an LLD Bill Donati.

George Kainapau's high notes drawing well in El Mirador's South Pacific room.

D. A. Doran deserted Par-long enough to get some Thunderbird sunshine with John J. Pike.

Debbie Reynolds ordered to stick to the desert and not go trotting in to Hollywood till after her baby arrives.

Beachcomber still attracting best eatery trade in town, Mary Pickford, Buddy Rogers, Frank Sinatra, Kirk Douglas, Dean Martin, Leo Durocher, Sammy Cahn and Tony Curtis all being there one night.

Vancouver

Isy Walters, now convalescent, resumes nitery looksee trip down west coast.

Soroptimist International showcasing pianist Marie-Aimee Warrot Feb. 12 at Georgia Aud., for charity.

Boyd Neel, top British string orch conductor, in for local Chamber ensemble's concert (16), and tv-radio appearances.

"The Magic Nugget," children's play, commissioned from Poppy McKenzie by provincial centenary heads, tries out in Victoria Feb. 14; will hit the road on Feb. 17 for four-month trek.

Impresario Hugh Pickett contributing group of concert toppers as teeoff to provincial centenary, at the Georgia Aud. Victoria de Los Angeles, Marian Anderson, Jose Greco troupe and Anna Russell are among the artists.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)

Bestseller novel, "Madame Solario," to be adapted as a legiter here by Andre Roussin.

In 29 weeks "Around World in 80 Days" (UA) grossed $525,000, and Cinerama $1,113,000 in 46 weeks.

Orson Welles to play the Russo ballet innovator Diaghilev in a pic Ludwig Berger will make here this spring.

Pic star Michele Morgan made the list of one of the 10 best dressed and distinguished women in France today.

Yank cleffer-actor, Joe Warfield, long resident here, received a check from ASCAP with earnings from 16 countries.

Martine Carol to London where she will star opposite Jack Palance in an Anglo quota pic for Hammer Prod. "Six To One." Robert Aldrich directs.

Julien Duvivier will do a full-length terp version pic of "Carmen" utilizing Roland Petit's ballet for it. Petit and wife Zizi Jeanmaire will star.

Henri Salvador switching from the Philips disk label to Barclay as the latter goes into third position here, after Pathe-Marconi and Philips, in the platter setup.

Yank songstress Maria Velasco, long at Calavados winduppery, waxing her first lp disk, "Une Americaine a Paris," for Guild International. She heads for a six-month Israeli stint in February.

Singer Annie Cordy bought film rights to the song that was her top hit here last year, the Yank "Cigarets and Whisky and Wild, Wild Women." She has not decided yet whether it will be a comedy or detective film.

French critics' award, Prix Louis Delluc, went to Louis Malle, a 25 year old director, for his first pic, "Ascenseur Pour L'Echafaud" (Elevator to the Gallows). Prix Suzanne-Bianchetti, for the most promising new actress, went to Anne Doat for her general pic tresping and stage role in Peter Ustinov's "Romanoff Et Juliette."

Miami Beach

By Lary Solloway

(1755 Calais Dr.; Union 5-5389)

Jan Peerce making two appearances with U. of Miami Symphony, Jan. 19-20.

Carillon hotel's nitery not ready with Andrews sisters now set for Jan. 30 preem of room.

The Ritz Brothers in town, prepping for annual return date at Fontainebleau on Jan. 21.

Jerry Bell handling complicated backstage management of electronic-gadget filled Deauville show.

Dean Martin cancelled out of end-month date at the Americana, with Betty Hutton replacing for two-week term.

Latin Quarter brass awaiting word on whether Milton Berle will have recovered from leg injury sufficiently to fill his six-week term.

Joe E. Lewis and Ella Fitzgerald teamed for March date by the Eden Roc. He will play his first two-weeker there on Feb. 4, with Marie MacDonald co-featured.

Shortage of top names stymied the Deauville's attempts to get a name to top its production but it's still trying. Ditto some of the other hotel-cafes, such as the Shelborne, where Connee Boswell is current with Vagabonds returning for fast followup.

B'way-H'wood Angels

Continued from page 71

longs to him and should be turned over to him.

When the petitioners took over supervision of the Garland enterprises in December, 1955, Broadway Angels had about $1,323 in various small bank accounts. Other assets included small investments in plays (it was alleged in the Attorney General's charge that $18,000 had been invested by BA in flops, while less than $5,000 had been put into hits and that there was no record of the firm having paid dividends to its stockholders).

Also listed as assets by the petitioners were small monthly royalties from the "Teen Age" film, office furniture and equipment and the 5%-10% handling charges for persons who had invested in plays through Garland Productions and which Garland has assigned to BA. The corporation's liabilities, however, included a Government claim for $1,637 in withholding and Social Security taxes and two law suits against it, one in N.Y. Supreme Court by Jeanie Gunn Free for $42,500. There were also other claims.

Hollywood Angels had $610 in a bank account, which was subject to subpoena by an outfit that had received a $3,190 judgement against the investment corporation. There were also some small investments in plays. In addition to the judgement for $3,190, HA liabilities included a Government claim for $1,143 in withholding and Social Security taxes.

The action which led to the appointment of the receivers involves "The People of the State of N.Y. against Broadway Angels, Inc., Hollywood Angels, Inc., Wallace G. Garland, individually and doing business under the firm name and style of Wallace Graydon Garland Productions, F. Douglas Rideout, Thomas J. Legate Jr. and Howard Field." The last three were officers in the Angels corporations. The receivers are repped by the law firm of Kramer & Kaprow.

Touring Folds

Continued from page 71

tries. In Minneapolis, Bennie Berger, operator of the Lyceum Theatre, doubts whether he'll renew his lease on the house when it expires next August. He attributes this to his inability to obtain enough shows to pay the overhead on the spot.

Last season, the Lyceum only had five touring shows, all subscription offerings. Thus far this season, there have only been three entries, with Berger figuring the total may be five by the end of the semester.

London

(COVent Garden 0135/6/7)

Frank Hoare reelected prez of the Assn. of Specialized Film Producers for an 11th term.

Thomas Mitchell, here to star in a new vidpic series for Gross-Frasne, guest of honor at a press reception.

Sidney L. Bernstein, Granada Theatres and tele topper, heading for Jamaica this weekend to guest with Alfred Hitchcock.

Esteban, Negro pop pianist, signed for night club and theatre work in Israel in connection with the forthcoming anni celebrations.

The Duke of Edinburgh to be guest of honor when the British Film Academy celebrates its 10th anni with a Hyde Park Hotel dinner next month.

Dirk Bogarde and Yoko Tani heading for India for location lensing on the new Betty Box production, "The Wind Cannot Read." Pic is for Rank release.

Sir Tom O'Brien M.P. made his public bow as Chief Barker of the Variety tent at yesterday's (Tues.) lunch, when top sporting personalities were guests of honor.

Grafton Green, former editor of the Sunday Empire News, named exec producer in charge of the newsreel and special features division of the Rank Organization.

Magazine photog Sandforth Roth assigned for special coverage on Warner's "Indiscreet," now being lensed in Britain, and will do a pictorial essay on Ingrid Bergman for Life.

The Queen and Prince Philip will attend the opening of a new annexe to the Old Vic Theatre March 18. Extension will house the scenic, property and wardrobe department.

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

German television net did repeat of NBC's televising of "Amahl and the Night Visitors," the Gian Carlo-Menotti opera, Jan. 6.

Harald Kreutzberg making a dance tour through Germany in Hamburg's Thalia Theatre. His production is titled "25 Years Through the World."

Since the first German theatre equipped with C'Scope opened four years ago, the Metro im Schwan in Frankfurt, the number of C-Scope houses in Germany has grown to 85 houses currently so equipped.

German tele net Jan. 25 is carrying a musical, "Hallo, das its die Liebe" (Hello, That is Love), with music by Viennese composer Robert Stolz. Performance is being presented by Vienna's Raimund Theatre, and carried over Hessischer Rundfunk television from Frankfurt.

First 1958 French-German coproduction to be "Die Katze" (The Cats) which starts filming this month in Paris. Henri Decoin is directing, with French actress Francoise Arnoul playing opposite German star Bernhard Wicki in the leads. Union is releasing in Germany.

Benjamin Britten, in nearby Darmstadt for opening of his opera, "The Turn of the Screw," says his next composition will be a short opera, "Noah's Flood." "Turn of the Screw" was translated into German by Prince Ludwig von Hesse, who writes under the pseudonym of Ludwig Landgraf.

Madrid

By Ramsay Ames

(Castellana Hilton 572200)

Carlos Ramirez singing at Cabaret J-Hay.

Irving Rapper is here scouting locations for his next film, "The Miracle."

Ava Gardner, her face practically all healed now, off to the Canary Islands for some sun; later she goes to Rome.

Celia Gamez opened at the Theatro Maravillas with her perenially popular "El Aguila de Fuego" (The Eagle of Fire).

Julien Duvivier in looking over locations and Spanish talent for a film he will make here in Spain starring Brigitte Bardot.

Mexico's beautiful actress Columba Dominguez here preparing a tour of Spain. She is the wife of director Emilio Fernandez.

Lorenzo Gonzalez orch moved over to the Casablanca, where he will remain until he leaves for his native Venezuela month from now.

Joaquin Calvo Sotelo's "La Herencia" (The Heritage) opened over the weekend at Teatro Alcazar starring Rafael Rivelles and Candida Losada.

Edgar Neville's "Alta Fidelidad" (High Fidelity) bowed into the Theatro Maria Guerrero with Mari Carmen Diaz de Mendoza, Angel Picazo, and Rafael Alonso.

Luis Escobar's "The Espero en el Eslava" (I'll See you at the Eslava), a history of that theatre and its artists voted a hit. Film stars Nati Mistral, Tony le Blanc, Pastora Imperio and Rafuel Rodrigo.

Bernard Hilda, who is constantly bringing fresh discoveries to his Rendezvous in the Castellana Hilton, introduced last week Mexican Leopoldo Frances. He sings tropical songs fronting the orchestra of Jose Luis San Esteban.

The Castellana Hilton sending its top chef, Angel Caceres, and Miss Madrid, Maria Major, dressed by top couturier Pedro Rodriguez, on a tele tour of N.Y., Hollywood and San Francisco, to show off Spanish food specialties and high fashion.

Las Vegas

By Forrest Duke

(DUdley 2-6100)

Havana's Sans Souci wants Harold Minsky to produce a show for it like he does for the Dunes here.

Jayne Mansfield started rehearsing her Trop act which begins Feb. 12. Mickey Hargitay and Cathy Crosby also will be in the show.

Phyllis Paul, the Tropicanary now chirping with the Bill Norvas Singers in the Dorothy Kirsten show, does a single starting in mid-February, and already has several Strip hotel bookers bidding.

Sammy Lewis off to N. Y. where he meets Ginger Rogers for discussion of her act which opens here at the Riviera Jan. 27. Hotel wants Harry Belafonte to stay over for the extra five days between his skedded closing and Miss Rogers' opening.

New Frontier, which has no gambling, had over 400 in the Venus Room for George Jessel's New Year's Eve show. Jessel package bicycled to Royal Nevada for second show same night, and the casino there made enough profit for the ailing RN to continue operations.

Off-B'way Reviews

Continued from page 74

Garden District

with a proscenium of Confederate bunting, and creating a garden for the second play that is a contrast of faded elegance and undisciplined shrubbery. Herbert Machiz' precise staging explores the undercurrents of both plays with affectionate care, keeping violence within the limits of credibility and neatly underscoring subtleties.

Geor.

Trilby

British Commonwealth Players revival of three-act comedy-drama adapted by Arthur J. Foxall from Salter's dramatization of a novel by George DuMaurier. Staged by Foxall; setting and lighting, Fred Ellis. At Royal Playhouse, N.Y., Jan. 8, '58; $1.65 top.

Cast: Evelyn Hughes, Raymond Myles, Marvin Smith, Sid Gross, Zella Bavarre, Sebastian Brook, Gene Gregory, Sydney Ford, Peter Randall, Dick Alvo.

"You really mustn't spit, you know. It's just not done." To such sentiments did this generation's grandparents thrill in George Louis Palmella Busson DuMaurier's immortal "Trilby." In fancying that something of "Trilby's" sentiment and nostalgia might be amusing off-Broadway fare, the British Commonwealth Players, producers of the Royal Playhouse revival, had a valid point. As directed and played, however, it is "truly a somewhat incongruous bill."

Had the British Commonwealth Players, under the direction (the program says) of Arthur J. Foxall, intended to travesty "Trilby," they could scarcely have improved their efforts. It takes the first act to discover the company isn't kidding. With this painful finding out of the way, the theatregoing experience isn't seeing how the play will turn out, but watching how the actors will come out. Mercifully, they seem to have no idea that "Trilby" died decades ago.

(Closed Jan. 8, after one performance.) *Geor.*

'Cat' Opens in Hub

Continued from page 71

and Maxwell Anderson refused to make suggested deletions.

In the case of "Cat," the original Williams text was substantially rewritten at the insistence of stager Elia Kazan. The author subsequently arranged to have both versions included in the text published by New Directions, with an explanation of how the situation had arisen and his and Kazan's reasons for preferring the respective editions.

Hollywood

Red Skelton home from the hospital.

Burt Lancaster recovering from emergency appendectomy.

Jack Benny making plans to observe Feb. 14 as his 40th birthday.

Warner sound editor Al Dripps home after undergoing appendectomy.

Ira Gershwin home from the hospital after a bout with peritonitis.

Paramount tossed a studio luncheon to honor Adolph Zukor on his 85th birthday.

Finlay McDermid, WB story editor for last 14 years, exited the Burbank lot to go into tv.

Italian Republic honored Luigi Luraschi, Paul Wrangell and Carl Schaefer at meeting of Foreign Trade Assn.

Danny Kaye will be guest conductor of N. Y. Philharmonic for special pension fund concert at Carnegie Hall March 10.

Rome

By Robert F. Hawkins

(Foreign Press Club; Tel. 65906)

There were 121 feature pix made in Italy last year.

Audrey Hepburn arrived for costume fittings on "The Nun's Story," Warner Bros. production directed by Fred Zinnemann.

Owner of the former Attualita Theatre, downtown first-run here, has redecorated his property and reopened it as a supermarket.

William Karol, longtime Mexican film rep in Europe and Near East and board member of International Producers Assn., named Commendatore al Merito della Republica by Italian President Giovanni Gronchi.

Lux Films back in pic production after a year devoted to mere distributional functions. Company is partnered with ASPA Films of Madrid in "Fiesta Grande," a documentary feature shooting in Spain under direction of Mario Craveri and Enrico Gras.

Minneapolis

By Les Rees

(2123 Fremont Ave. So.; FR 7-2609)

Theatre-in-Round offering "Come Back, Little Sheba."

Local Percy Hughes orchestra into Point Supper Club.

"Bull Moose" Jackson orch with Vi Kemp into Kay Club.

Edyth Bush Little Theatre presenting "The Mousetrap."

Musician-comic Nate Wexler continuing at Starlight Club.

Annual Shipstad-Johnson "Ice Follies" engagement at Arena here set for April 2-20.

Andrews Sisters in from West Coast to succeed Georgia Gibbs as Auto Show stage lineup topper.

Three singing Schmitz Sisters, St. Paulites, back at Hotel Radisson Flame Room for early return date.

Northwest Variety's Chief Barker Joe Podoloff recuperating from leg surgery.

Northwest Variety club to give testimonial dinner Jan. 27 at Hotel Nicollet to honor retiring Chief Barker Sim Heller.

C. T. Jaffray, former Minneapolis First National bank prexy, willed Northwest Variety club's heart hospital fund $2,500.

Edward C. Cole, Yale university, installed here as American Educational Theatre association president, at directors' meeting.

While playing at Hotel Radisson Flame Room songstress Jana Mason became engaged to wed Chicago businessman Fred Wacher.

WLOL disk jockey Leigh Kamman emceeing at Lakeview club where local Harry Blons Dixieland band is holding forth indefinitely.

Chicago

(Deleware 7-4984)

Colony instituted tea dancing at Sunday brunch, with Fritz Freund's society orch.

Publicist Tom Ward returning to Chicago in public relations department of U. S. Steel Corp.

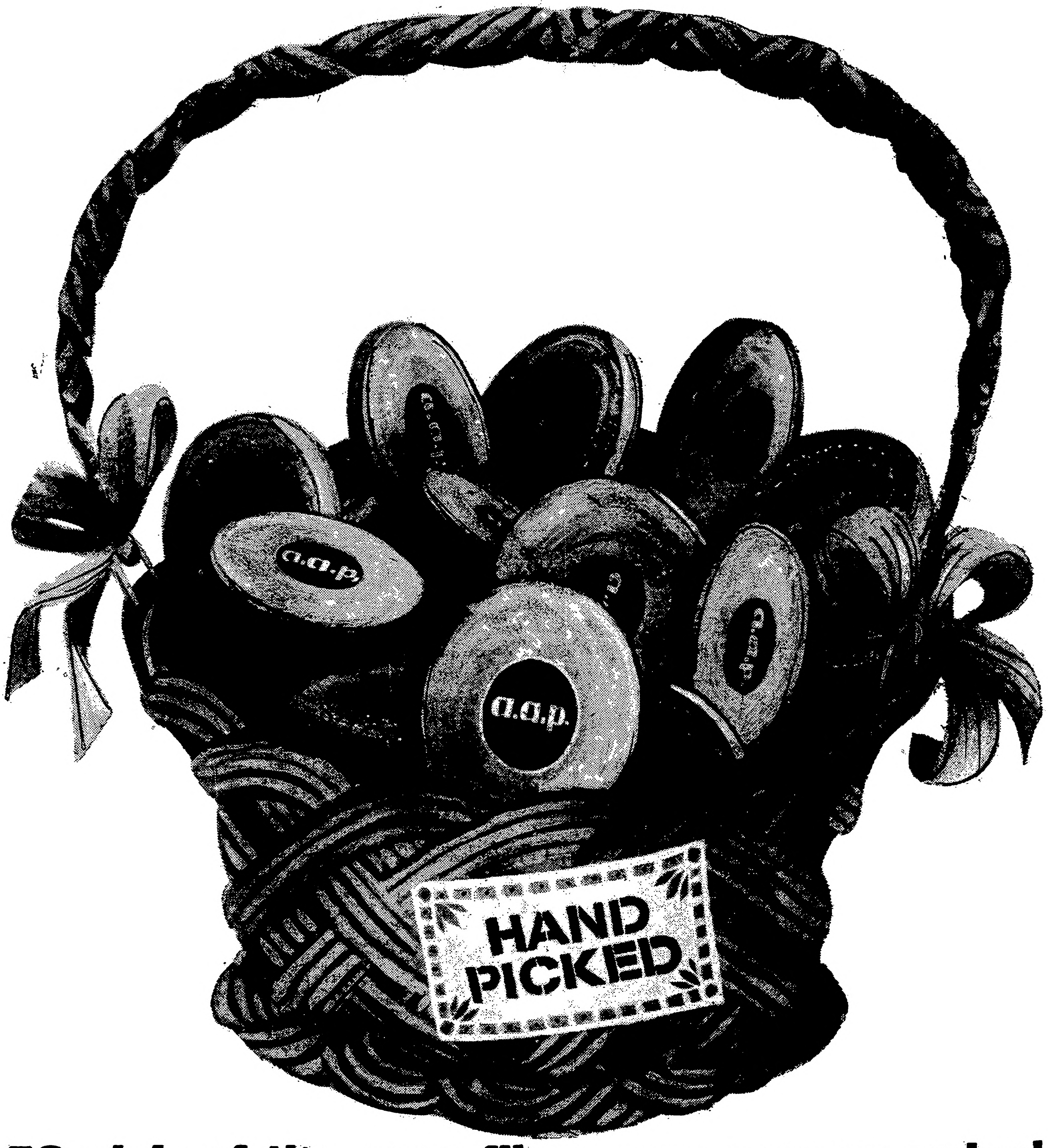
Jack McGuire named midwest rep of Del-Fi Records, bandleader Bob Keene's west coast label.

Max Blouet arrived last week from George V Hotel in Paris to take over as general manager of the Ambassador hotels here.

Virginia Marmaduke, Herb Lyon and Phil Bowman taking turns at WMAQ's "Chez Show" mike while Jack Eigen vacations in Florida.

Oldtime vaudevillian Gus Van now topping at Mangam's Chateau, where comic Joe Conti wound up an engagement of nearly five years.

Michael Hall, British actor who is here while his wife, Anne Rogers, stars in "My Fair Lady," has the lead in Goodman Theatre's current production of "Tiger at the Gates."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'NEW' SHOW BIZ WARS WITH 'OLD'

'To Give Birth to Children Without Teaching Them Whose Fault It Is'

By FRED HIFT

Titles continue of vital boxoffice value, whether in the States or abroad. And sometimes, in the translation of the original American title into the local idiom, the foreign version adds lustre to the marquee appeal.

Though each country more or less has its own idiosyncracies which must be taken into account —Colombia, for instance, doesn't like violence in the titles since guerillas are roaming the hills—efforts generally are made to stick closely to the American title.

But, more often than not, and particularly when a title has strictly U. S. quality (such as "Peyton Place"), the various foreign offices really go to town in producing their own titles.

"Will Success Spoil Rock Hunt- ," for instance, which has no meaning abroad, became connected with the devil concept overseas. France called it "Devil in the Pocket." In Holland it was "To Hell With the Devil." In Greece it became "Man, Woman and Devil." Latin America took a different tack. It called the film "In Search of a Man."

Every once in a while, foreign titles become more explicit than their U. S. counterparts, and—occasionally — they supply drama

(Continued on page 20)

Downtown Battles Surburban Shops

Minneapolis, Jan. 21.

Downtown department stores here, fighting the suburban shopping centres, will use five film theatres on Lincoln's Birthday (Feb. 12) as a gigantic comeon. Children will be admitted free, 9 a.m. to 4:30 p.m., at the designated cinemas. Thought is that this will operate as organized baby-sitting and free mothers for downtown shopping.

Scheme is familiar in small midwestern burgs but this is possibly first time a city so large as Minneapolis has adopted the free movies for kids stunt. Specially selected fare, heavy on cartoons and Disney, will be offered. United Paramount's Ev Seibel sold idea to mercantile interests.

Secrecy cloaks terms to theatres but it's hinted that they will have a cleanup at the candy counter, rental adjustment apart.

Jayne-Mickey Vegas Date

Jayne Mansfield and new groom Mickey Hargitay play a nitery stand starting Feb. 12 at the Flamingo, Las Vegas.

Opener will be a $50-per-plate show for the March of Dimes.

Scientists' Own Films For High School Allure; Frank Capra Making 2

Watertown, Mass., Jan. 21.

A nabe house, the old Watertown Square Theatre, is becoming a film producing studio here. The theatre has been leased from Loew's by the Physical Science Study Committee of Massachusetts Institute of Technology to make color and sound films of physics instruction for the country's high schools.

The films will retail at about

(Continued on page 22)

WHITE ORANGES AS TV 'ACT-OF-GOD' OUT

Rarely used "Act of God" clause in a television advertising contract has been invoked by Florida Citrus Commission in its three CBS-TV commitments. The Commission took the action because of the freezing weather and storms which have been plaguing Florida and which have substantially damaged this year's citrus crop.

Under an agreement reached with CBS-TV, Florida Citrus will continue its two daytime sponsorship deals on a week-to-week basis, with cancellation privileges at any time subject to 28 days' notice, instead of having to ride out the original contract to the termination date. This agreement applies to its two alternate-week quarter-hours on each of the Garry Moore Show and "Edge of Night."

As for nighttime sponsorship, Florida Citrus had agreed a couple of months back to "relieve" Remington Rand of the latter's sponsorship of "What's My Line" on six alternate weeks starting late in January. Practice has become customary of late, when hard-goods advertisers wish to reduce their post-Christmas advertising budgets and temporarily yield sponsorship to non-seasonal or heavy winter advertisers.

In the case of the Commission,

(Continued on page 25)

MONKEY ON HER BACK

New German Ballet Centres on Narcotic Addiction

Frankfurt, Jan. 21.

With a newly-organized ballet company peppered with English, South African and Yugoslav dancers as well as a hard core of Germans, the new ballet master Walter Gore presents the first ballet program he has exclusively choreographed at the town's Grosses Haus Jan. 29.

Gore's wife, Paula Hinton, one

(Continued on page 20)

FOES AS ALLIES ON SECOND FRONT

By ROBERT J. LANDRY

Show business in the United States today is in the midst of a precedental and pixilated two-front war in which enemies are sometimes allies and the air is thick with exploding confusion. It's "the craziest," but it's for blood, gold and good.

In the first, and biggest, war the theatrical film industry is fighting the sponsored television medium. In the second war, getting very noisy for the past two months, the foes in war No. 1, theatre exhibitors and broadcasters, are pretty much on the same side, though not formally united, in virulent attack upon tollvision, or parlor boxoffice.

War No. 2 at present is a series of expanding skirmishes centered in Los Angeles, San Francisco, Vancouver, Milwaukee, Chicago and Bartlesville, Okla. But mostly the pay-see attack-and-defense are dropping their shells on Washington for the ears of Congress.

"Propaganda" is character trait and a main weapon in these wars, as in military clashes. This present issue of VARIETY is replete with all kinds of war bulletins. They range from screams in Hollywood that a further selloff of theatre films to sponsored television will exterminate the cinema industry to network yelps that tollvision is an unAmerican plot dreamed up by bounders to cheat the public.

While the romancing of legislators is a main strategy in the tollvision war and the baiting of short-sighted bankers a preoccupation of the save-the-theatres main war against tv, both wars actively en-

(Continued on page 11)

TelePrompter's Target 200 Cities March 25 For Basilio-Robinson Fight

Theatres will again serve as the outlets for the national telecast of the Carmen Basilio-Ray Robinson middleweight championship re-match on March 25. Big-screen, closed-circuit rights to the fight have been snared by the TelePrompter Corp., first time an outfit other than Theatre Network Television has handled a closed-circuit championship bout.

TelePrompter has guaranteed the International Boxing Club a

(Continued on page 56)

JULES STEIN BELTING GLOBE WITH BRANCHES

Hollywood, Jan. 21.

As part of MCA's global expansion policy, agency's board chairman Jules Stein now is on a round-the-world tour supervising the opening of new offices. Currently in Vienna, Stein will go on to Rome, Tel Aviv, Tokyo, Australia and South America before returning to the U. S. April 1.

Irwin Klein, formerly with ABC, will head the Tokyo office. He's currently being trained at the MCA office in New York and will come here for additional training before reporting to his post. Jack Brazy of Mexico City, who will be in charge of the MCA office there, comes here this week for training, then goes to New York before returning home.

Too British For U.S.—Or Vice Versa

'Town Like Alice' Flops Much Same Way 'Johnny Tremaine' Does—Extremes of 'Nationalism'

Though there is still-rising acceptance of American films abroad and vice-versa, some "national" pictures are still mutually exclusive.

That is demonstrated again by two recent examples, Rank Film Distributors of America's "A Town Like Alice" and Walt Disney's "Johnny Tremaine."

"Town Like Alice," a grim war picture, was shown in both Los Angeles and Hartford and failed to draw patronage. Consequently, Rank-Yank has withdrawn it from its release slate for 1958 though the film was a big success in Britain.

Something similar has happened with Disney's "Johnny," described as a "typically" American film. It opened in London, flopped, and now will not be shown anywhere in Europe on the realization that its subject matter stands little chance with European audiences.

Case of "Town Like Alice" is, in a sense, more puzzling inasmuch the picture doesn't deal with a subject that can be described as "absolutely British." It's about the imprisonment of civilians by the Japanese during the Pacific war and it's a story of heroism and courage. It's also a love story. War films made in Britain, with only a few exceptions, haven't ignited the U. S. boxoffice. The last demonstration of this came with the first RFDA release in the States, "Reach for the Sky."

Tint TV As a Potential Bonanza To Nation's Daubers & Chiselers

By JO RANSON

Color television may yet be the means by which American artists will be able to buy themselves the necessary groceries and paints and canvas, according to officials of Artists Equity Assn. Tint tv, it is said, should prove an excellent market for the development and growth of American art.

Leaders of the national artists' group are confident that painters and sculptors will be in a position to reap some of the benefits accruing from color tv. "We can open up new opportunities for the artist in the growing, towering mass media of television," Elias Newman, executive director of AEA said in a recent report to members. "With the development of color reception, the possibilities are endless."

Other branches of show biz, meanwhile, have been excellent outlets for a number of fine artists who ordinarily don't engage in traffic with commercial outfits. Recording companies, in particular, are now a boon to artists and discerning curators and collectors. Many examples of record album cover art have been described as worthy cultural achievements.

Television producers have also

(Continued on page 55)

20th-Fox Entering Record Business

Decision to go into the record business on its own has been made by 20th-Fox. Company is expected to set up a subsidiary record company within the next few months.

Final details will be set with the return from Europe today (Wed.) of prexy Spyros P. Skouras. 20th already has a record company of its own in South Africa.

Company at one point had conversations with Roulette Records in the States, but the talks fell through. In their wake, sentiment veered to 20th forming its own music outfit which will develop new talent and exploit it in pix, or vice versa.

20th has done well twice with crooners, i.e., Pat Boone and Elvis Presley, and feels that there are complimentary exploitation values in the two media. 20th also has had some of the most successful filmusicals in the past two years.

Bob Hope's 'Roberta'

Bob Hope will be playing his first legiter in many years. Comedian has signed to do a June stand in "Roberta" at the St. Louis Municipal Opera.

Hope originated the role in the Broadway production in 1933.

Francoise Sagan's Ballet Promising Though Everything Wrong at Break-In

By WOLFE KAUFMAN

Monte Carlo, Jan. 21.

It's like this: either you've got it or you haven't. That ole black magic—b.o.—"name"—draw—pull. There is no yardstick for what attracts the mob and the mob's pocketbook. Valentino had it. Garbo had it. John Barrymore had it. Mickey Spillane had it. And Francoise Sagan has it.

France's teen-age sourpuss (she's 22, but that's close enough) has just written a full-length, full-evening ballet and this innocent reporter took a hesitant look at it. The jury is still out. It is almost impossible, at this point, to say whether it's good ballet or not. Or whether it's a good show. But this much is sure—the Sagan saga is still on the ascendancy. It will attract newspaper and magazine space. And probably coin, too.

The show opened here for a three-day warm-up, intending to go back into rehearsal, then, with a Paris "official" opening three weeks later at the Champs Elysees Theatre. Newspaper and magazine coverage began flying down here from all corners of the world. London, Paris, Stockholm and Rome papers carried full-page advance yarns. Life and Match were on hand. Plus about a hundred other photogs. There were approximately 500 requests for newspaper seats. Which made quite a problem for the 800 (approx) seater Opera House, which also had a few celebrities like Her Highness Princess Grace, Jean Cocteau, Brigitte Bardot, Anton Dolin, and the usual sprinkling of dukes, marquis, etcetera, to worry about.

From the show's standpoint, it would have been better, probably, if the mob had stayed away. The work isn't ready. Since the author (Mlle. Sagan) has never written a ballet previously, since the composer (Michael Magne) has never written anything bigger than some

(Continued on page 70)

'Gervaise' Wins Burstyn Prize

The French "Gervaise" has been voted winner of the fifth annual Joseph Burstyn award as the year's best foreign language film by the Independent Motion Picture Distributors Assn. The Danish "Ordet" and the Swedish "Smiles of a Summer Night" rated second and third, respectively.

Award will be presented at a luncheon in the near future. Award last year was won by the Italian "La Strada."

Ray Ventura is in N. Y. from Paris on business deals. Conferring with Irving Moskowitz of the Wall St. law partnership of Graubard & Moskowitz.

No Stoki Successor

Houston, Jan. 21.

Maurice Hirsch, president of the Houston Symphony Society, states that no offer of the conductorship at $30,000 annually has been offered Milton Katims. Latter has appeared as guest.

Leopold Stokowski's original three-year contract has been extended through 1959 and no negotiations with any successor has taken place.

N.Y. Talent Agents Form 'Conference' —Elect Durgom

A Manhattan echo of a like group organized last year in Hollywood will bear the title, Conference of Personal Managers, East Inc. It is designed to bring all kinds of theatrical agents into one fold.

Members calculate that in 1957 they handled talent with gross earnings of $110,000,000.

George "Bullets" Durgom is first president of the Conference; Kal Ross is veep; Jerry Levy, secretary; Mace Neufield, treasurer. Other directors: Dick Gabbe, Manny Greenfield, John Greenhut. Attorney will be Richard Green.

Code of Practices enunciates purposes in this language: "To develop and maintain for the business of personal management a high standing with the public, with the entertainment industry and with artists in general; to foster good relations with the booking agencies that book talent under CPM management; to promote the exchange of information with particular reference to matters that will assist in the guidance of artists in their careers and in their relationships with the public; to recommend fair practices and a code of ethics for persons engaged in the field of personal management; to encourage a spirit of cooperation and fellowship among its members and the entertainment industry generally."

Industrial Film Fest

Minneapolis, Jan. 21.

Its program committee is considering a "film festival" here in connection with the Minnesota Centennial celebration this year.

However, the festival, as now being planned, would specialize in industrial and television commercial films.

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INDEX

Bills 70
Chatter 78
Film Reviews 6
House Reviews 70
Inside Pictures 18
Inside Radio-TV 54
International 12
Legitimate 72
Literati 77
Music 57
New Acts 70
Night Club Reviews 71
Obituaries 79
Pictures 3
Radio 28
Radio Reviews 54
Record Reviews 58
Television 28
Television Reviews 46
Tollvision 27
TV Films 34
Vaudeville 65
Wall Street 20

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Met Opera With 'Vanessa' Makes It Big Except In Diction Department

By ROBERT J. LANDRY

Sputnik fired by Russian rasputniks recently made Americans look like nudniks but the latest question is this: can the Russians get it up operatically? Can they launch a new opera as good as Samuel Barber's "Vanessa?"

The first American opera in 11 years, only the 20th in 73 years, "Vanessa" world-premiered last Wed. (15) at the Metropolitan Opera House to a move-over-Puccini ovation. It not only massaged current inferiority feelings into a patriotic glow but it was downright entertaining.

Much of the style, pleasure and impact lies in Barber's colleague, Gian-Carlo Menotti, a man of the theatre as well as a librettist. Doubling as stager, he contrived to put the drama into lyric drama and also to make Giorgio Tozzi, one of the Met's standby baritones, suddenly seem, in a dance bit, more amusing than Cyril Ritchard in "La Perichole."

"Vanessa" opens in the drawing room of a Scandinavian castle, year 1905, with the chatelaine ordering dinner (in French) from the liveried staff. This is a musically impossible but narratively intriguing start for an opera and signals ahead something of the mood of the story. If the first act is meagre in the singing department, it establishes the characters and what there is of plot. Menotti infuses surprising "humanity" in the story considering that the Old Baroness(Regina Resnik) is mostly mute and the cad-hero (Nicolai Gedda) is of vague-to-trite motivation.

As a completely new work, with the audience not always sure when to applaud, but eager to, it is obvious that time and performance have yet to fully shape this opera. On the ecstatic daily reviews alone, and a long build-up of curiosity, "Vanesse" is certain to be given plenty of performances this season and next. Meantime correctable lapses of diction is a first item of attention. One of the oddities of the opening was the crystal-clear English of Gedda, a Swede, opposite Eleanor Steber, a West Virginian, whose lyrics were occassionally woolly.

No New Haven

Even so the whole performance was remarkably tight and sure, on nothing more than a single private dress rehearsal. There isn't a Broadway theatre producer who would, under such circumstances, dare "Vanessa" as did Rudolf Bing. Nor would any Equity lady jump such a role as did Miss Steber on a few weeks notice.

A sense of everybody's sheer artistic daring and achievement against these hazards undoubtedly was present in the rising clamor of

(Continued on page 70)

DARIO SORIA OFF TO SCOUT SPOLETO

Dario Soria, until recently president of Angel Records, flies to Europe at the weekend to visit Rome, Milano and Spoleto, Italy, and Paris. This pertains to the Gian-Carlo Menotti "Festival of Two Worlds" to be inaugurated this June at Spoleto. Soria will be executive in charge in 1958, since the festival general manager, Bruno Zirato, will be involved with the N.Y. Philharmonic's South American tour for the State Dept.

After three weeks of study and survey, Soria will return to Manhattan and when he goes to Italy later in spring will be accompanied by his wife and colleague, Dorle J. Soria.

Travel packager John H. Zorek is also visiting Spoleto at this time to scout the tourist accommodation situation.

Innovations For A Better Tomorrow

By HAL BLOCK

(Author of the weekly Saturday Evening Post Feature "Inventions For A Better Tomorrow")

After writing the initial installment of this two part tome, the first of which found a home in the Anniversary Issue of VARIETY *(for nix, of course), well let me tell you I was completely flabbergasted by the phantastic and extraordinary mail response to my efforts . . not One Letter!*

And so it is with little trepidation that I approach Part II (at the request of the Editor) because as of this moment I don't know what trepidation means. Well, anyway . . . Here 'Tis . . . My Innovations and Predictions for a Better Tomorrow.

FOR BERLE—A partnership in a fabulous combination hotel and night club.

(This would naturally be known as the "Milton Hilton")

FOR ADULT WESTERNS—Older horses . . . and younger plots.

FOR PRESLEY RIVALS — Now that Elvis is going in the army I think they are all entitled to an equal "shake."

FOR DE MILLE—A super spectacular TV western called "The Painted Dessert."

(Although Cecil doesn't want to go into television yet, it doesn't make any difference because it will take him at least two years to Repaint the dessert.)

FOR BOB HOPE'S FAMILY—A USO unit sent from overseas to entertain them.

FOR ANTI-SMOKERS—A new flip top cigarette box — Without Cigarettes.

(This is for people who don't smoke but still love to flip their top).

FOR TEMPERMENTAL OPERA STARS—A secluded retreat situated at Los Alamos, Nevada, where their frequent explosions can be scientifically studied.

FOR JAYNE MANSFIELD—Who needs to predict for her. There's a girl that took a Mickey on her honeymoon.

FOR JACK BENNY—A lucrative deal with Lucky Strike in which he sells them the secret of his youth.

(After all, Benny has a much slower aging process than the tobacco).

FOR DURANTE AND DANNY THOMAS—A definite agreement on "Nasal Disarmament."

FOR PAT WEAVER (former NBC Prez)—A new TV package combining his favorite comedian with his favorite sponsor.

(This would naturally be called "The Sid Kaiser Show."

FOR VAUGHN MONROE — A new television series to fit his great talent.

(What with Vaughn dropping radio every day for the last 3 years, you'd have thought some tv sponsor would have taken the hint.)

FOR GODFREY—The opportunity to be the first man to go up i the moon rocket.

With Arthur's experience it would take no time at all for him to get used to the air up there and within less time than that I'd bet he'd even snag a sponsor).

FOR OZZIE AND HARRIET—Two grey streaked wigs.

(It's the only way we know of to prevent them from looking younger than their sons).

FOR THEIR CROONING SON—A new teenage "Western" in which he plays the banjo, rides a horse and holds high "C" at a trot.

(A good title for this series would be "Maver-Ricky."

FOR TV RATINGS—A new secret service that not only rates the ratings, but gives them out helter-skelter to all tv actors, advertising agencies and sponsors.

(Heh, Heh. Now let them bums find out how it feels.)

FOR RUSSIA AND KHRUSHCHEV—A toast to the Iron Curtain.

("May it Rust in Peace").

Poles Apart, Or Ship No Pinko Films to Chi

Chicago, Jan. 21.

Chicago's Poles, who refused patronage to post-war Polish film product because of Communist propaganda content, appear to have won their war of attrition. They'll now get Warsaw pix that don't sell anything but entertainment. Flow started Friday (10) with one week booking of "Zemsta" (Vengeance) at the Congress, Balaban & Katz 2,900-seater in the heart of the Polish district. And at least 17 more films are due to arrive here under a pact between Star Films, Polish pic importer, and Film Polski, the Polish state film company. All of them, according to the importer, are free of ideological messages.

Heretofore, over a period of several years, only unabashed propaganda films came here from Warsaw. Chi Poles (they constitute the largest Polish population this side of the Iron Curtain) turned their backs, and B & K, sensitive to their reaction, declined to show such pix. Boycott extended to indies, excepting the Cinema Annex, a small west side foreign language house, which now and then played Polish films from Artkino, the Soviet film distrib. Meanwhile, Poles here contented themselves with reissues of pre-war Polish product.

But last July, after some abortive efforts a few months earlier, Star Films got the Gomulka regime to release to this country the no-message pix. Result was the pact with Film Polski.

"Zemsta," according to W. E. Waisman of Star Films' Chi office, is based on an 18th century Polish legiter dealing with two feuding families. Dialog is in rhyme, and pic was shot in a color process called Aquacolor, which Waisman says favors pastel shades. The Congress showing is its American preem.

Waisman said the Film Polski deal was set by his New York conferere, J. S. Starczwski. Under the deal, Waisman disclosed, "we have the right to buy those pictures we think are proper to be shown here." Starczwski, he added, convinced the Reds that the best Polish propaganda films would be those without any.

Bowling Ballyhoo In $500,000 Week

Minneapolis, Jan. 21.

The National All-Star bowling meet, held here last week, is short-lived, but, involving a $500,000 expenditure, is costlier than Broadway theatrical productions which may run several years.

Costs for putting on this "production" include $190,000 for installation and value of pin machines (borne by the American Ma-

(Continued on page 27)

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See Details Page 51

BRIT. FILMS-TO-TV POT BOILS

Hetzel Seen Going To London With Export Matters Increasingly Centered There; Break Bottleneck

Motion Picture Export Assn's. European setup is undergoing organizational changes pointing, in the long run, to a wholly new concept of operations on the Continent. Ultimate plan is to have a vice-president, i.e. Ralph D. Hetzel, now exec v.p. in New York, shift his base to London or Paris from where he'll supervise all of Europe.

Exact details haven't been worked out as yet, but the blueprints are drawn and there seems little doubt that MPEA will go through with the idea of shifting the center of gravity in the control of its European activities.

One of the explanations for the projected change is the problem of communications. Another ties in with the comparative lack of authority and freedom of action currently invested in any of the MPEA men abroad. The only MPEA rep with a large degree of autonomy was the late Fayette W. Allport in London. The necessity of having an MPEA man on the spot, clothed with the authority to make immediate decisions without having to refer every detail back to the MPEA board in New York, is gradually being recognized.

Baldwin Pro Tem

It is confirmed that Charles Baldwin, the MPEA rep in Italy and the Mediterranean area, is transferring to the London post for a couple of months. However, Baldwin definitely wants to "come home," and the London appointment is temporary. Already filled

(Continued on page 20)

Martin Davis to Par; Flinn on Shuttle As AA Re-Locates Ad-Pub

Martin S. Davis has resigned as eastern ad-pub director of Allied Artists to become exec assistant to Jerry Pickman, Paramount ad-pub v.p. This is part of a reorganization of the department aimed at broadening the operation.

Post is a new one and is to be taken over by Davis Jan. 31, following a brief vacation. Prior to joining AA, he was Samuel Goldwyn's eastern ad-pub chief.

Also at Par, Herb Steinberg is to become studio publicity head, switching from New York where he has been national exploitation director. He's to replace Teet Carle, who in turn will head publicity for the Cecil B. DeMille unit. This change has been pending for some time.

Part of the Par plan is to place added emphasis on unit work, that is, assigning individuals to work on a single picture from pre-production to release.

In the wake of Davis' departure from AA, this company's eastern ad-pub activities are to be supervised by John C. Flinn, national ad-pub director who is headquartered on the Coast but who will visit Gotham frequently to maintain close contact.

AA personnel working in N. Y. include Harry Goldstein, in charge of eastern exploitation and field forces; Lars McSorley, head of eastern publicity and coordination with the Coast; Jack Schachtel, ad business manager; Jay Remer, foreign publicity, and Al Marx, accessories.

TOA Into Minneapolis?

Minneapolis, Jan. 21.

Secrecy shrouds exhibitors meeting called today (21) by circuit owner Harold Field. But advance reports indicate he'll put out feelers again for organization here of a Theatre Owners of America unit to supplant Allied States' Exhibitors Trade Assn., the former North Central Allied, now believed on death's brink.

Field is a TOA director as is local circuit owner Eddie Ruben who attended meeting.

Golden Age Bargains

Regina, Sask., Jan. 21.

Famous Players theatres in Regina have formed a Golden Age Movie club which will enable senior citizens to see films at reduced rates. Only qualification is that a person be 65 or over. Low admission prices are charged when membership cards are produced at any of the three F-P houses or the drive-in theatres.

In Saskatoon, Sask., a similar project has been started with all theatres in the city participating.

New Cinerama-SW Deal Terminates 50% Prod. Bonus

As part of the new deal among Stanley Warner, Cinerama Productions Corp. and Cinerama Inc. involving the production and distribution rights to the three-strip medium, Cinerama Productions no longer is required to pay Stanley a production cost equal to 50% of the picture's budget. For each picture that SW produces in the Cinerama process from now on, SW will now receive a flat sum of $250,000.

As previously there will be no actual cash payment. SW will exact its fee before splitting the profits with Cinerama Productions. Productions costs are amortized before there is a division of the take. Under the old agreement between SW and Cinerama Productions, the theatre chain would receive a production fee of $1,000,000 on a picture budgeted at $2,000,000. The extra sum, in a sense, represented a payment to SW for advancing the production coin.

Another change in the deal between SW and Cinerama Productions involves the take from the original four theatres opened as Cinerama installations in New York, Detroit, Hollywood and Chicago. Both SW and Cinerama Productions will receive 15% of the take instead of the previous 10%. The rest goes toward the recouping of production costs.

Cinerama Inc. will receive an additional $200,000 for added research and for operations of its Oyster Bay, L. I., studios.

The new agreement ends several years of wrangling among the three companies involved in Cinerama. There are numerous threats of lawsuits and an arbitration proceeding was held before the new deal was finalized. As a result of the new harmony, SW has indicated that it will implement its plans to increase the number of Cinerama theatres in the United States and abroad.

SEEK ANN RUTHERFORD FOR 'MRS. ANDY HARDY'

Hollywood, Jan. 21.

The classic love story of the films a generation ago was the adolescent romance between Andy Hardy and Polly Benedict. Now, Andy has grown up and is coming back to his home town of Carvel in a film entitled "Andy Hardy Grows Up."

To preserve the nostalgic impact on veteran filmgoers, script has Andy Hardy married to Polly Benedict. And since Mickey Rooney is reprising his Hardy role, Fryman Enterprises, which will make the picture for Metro release, is negotiating for Ann Rutherford, who played Polly, to appear as Mrs. Hardy.

EXHIBS PLAN PROD. BOYCOTT

By HAROLD MYERS

London, Jan. 21.

An appeal to all producers and distributors to defer the sale of feature films for tv until the motion picture industry has worked out an acceptable formula, was the culminating factor in another week of intensive activity on what has become one of the hottest controversies in recent years. It came as a sequel to a meeting of the presidents of the five major associations, three of whom rep producing interests and the other exhibs and renters.

The controversy was brought into the open when George Singleton, president of the Cinematograph Exhibitors Assn., released the text of a letter which he had sent to an indie British producer, warning that exhibs would impose a complete boycott on all his output if he went ahead with a deal to release his films on the commercial network. The producer was not named in the CEA prexy's warning, but industry insiders readily identified him as Major Daniel Angel who, according to reliable reports, has been negotiating a package deal with Associated TeleVision.

Angel at first denied he was the producer concerned, but prior to leaving for Hollywood (to lineup a picture he's making for 20th-Fox) took a page advertisement in one of the British trades, in the form of an open letter to all exhibs. In this, he indicated his willingness to withhold his product from the airwaves on certain conditions. The producer's main argument was to request an assurance from ABC-TV and Granada TV Network, both of whom had divided loyalties to exhibition and tv, not to screen motion pictures on their respective outlets.

Within a few hours of the publication of the advertisement, Cecil G. Bernstein, deputy chairman of Granada, assured Angel that he would get his answer soon. He (Bernstein) had submitted a plan to the industry and, if accepted,

(Continued on page 11)

Hollywood: 'They Shall Not Sell Us Down TV Syndicators River'; Only How Do Something About It?

Hollywood, Jan. 21.

Although no concrete plans were formulated, a historic meetings of reps of management, talent guilds and exhibition produced a new atmosphere of optimism and cooperation, Samuel G. Engel, Screen Producers Guild prexy, reported. Producers had called the unprecedented session to discuss the possibilities of halting the sale of post-1948 feature films to television.

Meeting was hampered by the lack of any solid legal footing on which to operate. Among the possibilities discussed was having the various guilds involve demand such high percentages for residual rights that the sale to tv would economically unfeasible.

Meeting lasted four hours and the optimism was shaded only by the openly expressed fear of "disaster" for the industry as a whole if sales to video syndicators were not curtailed. Exchange of ideas proved "very helpful," Engel reported, and all concerned expressed the hope that "reason, judgment and sanity" will prevail.

Pointing out that the session marked the first time that all branches of the industry had sat down to discuss common problems, Engel declared that it was "hard to say what greatness might have

(Continued on page 11)

Can TV Tie This?

Minneapolis, Jan. 21.

How's this for competition for television?

"Guys and Dolls" (Metro) and "Oklahoma" (20th) on a twin bill for 35c—both pictures oldies, but still much newer than anything offered by video in the way of feature movies.

Debunks Myth December Films Hit Bulls-Eye

Los Angeles, Jan. 21.

A survey of top national grossers over the past 10 years, just completed by National Theatres, reveals that only one picture, "Anastasia," included in this list was released during December, Frank H. Ricketson Jr., NT's general manager in charge of theatre operations, asserted over weekend.

Past records were studied to back his contention that a picture doesn't have to be released during the holidays to become a top money film, exec pointed out. Survey proves, he said, that "anytime is a good time to release a picture." Ricketson is conducting a campaign to convince producers of the importance of properly spaced releases.

"The claim that December is the favored month for big annual grossers evidently was incubated in the smog because it faded before the first clear light of fact," theatremen reported.

"It's necessary to go back 10 years to find another picture, with

(Continued on page 26)

8 Yank Films Up For Brit. Academy Judging, 11 for Foreign Awards

London, Jan. 21.

Eight American films are on the short list of 16 1957 pix from which the British Film Academy will make its annual award for the best film from any source. Four British films, one Indian, one French and a brace that have Italian-French origin make up the contenders for the honor. The awards will be made at the Odeon, Leicester-square, on March 6, when Romulus' "The Silent Enemy," starring Laurence Harvey, will be preemed.

"The Bachelor Party (UA), "12 Angry Men" (UA), "Heaven Knows, Mr. Allison" (20th), "A Man Is 10 Feet Tall" (M-Co), "Paths of Glory" (UA), "Tin Star" (Par), "That Night" (Indie) and "3:10 to Yuma" (Col) are the U.S. entries and show that once again the Academy is benevolently disposed towards films of ideas rather than lavish spectacles. "10 Feet" was released in America as "Edge of City." Main U.K. include "Prince and Show Girl" and "Bridge on River Kwai," both of which were released in the U.S. as American vehicles.

In the documentary field, "The U.S.A. in the Thirties" and Canada's "City of Gold" face opposi-

(Continued on page 24)

2,028 ACADEMICIANS PRIMED FOR OSCAR

Hollywood, Jan. 21.

Membership in the Academy of Motion Picture Arts and Sciences has hit an all-time high of 2,028, spurred by the fact that this year for the first time both nominations and final balloting in the annual Academy Awards will be restricted to Acad membership. Peak was reached with a total of 258 members accepted in December, the biggest single month in the Academy's history.

No new members may now be accepted until after the Oscar Derby.

New membership was broken down as follows; film editors, 37; cinematographers and public relations, 31 each; art directors, 22; directors and executives, 17 each; actors, 14; sound, 10; music, nine; writers, seven; producers, six; short subjects, three, administrators, two; and associates, 52.

National Boxoffice Survey

Holdovers Still Stout; 'Sayonara' No. 1, 'Peyton' Second, 'Days' 3d, 'Water' 4th, 'Raintree' 5th

Many key cities in current stanza still are leaning on extended run pictures for the bulk of their strength, exhibitors preferring to stay with big grossers launched during the year-end holidays rather than chance some of the new product. Very cold weather, rain and snow were obstacles in the way of rolling up as much trade as in recent weeks.

"Sayonara" (WB), first last week, again is No. 1, rolling up a gross of $421,000 in key cities covered by VARIETY. "Peyton Place" (20th), a strong second last session, again is winding up close to "Sayonara."

"Around World in 80 Days" (UA) again is finishing third. "Don't Go Near Water" (M-G) is capturing fourth position. "Raintree County," also from Metro, will be fifth, same as last week.

"God Created Woman" (Kings) is moving up to sixth, as against runner-up spot a week ago. "Seven Wonders of World" (Cinerama) again is taking seventh money. "Old Yeller" (BV) is finishing eighth.

"Search For Paradise" (Cinerama) is stronger than last stanza to cop ninth place while "Tarnished Angels" (U) rounds out the top 10 best.

"Enemy Below" (20th), "10 Commandments" (Par) and "Gervaise" are the runner-up pix this session.

"I Was Teenage Frankenstein" (AI), one of new pictures, looks fine in Boston but lightweight in L. A. "Rodan" (DCA), fairly new, is fast in K. C. but only fair in Denver. "Bonjour Tristesse" (Col) is rated just good opening stanza in N. Y.

"Razzia" (Kass), opening in several keys in the last few weeks, shapes nice in Frisco and trim in Boston. It just finished a longrun in N. Y. "Man in Shadow" (U) looms fine in Chi and okay in K. C.

"Paths of Glory" (UA) continues fancy at N. Y. Victoria. "Wild Is Wind" (Par), tidy in L. A., looms big in N. Y. Astor and fine in Chi.

"My Man Godfrey" (U), okay in Buffalo, shapes nice in Balto and big in Toronto. "Jamboree" (WB) is rated great in Omaha. "Cyclops" (AA) looms big in Detroit.

"Bayou" (UA) looks fairish in Chi. Although it has finished most of its bigger playdates, "Pal Joey" (Col) still is showing up in scattered keys. It is okay in Balto, fair in Washington and nice in Philly.

"Legend of Lost" (UA), good in Boston, is rated okay in Chi. "Farewell To Arms" (20th), due at N. Y. Roxy this week, looms fine in Frisco and okay in L. A.

(Complete Boxoffice Reports on Pages 8-9

ALBERT FISHER'S TITLE

Albert Fisher has been named assistant treasurer of Loew's International Corp. under treasurer Henry Krecke.

For many years Fisher has been working on tax matters for Loew's International and will continue those duties in addition to his new assignment.

SELHEIMER OF PHILLY MOUNTING PROXY WAR ON CINERAMA PRODUCTIONS' MGMT.

A proxy battle, seeking a change in the management of Cinerama Productions Corp., has been launched by Perry N. Selheimer, a director of the corporation. Selheimer, president of the First Securities Corp. of Philadelphia, was scratched from the slate of the board of directors by the management for reelection at the company's annual meeting on Feb. 11.

As chairman of a recently formed Stockholders Protective Committee, which is said to represent 1,000 shareholders owning 170,000 shares, Selheimer in his first proxy solicitation charged that "unless some drastic, positive action is taken immediately," the investment of the stockholders "may be worthless in the next 12 months." According to Selheimer, it's his opinion that if "immediate action is taken" the company's stock could have a value of between $5 and $6.

Selheimer charges that the affairs of the company are being dominated by three men who own only a total of 300 shares. His targets are Thedore R. Kupferman, v.p.-secretary-director listed as owning 200 shares; Irving N. Margolin, v.p.-treasurer-director owning 100 shares, and Ira S. Stevens, assistant treasurer-director who is not listed as a stockholder. "It is almost impossible to believe," Selheimer told the stockholders, "that the above men . . . have so little confidence in your enterprise that they own only a total of 300 shares of its stock—currently worth about $600."

Stanley Payoff Issue

Selheimer's main beef, however, appears to be the company's failure to institute a law suit against Stanley Warner for $10,220,000 which he claims is due Cinerama Productions Corp., which turned over Cinerama exhibition and production rights to Stanley in return for a percentage of the take. Selheimer claims that in the two years he has been director he has advocated bringing legal action against SW, but that his motion

(Continued on page 22)

Spain's Aim: 100 Films in 1958

Madrid, Jan. 21.

Minister of Information Arias Solgado has declared the government's intention in 1958 to ameliorate quality of Spain's film product and increase annual output (including coproductions) to 100.

A new blueprint for state aid to film producers being studied both by the Information Ministry's Direccion General de Cine and the Spanish Producers' Assn. that will base hand-back premiums on boxoffice returns. What comes as a surprise is the relatively sharp product boost government film hierarchy now contemplates.

Some observers here feel sights are being pegged too high following 17% drop in film production last year as compared with 1956. Unless Spain develops an all-out coproduction program that goes beyond the 20-odd ventures Spain now partners with Italian producers, to include France, Germany and several Latin American countries, it is felt here government goal will not be achieved.

New emphasis on quality stems from official pique with producers who failed to establish quality standard required for a market footing at home and abroad, in spite of liberal state aid protection on all industry levels. Government is also reacting to discontent voiced during past year that majority of 56 Spanish films screened were below average. Poor showing at international film fests also irked.

N. Y. to Europe

Tony Bennett
Henry Koster
Joseph Maternati
Anna Neagle
Dario Soria
Herbert Wilcox
John H. Zorek

Par's 'How's That Again?' To Selznick 'New' Pattern

Some sources at Paramount expressed serious surprise this week with the way David O. Selznick's "Farewell to Arms" has been billed as a precedent-maker insofar as marketing approach is concerned. The 20th-Fox release has been playing subsequent situations on a multiple-run basis along with first-run and at advanced admission prices.

Selznick personally has talked up the values of this kind of marketing, noting the picture's more extended availability to the public and the savings accruing from the number of theatres participating in one ad campaign.

It was said at Par that the "Arms" outing is merely a variation on the policy long in effect for "The Ten Commandments." This Cecil B. DeMille production, it's pointed out, has played multiple subsequent run at upped scales in many key cities around the country.

Sale of "Arms" is a switch in that sub-runs played day-and-date with first run, whereas "Commandments" went into the sub-runs following windup of the showcase engagements.

Market Not Right, So No Hal Roach Stock Flotation

Hollywood, Jan. 21.

Plans for a public offering of Hal Roach Productions stock have been called off, Hal Roach Jr., reported because the present market conditions aren't encouraging to such a stock issue. Agreement with S. D. Fuller & Co., which called for a 375,000-share offering at $3 per share, has been terminated.

Future plans to float a stock issue will depend upon general business considerations and following developments of discussions with leading New York brokers. Roach emphasized, however, that 1958 will "top all of our previous efforts" since it looms as the most successful in the history of the firm's tv operation and includes plans for features for the first time since the war.

MOVIELAB N.Y. UPBEAT DESPITE TREK TO L.A.

Despite the westward trek of all kinds of film production, New York is not a ghost city as far as film processing is concerned. The eastern labs are doing peak business. As an example, Movielab, the largest of the unaffiliated labs, registered increases in practically every category of film work last year and expects an additional boost during 1958.

Movielab, per prexy Saul Jaffee, chalked up a $500,000 rise in annual volume last year, with tv commercials, international telepix and industrial pictures in particular sparking the uptrend.

During 1957, Jaffee said, the company spent $2,000,000 in expanding its processing facilities at its Manhattan building and increased its staff by 40% during the past year. The company's color processing facilities, designed by its own engineers in cooperation with Eastman Kodak, played an important role in the company's activity. Movielab currently has a capacity of over 1,100,000 feet of film per day.

In addition to its processing facilities, the company has a private projection theatre and 65 film editing and storage rooms.

Europe to N. Y.

Siren Adjemora
Brenda De Banzie
Joyce Grenfel
Henry Haftel
France Nuyen
Sir Laurence Olivier
Spyros P. Skouras

BIG METRO PRODUCT SCHEDULE READYING

Loew's-Metro president Joseph R. Vogel this week was reported readying disclosure of a 40-feature production program, ranging in scope and budget from program fare to the king-sized "Ben Hur." Announcement is intended to convey that despite corporate uncertainties of the past, the company's future film-making activity is to be stepped up.

New slate, it's anticipated, will include nine pictures from Albert Zugsmith, five from Aaron Rosenberg, four to five from Joseph Pasternak and three, including "Ben Hur," from Sam Zimbalist.

Among 411 Oscar Films 31% Alien

Hollywood, Jan. 21.

Foreign-lensed features account for approximately 31% of the 411 films eligible for competition in the 30th annual Academy Awards, Academy prexy George Seaton disclosed. A total of 126 were lensed overseas, 49 of them either produced or distributed by American films.

Of the total, 55 were shot in England; 18 in France; 16 in Italy; eight in Japan; five in Mexico and four in Germany. Also list includes films made in Cuba, Africa, Asia, Philippines, Burma, Austria, Libya, Canada, Ireland, Greece, Sweden, Australia, and the Caribbean.

Seaton reported that 33 of the films made abroad originally were turned out in a language other than English. These, along with foreign language films not shown in L. A., could be eligible for competition in Academy's Foreign Language Film Award. In latter category, Academy rules require that entries, one submitted by each country, must have been released and shown for profit during 1957, in a commercial theatre but not necessarily in U. S. Each must be chosen by a group of film-makers comparable to Academy, in country of origin.

Arbitration Arrives As Usual at Postponement

Negotiations on what has been for years the industry's most elusive goal—an all-industry arbitration system—adjourned again last week for the umpteenth time.

No date has been set as yet for reconvening the talks. However, there are indications that a new meeting date will be set shortly and there is hope that an agreement will finally be reached.

L. A. to N. Y.

Lynn Bari
William E. Buckley
John Cassavetes
Lew Chudd
Ann Corio
John C. Flinn
Jack Forrester
Anthony Franciosa
James Garner
David Golding
Deborah Kerr
Charles Laughton
Rouben Mamoulian
Martin Manulis
William T. Orr
Milton R. Rackmil
Virginia Sale

N. Y. to L. A.

Kermit Bloomgarden
Marc Brandel
Ned Clarke
Morton DaCosta
Summer Locke Elliott
Irving Ludwig
Arnold Maxin
Leo F. Samuels
Mickey Scopp
Ed Slattery
Barnard Straus

Charlie Albert, who built the San Pedro Outdoor Theatre and operated it until 1953, is back as manager of the San Antonio ozoner here, replacing Joe Wolfe.

New York Sound Track

Romy Schneider, 19-year-old German star currently in N.Y. to do p.r.s. for her Disney release, "Story of Vickie" and to be introed to the press, heads for the Coast Sunday. She used to be under contract to Herzog in Germany, but now is freelancing. If she does on American film, "it'll have to be in a serious part, with a good script, good director and a good partner," she says. A project on Miss Schneider's current sked is a new version of Schnitzler's "Liebelei," in which her mother, Magda, starred in the original **Max Ophuls** version . . . **Dina Merrill,** signed to appear in a 20th-Fox picture, is identified as a "socialite actress." . . . Those big pauses between subtitles in the Swedish "Smiles of a Summer Night" at the Sutton Theatre are attributed by the Rank Organization to interference by U.S. Customs. That'd be the first time Customs have snipped titles without cutting the picture. And how's that done?

Spyros P. Skouras, 20th-Fox prexy, returns today from Europe . **Raoul Levy,** French producer, has left Gotham for Mexico after having "words" with Columbia for which he is to deliver two more pictures. He and **Ray Ventura** made "God Created Woman." Doesn't Levy have a fat Warner Bros. offer in his pocket? . . . 20th-Fox International wound up its 1957 foreign drive with $54,000,000, i.e. a little above 1956 . . . All of the "Farewell to Arms" principals are expected to attend the Roxy preem Friday . . . **Budd Schulberg** may turn "The Disenchanted" into a film after the legit version . . . The Walter Reade circuit staff throwing a farewell party for **Al Floersheimer** tomorrow night. He's joining Theatre Owners of America as the new p.r. director . . . MPEA exec **Stephen Beers** is the brother of **Robert Beers,** head of the State Dept.'s International Media Guarantee program. Latter huddled with the MPEA board last week on the Polish situation . . . Air France has begun showing films on some of its planes . . . 20th is on the verge of buying a western. Company's $35,000 purchase of a tv script last week included the screenplay.

From a Janus Films (**Cy Harvey-Bryant Haliday**) gag sheet that went out to the trade last week: Under "Big Janus Giveaway" it says—

> *"Send for our little jiffy exhibitionist kit. It contains a rusty razor, a package of gelucel fingerprint set, special FBI-recommended duplicate bookeeping system, booklet entitled 'Bankruptcy Can Be Fun' and the usher's special (flashlight cunningly enclosed in a blackjack). This kit is sent to you absolutely free if you send in a Janus Film label and the scalp from the local censor."*

Metro's homeoffice pub-ad department will shift from the third to the tenth floor in the Loew's State building. The record and music companies will take over the second and third floors while the tv department will be stationed on the eighth . . . 400 junior and high school editors showed up last week in the main floor reception room of the Loew's State building to interview **Otto Preminger** and **Jean Seberg.** All editors who produce proof of publication will be sent guest tickets for "Bonjour Tristesse." **F. T. Murray,** manager of branch operations for Universal for the past 20 years, retired last week. He was succeeded by **G. J. Malafronte,** who has been with the company for 30 years . . . **William Inge** and **Elia Kazan,** who collaborated on the Broadway hit, "The Dark at the Top of the Stairs," of which Inge is the author and Kazan director and co-producer, will continue their association on an upcoming film project. Inge will write his first original screenplay, as yet untitled, which will be directed and produced by Kazan.

The recent maneuvering for position in one Loew's department was right out of the company's own "Executive Suite." . . . **Ruby Dee** back from England after finishing her featured role in Countryman Films' "Our Virgin Island." . . . "Anna Lucasta," starring **Sammy Davis Jr.** and **Eartha Kitt,** begins filming late in April. Film, based on **Philip Yordan's** Broadway play, will have a screenplay by Yordan and will be directed by **Anthony Mann** . . . **Hume Cronyn** and **Jessica Tandy** sold most of their art collection at the Park-Bernet Galleries last week. It included Picassos, Rouaults, Renoirs and Modiglianis . . . Loew's Theatres prexy **Leopold Friedman** back from the Coast and a visit to Loew cities en route . . . **John Steinbeck** gathering material for a picture in Nassau . . .

Actor **John Griggs,** whose collection of old movies at his home in Englewood, N.J., is trade famous, is now writing a novel about the actor in today's commercial entertainment dodges . . . After **Bosley Crowther's** roast of **Otto Preminger's** new release, a Broadway wag suggested it be retitled "Bombjour Tristesse" . . . **Henry B. Walthall's** daughter (non-pro) long resident in Buenos Aires, will soon move back to U.S.

"There is no logical reason why television should drive motion pictures out of existence. Films do not stand in relation to television as the stage coach to the locomotive; indeed in some respects the boot is on the other foot. Films have much to offer that television cannot, but they do not offer enough of it." Those are the words of British producer **Sidney Gilliat,** published in the "Letters to the Editor," section of the Daily Telegraph in London. Gilliat wrote that a system of restriction of tv airings of pictures was urgently needed and "could almost certainly have been reached a couple of years ago if the exhibitors' associations had shown a spark of imagination. "Instead," he added, "they preferred to talk of boycotts and penal bans on producers, and indeed some of them are still doing so."

Allied States will refrain from any financial backing of an industry institutional campaign that includes within its scope the bankrolling of the Academy Awards television program. Stating this in New York last week, **Julius Gordon,** president of the exhibitor organization, indicated he felt it was up to the film companies on their own to sponsor the tv'er . . . White collar workers at the New York offices of the film producing and distributing companies are threatening a strike as a result of a breakoff in negotiations of a new contract. Local H-63, which is a unit of the IATSE, claims the companies have withdrawn their offer of a 5% wage hike and as a result an application is being made to the parent union for approval of the strike action. White collarites also are rapping the employers for widescale dismissals in the recent past.

William H. Maybery in from the Coast to cast "Porgy and Bess" for **Samuel Goldwyn, Sidney Poitier** and **Dorothy Dandridge** so far are the only ones set for roles . . . **Lynn Farnol** disassociated from Cinerama after more than four years, the C'rama pictures being taken over publicity-wise by Stanley Warner's **Harry Goldberg** . . . "Raintree County" business a happy surprise a Metro execs. Epic's not likely to come out on top but still won't mean such a big loss as feared earlier . . . **Bob Montgomery** switched from t heParamount publicity department to a v.p.-ship at Endorsements Inc., service outfit which handles testimonials for ad agencies.

Production Code doesn't straitjacket motion pictures, director **Mark Robson** told the Authors Club in Hollywood last week, but actually serves as a challenge to "improve an original best-seller" which may have certain elements of controversy. Robson, who directed "Peyton Place," said that neither he, nor producer **Jerry Wald** nor scripter **John Michael Hayes** ever felt hobbled by Code requirements in fashioning the film version of the best seller and pointed out that the questionable elements of the book had been successfully eliminated without impairing the story line for films.

Bantam Books has bought **Max Shulman's** "Rally Round the Flag, Boys" for probable release soft cover this year about the time the flick hits first-run theatres . The French, "A Condemned Man Escapes," will be dubbed. It disappointed in the original version . . . Sigmund

(Continued on page 18)

'BANKERS INFILTRATING FILMS'

Who's Minding—Or Is There a Store?

New Haven.

Editor, VARIETY:

The forward thinking management of 20th Century-Fox is to be congratulated on the announcement of "Century City." This $400,000,000 development to occupy 176 of the studios' 284 acres even provides for concealed oil drilling.

20th will build a complete city of 20,000 residents and another 20,000 man work force. There will be 30 story buildings, a 1,000-room hotel, a 4,000-seat auditorium, stores and businesses of all kinds, according to the press announcements.

Such diversification as this is the latest example of up to minute thinking in the top leadership of The Industry.

It has been a week since the news was announced. The favorable comments have been universal. I have waited in vain for anybody to ask the question that came to my mind. As an exhibitor, I would like to inquire wistfully why no mention has been made of provision for even one measly, small motion picture theatre in this colossal project?

Robert C. Spodick.
Nutmeg Theatre Circuit
New Haven Westport
Norwalk Bridgeport

Charleston, W. Va.'s Mighty Mayor

Only Threatens and Exhibs Cow—Films Frightened Off Screen Because of Ad Copy

Charleston, W. Va., Jan. 21

State Art Theatre here last week cancelled remainder of the scheduled run of its twin bill of "Lady Chatterley's Lover" (Kingsley) and "Fire Under Her Skin" rather than face the ire of Mayor John T. Copenhaver.

The mayor, who frequently uses blunt methods where he thinks Charleston's morals are concerned, said he had not seen the pictures but objected to the advertising. Tag lines Copenhaver singled out were *"the film without false modesty"* and *"so unashamedly intimate it ignites the screen."*

Copenhaver ordered Lt. Delbert Stover, of the detective bureau to attend the show and seize the films if he (the dick) considered them detrimental to public morals. When management learned of this, it promptly announced the engagement would be suspended. Manager Danny McNatt offered to hold a special screening for Mayor Copenhaver but he declined.

Greenbrier Thetare in Charleston went out of business sometime ago after a hassle with the mayor over the caliber of its film entertainment.

Publicists' N. Y. Union Beeping As M-G Rates Staffers as 'General'

Screen Publicists Guild in New York is doing a burn this week over a re-classification of ad-pub staffers remaining on the payroll at Metro. Instead of being specifically assigned to one facet of promotional work, such as radio-tv, newspapers, magazines and the like, the employees continuing at M-G are now working on a general assignment basis.

This means a publicist can be shifted from one field to another on an on-and-off basis. Union is against this on the grounds that it militates against job security. For example, removal of a syndicate contact is permissible so long as economic necessity is established by management. However, claims SPG, to have the syndicate post handled in part by another employee means "overloading" the latter.

While resentful of the M-G change in operation, SPG hasn't

(Continued on page 26)

New Bedford Grade 'Em

New Bedford, Mass., Jan. 21.

Pictures are being rated by the Better Films Council of Greater New Bedford, with each current attraction getting a letter listing and published in local newspapers.

The ratings are: C. suitable for children 8 to 12; YP, suitable for young people 12 to 16; MYP, suitable for maturer young people 16 to 18; A, Adults.

Inspector-General Calls

Alex Harrison, general sales manager of 20th-Fox, left Monday (20) for the first leg of a tour that will take him to every 20th exchange in the country.

Harrison first headed for St. Louis, from there will cover the Southern exchanges and then go west. On the way back he also may take in Des Moines and Omaha.

He'll be gone about four weeks and will finish the coverage via shorter trips from New York.

Gina's $300,000 Suit Vs. Rizzoli

Rome, Jan. 21.

One of the biggest court cases in an already suit-happy Italian film industry is promised via the just-filed petition for $300,000 in damages against producer Angelo Rizzoli. Claimant is Gina Lollobrigida, and the date set for the first hearing on the involved case is Feb. 5.

Cause of the whole action is a planned production by Rizzoli Films, "Imperial Venus," which was to star Miss Lollobrigida in a spectacular version of the life of Paolina Bonaparte. According to the star's argument, Rizzoli had signed Miss Lollobrigida with the understanding that the pic would be made on a high budget, on an international basis, and that she would get as co-stars actors of the calibre of Montgomery Clift or Paul Newman.

In her charges, the actress claims that Rizzoli failed to stick to the various agreements in the original pact for "Imperial Venus," had delayed start of the productions, reduced its scope (and switched from color to b&w), and asked her to approve a set of co-stars below the international calibre previously agreed upon.

In a very long and detailed counter-reply Rizzoli (also one of Italy's biggest publishers) summed up his defense against Miss Lollo-

(Continued on page 27)

N.Y. HOMEOFFICE UNION BITTER

The Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees, representing white collarites of the film companies, has petitioned IA chief Richard F. Walsh for permission to call a strike. The demand for strike action follows the failure to negotiate a new contract with the film companies in the east.

The union, in a bitter mood over the inability to obtain a wage hike for its members, charged the film companies with attempting to bring down the standard of living.

At the beginning of the negotiations, the union said it received an official offer of 8% from one company when talks were on an individual company basis. The company which made the offer is believed to be United Artists. According to the union, as soon as negotiations entered an industry-wide phase, the offer was withdrawn, "presumably after pressure." Following months of wrangling, the union received an offer of 5% on an industry basis. However, this offer was shortly withdrawn, an action which Local H-63 termed the "greatest welsh of the year."

Bankers As Heavies

The union intimates that the withdrawal of the wage hike may be due to the influence of the bankers *"who have recently infiltrated the industry"* and who may now be calling the shots.

With more and more white collarites being pinkslipped every week, the union feels that the economy drive is getting out of hand and that the "panic button" is being pushed without cause in light of the profits chalked up by most of the companies during the past year.

Union is particularly bitter over the dismissal of employees with 25 to 30 years of service. "Executives have left with but a fraction of that length of service with fat contract settlements running well into six figures," the union charged, "but the poor office employee gets a minimum of severance." Office employees receive one week pay for every year of service with a maximum of 11 weeks. "Does this laying off of clerks and typists," the union asks, "make up for these settlements (with the executives) or is this window dressing for the public and stockholders?"

As part of its campaign against the film companies, Local H-63 has been distributing leaflets in front of eight Broadway houses.

(Continued on page 26)

SCRIPT SUPERVISORS BECOME 871, IATSE

Hollywood, Jan. 21.

The Script Supervisors, Local 871, IATSE, formally came into being last night (Mon.) when the old Script Supervisors Guild received its new IA charter with prexy Richard F. Walsh making the presentation. Guild was formed in 1937 and voted to affiliate with the IA last May.

Officers of the new local include Meta Rebner, prexy; George Rutter, Dorothy Yutzi, veepees; Marshall Wolins, secretary; Kay Thackery, treasurer; Thelma Preece, biz rep.

Distribs New Publicity Staffing To Upgrade Man-of-Many-Functions; May Scuttle Union 'Job Definition'

By HY HOLLINGER

Industry-wide pruning of pub-ad staffs, both in New York and on the Coast, may mark the beginning of the end of the so-called publicity specialists. Heretofore the major film companies employed a ballyhooligan for each of various publicity functions—newspaper contact, trade paper contact, radio-tv contact, magazine contact, etc. Indications are now that each publicist will have to be more versatile and will be called upon to perform a multitude of functions in connection with the exploitation of a particular picture.

Metro, which last week cut its publicity staff to the bone, will probably be the first company to inaugurate the new policy. Instead of performing separate and specialized activities on a group of pictures, one or more staffers will be assigned a specific film and will be asked to perform each and every promotional function in connection with fully publicizing the picture. How this new system will be accepted by the unions representing publicists has, as yet, not been determined, but there are indications that the labor organizations will oppose it since present contracts with the film companies spell out specified job functions.

Since the film companies have cut down considerably on their over-all annual output, a number of pub-ad chieftains have long felt that the old system, geared for

(Continued on page 27)

These Things Count

Hollywood, Jan. 21.

Four little letters make the difference between a cheap title and a prestige name, according to Marcello Girosi, coproducer with Carlo Ponti of "Black Orchids" at Paramount.

Film originally was called "The Black Orchid." Elimination of "the" and making "orchid" plural, Girosi feels, altered the title enough so that it wouldn't be reminiscent of the "Black Dahlia" murder case.

'Lady Chatterley' Awaits Judges

Albany, Jan. 21.

Court of Appeals has reserved decision in the disputed film, "Lady Chatterley's Lover." They viewed the feature on Albany's Film Row, then questioned attorneys Charles A. Brind and Ephraim London quite closely. State censors are appealing lower court invalidation of the State refusal to license the story of the English gal from the manor who fell in love with a workingman employed by her war-impotent lordly husband.

The next decision date—after the January term—is Feb. 26; the first in March, also the 26th.

The Court of Appeals reached a milestone last July 3, when in a 4-3 finding—with two concurring affirmative opinions and one concurring dissent . . . by Chief Judge Albert Conway—it ruled in "The Garden of Eden," that the only ground for pre-censorship—under U.S. Supreme Court determinations starting with "The Miracle" is obscenity, as that term is "narrowly defined" in modern judicial decisions.

The split in the court on the question of prior restraint was unusually sharp, the various opinions running to a total of 30 pages.

Observers wondered whether the division would continue on "Lady Chatterley's Lover."

WARNER'S ECONOMY STENOGRAPHY POOL

• A number of Warner Bros. homeoffice executives may soon find themselves without personal secretaries. The company is reported to be planning to set up a secretarial pool from which execs will obtain stenographers and typists.

The new system, its' said, will result from WB's drastic economy wave. It's believed WB will pinkslip an additional 20 homeoffice white collarites next week. In addition, WB in recent weeks has made substantial staff reductions in its exchanges throughout the country. Some 80 employees are said to have been sliced from the exchanges.

United Artists Circuit Servicing, So Skouras Theatres Fire Employes

Consolidation of "certain functions" within the United Artists theatre group is going on and Skouras Theatres on Jan. 31 is letting out "a lot of people," Spyros Skouras Jr., prexy of the Skouras chain, said in New York last week.

He stressed, however, that there was no "merger" and that each circuit within the group would retain its identification. Just how far the "consolidation" move would go hadn't as yet been determined, Skouras said, adding that plans were "still fluid."

He said that the current activity, aimed at effecting economies, was in line with the "integration" procedure undertaken some time ago with the Rawley circuit in Texas and, to an extent, with the Randforce circuit in New York.

What it presumably adds up to is that overlapping functions and personnel are being eliminated, with accounting, insurance, legal departments and others being concentrated in New York. Centralization takes in buying and booking. "All we really need is a handful of people," Skouras said. Among the circuits in the UA combine are Metropolitan Playhouses, Randforce, United Theatres of Texas, United of California, etc.

Albany Film Row Jittery

Albany, Jan. 21.

A wave of apprehension swept over front-office workers on Albany's Film Row, when Warners eliminated a biller's position and assigned the work to other staffers. It was feared that several other exchanges might take a similar step.

With the cutbacks of the past 20 months—two branch offices, Republic's and RKO's were closed—and with reports of home-office budget trimming, a feeling of uncertainty prevails among some or many local film workers.

There had been reports WB might cut its Albany payroll drastically, as of Jan. 1. Evelyn Mallory, former treasurer of F-43 local, drew severance pay, after four years as biller.

After March 1st, 1958

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See Details Page 51

The Quiet American

Talky, literate version of the Graham Greene book on clashing ideologies in Indo-China. A toughie to sell the mass audience.

United Artists release of Figaro Production. Joseph L. Mankiewicz producer. Stars Audie Murphy, Michael Redgrave, Claude Dauphin, Giorgia Moll; features Kerima, Bruce Cabot, Fred Sadoff, Richard Loo, Peter Trent. Directed and written for screen by Mankiewicz, from novel by Graham Greene; camera, Robert Krasker; music, Mario Nascimbene; editor, William Hornbeck. Previewed in New York, Jan. 15, '58. Running time, 120 MINS.

The American	Audie Murphy
Fowler	Michael Redgrave
Inspector Vigot	Claude Dauphin
Phuong	Giorgia Moll
Miss Hei	Kerima
Bill Grange	Bruce Cabot
Dominguez	Fred Sadoff
Mister Heng	Richard Loo
Eliot Wilkins	Peter Trent
Joe Morton	Clinton Andersen
Hostess	Yoko Tani
Yvette	Sonia Moser
Isabelle	Phuong Thi Nghiep
Cao-Dai Commandant	Vo Doan Chau
Cao-Dai Pope's Deputy	Le Van Le
Masked Man	Le Quynh
French Colonel	Georges Brenat

In adapting British novelist Graham Greene's bitter and cynical "The Quiet American" into a motion picture, producer-director-adaptor Joseph L. Mankiewicz has allowed himself the luxury of turning the screen into a debating society. It's a formula that might have paid off, at least via controversy, had he retained the central character of the American in the book who, in Greene's version, represented all the determined bungling of current American foreign policy.

As it turned out, the film—shot on location in Viet Nam and at the Cinecitta Studios in Rome—is an overlong, overdialogued adaptation, concerned with the pros and cons of a Third Force in Asia and paying scant lip service to the old adage that one of the basic appeals of the motion picture is that it moves.

"The Quiet American" has its moments of fiery action, and it stars a pretty newcomer, Georgia Moll, in a comparatively small role. But it is, on the whole, still mostly a conversation, more concerned with intellectual and political problems than with dramatic entertainment. As a result, its appeal will be limited, and chances are that mass audiences will get restless.

Story follows the line of the book, but with the all-important difference that the character of the American, played without much depth by Audie Murphy, has been drained of meaning, giving the whole picture a pro-American slant. This throws rest of the characters slightly out of focus. Murphy here doesn't represent the U.S. Government, but merely works for a private U.S. aid mission. In other words, his ideas of a Third Force standing between Communism and French Colonialism are his own.

Picture actually has a couple of story strands running parallel. It's one long flashback from the moment Murphy is found murdered and Michael Redgrave, playing a British correspondent, is asked by French inspector Claude Dauphin to identify him. Redgrave, motivated by jealousy and concern over Murphy's activities, has actually been an accomplice of the Communists in the American's murder. Later it turns out that the Reds had duped Redgrave. Dauphin gradually unspools the sometimes obscure story.

Love interest in the film is Miss Moll who lives with Redgrave but leaves him for the younger Murphy. In the end she refuses to go back to Redgrave. Running throughout is the clashing views between Redgrave and Murphy. It's a consistent argument, and sometimes a violent one, and while it at times makes good listening, it doesn't help carry the narrative along.

Murphy doesn't seem very believable as a foreign affairs theorist, which may be partly the script's fault. He speaks his piece and, in his bright, untroubled way, provides a perfect counterpoint for Redgrave's moody portrayal of the neurotic aging Britisher hiding personal anxieties under a mask of cinicism. Redgrave delivers a grand performance, and in fact it's his acting that makes the whole thing at all worthwhile. The only anti-American remarks are the ones delivered by him, and they are couched in nonobjectionable terms. He represents the non-involved writer, who becomes involved up to his ears and, finally, lets the Reds betray him through his emotions.

As the inspector, Dauphin gives a strong and patient reading to his lines and registers strongly. Miss Moll is very attractive, though she hardly looks like an Indo-Chinese. As her sister, Kerima does well. Bruce Cabot, Fred Sadoff and Richard Loo have bit parts.

Mankiewicz has delivered a thoughtful script that aims primarily in contrasting political points-of-view and ,sometimes, showing their application in human terms. The trouble is that, in his determination not to lose meaning, he has tended to use characters as symbols, with each mouthing a given idiology. The process is intellectually rewarding and dramatically tiresome. There are likely to be an awful lot of people who'll come out of this film saying (about Indo-Chinese problems) "Who gives a damn?" This may not be the "right" attitude, but—in terms of the mass audience—its a forgivable one.

Visually, "The Quiet American" has been photographed skillfully by Robert Krasker, though actually the number of scenes showing off Viet Nam (the story is laid in 1952, before the partition) isn't very large. There's an impressive bit of staging at the watchtower, which is collapsed by a passing tank, and the camera catches the scope of the wide plaza in Saigon after the bombing. Director Mankiewicz has staged lively crowd scenes and, considering the emphasis on conversation, he has his actors well in hand.

Mario Nascimbene's music pleasantly underscores the story. William Hornbeck's editing is smooth. Rino Mondelino has produced realistically-bare sets. "Quiet American" will require special handling. It's a picture that stimulates thought. *Hift.*

Damn Citizen

Episodic and leisurely documentary yarn of fight against crime in Louisiana.

Hollywood, Jan. 14.

Universal release of Herman Webber production. Stars Keith Andes, Maggie Hayes, Gene Evans, Lynn Bari, Jeffrey Stone, Edward C. Platt, Ann Robinson; features Sam Buffington, Clegg Hoyt, Carolyn Kearney, Charles Horvath. Directed by Robert Gordon. Screenplay, Stirling Silliphant; camera, Ellis W. Carter; music, Henry Mancini; editor, Patrick McCormack. Previewed Dec. 30, '57. Running time, 88 MINS.

Col. Francis C. Grevemberg	Keith Andes
Dorothy Grevemberg	Maggie Hayes
Major Al Arthur	Gene Evans
Pat Noble	Lynn Bari
Paul Musso	Jeffrey Stone
Joseph Kosta	Edward C. Platt
Cleo	Ann Robinson
DeButts	Sam Buffington
Sheriff Lloyd	Clegg Hoyt
Col. Thomas Hastings	Kendall Clark
Inspector Sweeney	Rusty Lane
Lieut. Palmer	Charles Horvath
Nancy	Carolyn Kearney
Aaron M. Kohn	Himself
Rev. J. D. Grey	Himself
Richard R. Foster	Himself
Big Jim	Pershing Gervais
Major Sterling	Aaron A. Edgecombe
Captain Desmond	Rev. Robert H. Jamieson
Father Masters	Paul S. Hostetler
Thomas Gleason	Nathaniel F. Oddo
Fowler	Dudley C. Foley, Jr.
Judge	Charles A. Murphy
Harry	George M. Trussell
Reporter	Jack Dempsey
Reporter	Frank Hay
News Commentator	Tiger Flowers
Satchel Man	John Schowest

"Damn Citizen" is the true-life story of Col. Francis C. Grevemberg, World War II hero, in his one-man fight against crime and corruption in his native Louisiana and his efforts to hand state back to the people. As a piece of documentary film-making pic carries certain interest for the cops and robbers clientele, but a necessarily episodic approach, leisurely unfoldment and lack of excitement highlights hold it to the supporting feature category.

The Herman Webber production was lensed in and around New Orleans, locale of the Stirling Silliphant screenplay; consequently certain authentic values accrue. Keith Andes portrays title role, invited by the new Governor to serve as superintendent of the State Police and wage an all-out battle against every form of crime which flourished in state unabated for many years. He finds himself opposed on every side, but through the aid of his staff is able to make considerable headway in cleaning up the state.

Robert Gordon's direction is rambling but he gets convincing performances from a large cast. Andes satisfactorily handles his top role and gets expert assistance from Gene Evans as his chief aide. Edward C. Platt as the vice baron of state is smoothly realistic, Jeffrey Stone and Charles Horvath lend color to police parts, former as an undercover man and latter bouncer for bribe-taking, and Sam Buffington stands out as a gambling operator. Maggie Hayes favorable impresses as Andes' wife threatened by the gangsters.

Technical credits are sharp, inluding Ellis W. Carter's camera work and Henry Mancini's music score. *Whit.*

Cinema 16's Kidpix

Cinema 16 in New York has formed a film society for youngsters aged four to eight. Called The Children's Cinema, and to be presented at regular intervals at the Beekman Theatre, N. Y., it will have its first performance Feb. 16.

There will be five programs spaced three weeks apart. Each is presented on a Sunday morning. The specific dates are Feb. 16, March 2, March 23, April 12 and April 27.

Children's Cinema has been formed to meet the great need for good, carefully selected children's entertainment on the screen.

Darby's Rangers

Exciting account of the true-life American Rangers of World War II. Sock entertainment for melodramatic market.

Hollywood, Jan. 17.

Bros. release of Martin Rackin production. Stars James Garner, Etchika Choureau, Jack Warden; features Edward Byrnes, Venetia Stevenson, Torin Thatcher, Peter Brown, Joan Elan, Corey Allen, Stuart Whitman, Murray Hamilton, Bill Wellman Jr., Andrea King, Adam Williams, Frieda Inescort, Reginald Owen, Philip Tonge, Edward Ashley, Raymond Bailey, Willis Bouchey. Directed by William A. Wellman. Screenplay, Guy Trosper, suggested by book by Maj. James Altieri; camera, William Clothier; editor, Owen Marks; music, Max Steiner. Previewed Jan. 13, '58. Running time, 120 MINS.

Maj. Wm. Darby	James Garner
Angelina De Lotta	Etchika Choureau
M/Sgt. Saul Rosen	Jack Warden
Lieut. Arnold Dittman	Edward Byrnes
Jeggy McTavish	Venetia Stevenson
Sgt. McTavish	Torin Thatcher
Rollo Burns	Peter Brown
Wendy Hollister	Joan Elan
Tony Sutherland	Corey Allen
"Hank" Bishop	Stuart Whitman
Sims Delancey	Murray Hamilton
Eli Clatworthy	Bill Wellman Jr.
Sheilah Andrews	Andrea King
"Heavy" Hall	Aram Williams
Lady Hollister	Frieda Inescort
Sir Arthur	Reginald Owen
John Andrews	Philip Tonge
Lieut. Manson	Edward Ashley
Maj. Gen. Wise	Raymond Bailey
Brig. Gen. Truscott	Willis Bouchey

This saga of Col. William Darby, who organized the American Rangers to spearhead landings and action during World War II in North Africa and Southern Europe, strikes a high note of interest. For the melodramatic market film is a solid entry, packing mass appeal in its long but gutsy unfoldment. While cast, heavily sprinkled with fine performing talent, generally is unknown, pic should benefit from appearance in title role of James Garner, star of Warners' "Maverick" tv series and regarded as one of the top personalities of video.

Highlights in the training and subsequent war record of the Rangers are traced in hard-hitting fashion by William A. Wellman in his fine direction, and Martin Rackin as producer has given feature the proper accoutrements pertaining to subject. The Guy Trosper screenplay, suggested by the book of Maj. James Altieri, historian of the Rangers, deviates sometimes from a strict recountal of this great military body by inserting romantic episodes among its fighting personnel. but essentially it is based upon authentic material which Wellman socks over for telling effect. Occasional corn is inserted in some of the action, but it's not out of place in a film of this type, dealing with the rugged individuals who composed the Rangers.

First half of the 120-minute feature is devoted to the origin and Commando training of the Rangers, second half to the actual war exploits in North Africa, Sicily and up the Italian boot, where the corps distinguished itself. Unfoldment is crammed with exciting action as the Rangers in their smashing tactics seize coastal defenses, establish beachheads, raid behind enemy lines, make fierce lightning attacks. The straight war tale is leavened with the lighter stories of romance, some of escapades and some serious love affairs in which the Rangers engage. Two romances carry through to completion, allowing for distaff interest.

Garner is especially effective as the officer dedicated to his Rangers, lending authority and understanding to role, his initial star assignment in a theatrical feature. Starred with him is Jack Warden, his master-sergeant aide, excellent in part, and Etchika Choureau, French actress who scores as the Italian sweetheart of Edward Byres, whose delineation of a rank-conscious young West Pointer is well conceived. Stuart Whitman and Joan Elan also are teamed romantically, former a tough former gambler, latter the British daughter of titled parents, both standouts.

Also doing yoeman service as Rangers are Adam Williams, Bill Wellman, Jr., Murray Hamilton, Corey Allen, Peter Brown, latter pairing romantically with Venetia Stevenson, nicely cast as a Scotch girl. Edward Ashley contributes an outstanding bit as an English Commando who instructs Rangers in the art of killing without being killed; Torin Thatcher is his competent sergeant and Reginald Owen and Frieda Inescort are capable as Joan Elan's parents.

Technical departments are well handled, including William Clothier's photography, Owen Marks' editing, Max Steiner's music score, William Campbell's art direction and sound by Robert B. Lee. *Whit.*

Man Who Wouldn't Talk
(BRITISH)

Sometimes untidy, but always absorbing legal drama; Combo of Anna Neagle and Zsa Zsa Gabor makes refreshing stellar attraction for many audiences.

London, Jan. 21.

British Lion release of Wilcox-Neagle production. Stars Anna Neagle, Anthony Quayle, Zsa Zsa Gabor. Directed by Herbert Wilcox. Screenplay by Edgar Lustgarten from story by Stanley Jackson; camera, Gordon Dines; editor, Bunny Warren; music, Stanley Black. At Ritz Theatre, London. Running time, 97 MINS.

Mary Randall Q.C.	Anna Neagle
Frank Smith	Anthony Quayle
Eve Trent	Zsa Zsa Gabor
Miss Delbeau	Katharine Kath
Telephonist	Dora Bryan
Kennedy	Patrick Allen
Bernie	Hugh McDermott
Professor orvad	Leonard Sachs
Hobbs	Edward Lexy
Castle	John Paul
Judge	John Le Mesurier
Baker	Anthony Sharp
Jury Foreman	Anthony Pendrell
Liftman	Cyril Chamberlain

Most films or plays equipped with a good court scene invariably get away to a flying start, providing the script is intelligent and is written by someone who knows his legal onions. "The Man Who Wouldn't Talk" has this advantage. The author, Stanley Jackson, and the screenplay-writer, Edgar Lustgarten, are both professional scribes who have also had intensive legal training. Any legal slip-ups must therefore be put down to dramatic license and are not such as will cause the average filmgoer any sleepless nights.

The cast is sufficiently interesting to give the pic an even chance both in Britain and U.S. It has loose ends, but holds the interest throughout, and the court scenes are extremely well directed by Herbert Wilcox.

Anthony Quayle plays an American scientist who comes to London with Zsa Zsa Gabor. On the surface the two are on honeymoon. Actually, they are on an assignment from Washington, Miss Gabor being a secret agent. Purpose of the visit is to get information on bacteriological warfare from a Hungarian scientist. This information will only be disclosed by Quayle (on promise) only to one man in the U.S. With this solemn promise given, Quayle is in a hot spot when he finds himself arraigned on a charge of murdering Miss Gabor.

Anna Neagle plays an ace Queen's Counsel, briefed to defend him. But it's a tricky job for her since, because of his promise, he refuses to go into the box to defend himself. Miss Neagle pulls off the case but it is touch and go throughout. The drama is geared excellently to pitting the star's wits against the witnesses in an effort to win the sympathy of the jury.

Miss Neagle gives a standout performance as the Q.C. There is one sequence, when she delivers a five-minute speech which blends facts and emotionalism, which is among the finest things this versatile artist has essayed on the screen. Quayle is solidly effective as the accused and Miss Gabor shows that she can be dramatically effective as well as decorative in the role of the spy. There are also some good minor performances, particularly from Katharine Kath, as a witness with an eye to profit; Anthony Sharp, as a ballistics expert; and Dora Bryan, as a gabby telephone operator.

Some of the characters are dragged in and tossed away in an irritating fashion. But on the whole, director Wilcox has fashioned a very tense piece of drama, which shrewdly exploits a little known piece of legal versimilitude. Gordon Dines has lensed the pic smartly and the settings owe a great deal to the whole hearted co-operation of the Law Society. *Rich.*

The Story of Vickie
(COLOR)

Charming story of the young Queen Victoria, beautifully produced for strong art house reception, though dubbing job not ideal.

Buena Vista release of Ernst Marischka production. Stars Romy Schneider; features Adrian Hoven, Magda Schneider, Karl Ludwig Diehl, Christl Mardayn, Paul Horbiger, Rudolf Vogel, Fred Liewehr, Otto Tressler. Directed, written by Marischka, based on letters and diaries of Victoria and comedy by Sil-vara; camera (Technicolor), Bruno Mondi; editors, Hermann Leitner, A. Wayne Smith, Manuel San Fernando; music, Anton Profes. Previewed Jan. 17, '58. Running time, 107 MINS.

Victoria	Romy Schneider
Prince Albert	Adrian Hoven
Baroness Lehzen	Magda Schneider
Lord Melbourne, Prime Minister	Karl Ludwig Diehl
Duchess of Kent	Christyl Mardayn
Professor Landmann	Paul Horbiger
George, Palace Valet	Rudolf Vogel
Leopold, King of the Belgians	Fred Liewehr
Lord Conyngham	Alfred Neugebauer
Archbishop of Canterbury	Otto Tressler
Sir John Conroy	Stefan Skodler
Prince Henry of Orange	Peter Weck
Archduke Alexander of Russia	Rudolf Lenz
The Dean	Hans Thimig
Taglione, Dance Master	Peter Gerhard
Lady Flora Hastings	Elisabeth Epp
Lady Littelton	Hilde Wagener
Lady Lansdowne	Helene Lauterbock
Johann Strauss, Senior	Eduard Strauss

This Viennese import is a lavishly produced story of young Queen Victoria of England, from the moments immediately preceding her ascendancy to the throne to her proposal of marriage to Prince Albert of Saxe-Coburg. Its romantic theme carries strong distaff interest particularly, and film lends itself to exploitation as a class entry for the art house circuit. Film suffers, however, from inept dubbing into English.

The Ernst Marischka production, backed by stunning Technicolor, serves to introduce Romy Schneider, young Austrian actress, who registers a vivid impression in title role. Billed as based on the letters and diaries of Victoria and a comedy by Sil-vara, unfoldment, frequently is cloaked with light humor and even the pomp and ceremony attendant upon the theme do not detract from the fact that this is, the story of a very charming young woman who becomes queen overnight and goes all out to make her rule humanitarian. Marischka, who also directs from his own screenplay, strikes a masterful note in his story-telling which communicates to the spectator.

Miss Schneider is finely cast as Victoria, a young princess bored with her lessons who assumes new dignity when confronted with responsibility for affairs of state. When she discovers marriage is being planned for her, she decides to skip the birthday party arranged for her and in an amusing Dover escapade meets Albert, without either knowing the identity of the other. Their romance blooms when finally she discovers he is the man chosen for her, and she returns to her palace.

Adrian Hoven scores as Albert in a light characterization, and Magda Schneider, star's mother, engagingly portrays the queen's confidante. As Lord Melbourne, the Prime Minister, Karl Ludwig Diehl delivers strongly, and also outstanding are Christl Mardayn, Fred Liewehr, Paul Horbiger and Rudolf Vogel.

Technical credits are highly creditable, including color camera work by Bruno Mondi, editing by Hermann Leitner, A. Wayne Smith and Manuel San Fernando, art direction by Fritz Juptner-Jonstorff, costumes by Gerdago and Dr. Leo Bei, music by Anton Profes. *Whit.*

Fort Dobbs

Slow Indian shoot, with tv's Clint Walker and Virginia Mayo to pep up b.o. prospects.

Hollywood, Jan. 17.

Warner Bros. release of Martin Rackin production. Stars Clint Walker, Virginia Mayo, Brian Keith. Co-stars Richard Eyer; with Russ Conway, Michael Dante. Directed by Gordon Douglas; screenplay, Burt Kennedy and George W. George; camera, William Clothier; art director, Stanley Fleischer; film editor, Clarence Kolster; sound, Francis E. Stahl; music, Max Steiner. Previewed Jan. 15, '58. Running time, 93 MINS.

Gar Davis	Clint Walker
Celia Gray	Virginia Mayo
Clett	Brian Keith
Chad Gray	Richard Eyer
Sheriff	Russ Conway
Billings	Michael Dante

Well produced but slow-moving, "Fort Dobbs" is short on talk, so-so on action and long on horseback. If it edges its way out of just-better-than-average filler fare, it likely will be due to the marquee value of star Clint Walker who canters along on heavy exposure through tv's "Cheyenne" series.

Martin Rackin has assembled cast and crew that does more with the story than scripters Burt Ken-

(Continued on page 24)

NEW IOWAYS FOR TIRED BLOOD

Einfeld on Exhib Initiative Need

The exhibitor's lines of communication with the audience have broken down and need urgently to be reestablished, Charles Einfeld, ad-pub v.p. of 20th-Fox, said in New York last week.

He said this was one of the immediate conclusions he had drawn from the public opinion survey made in June and July last year by Opinion Research Corp. of N.J. and put out last week by the Motion Picture Assn. of America which sponsored it.

"It is clear that the whole audience is not being communicated with," said Einfeld. "Considering how many people said they get their incentive to see pictures from trailers, this is really a sad story since our attendance is down.

"If every exhibitor got back some of that old showmanship feeling, and sat down and made only 50 phonecalls to customers, telling them about a fine new attraction at the theatre, we all might do a lot better. That's what a supermarket does, and a lot of other businesses. It's a personalized approach, and the customer is flattered by it."

Einfeld maintained that the amusement pages weren't being read as they once were, and he drew the conclusion that it was necessary for the exhibitor "instead of sitting back and waiting for people to come" to go out and actively campaign for the potential audience.

Dramatizing the lack of individual exhibitor initiative, Einfeld cited the fact that, on an average picture, fewer than 200 24-sheets were today being bought, and less than 100,000 herolds.

MAIN ST. SELLING FOR GOOD 1958

By LES REES

Minneapolis, Jan. 21.

"Because we at last have an abundance of strong product currently in release and coming up" Harold Field, local circuit owner, has been inspired to launch his biggest advertising campaign, including his own version of "a subliminal approach" in selling these attractions in his 10 Iowa small towns where he has 10 hardtops and seven drivein theatres.

Bettered Hollywood output for 1958's early months and big—and different kind—of advertising campaign have gotten the Field properties off to best January start within memory, he says.

There may be pessimism in many industry quarters, but, asserts Field, at a meeting last week to discuss the unusual campaign's results to date, house managers' morale was at an all-time high. Much enthusiasm over the product and because of the boxoffice manner in which things are developing and harder work and more showmanship are in evidence, he asserts.

The "subliminal approach" finds in each town the theatre simultaneously advertising its current offering, the date of the one that will follow and the "coming" attraction. Thus, Fields points out, there is more and better pre-selling at the local level and the injunction to see certain pictures is stamped into the public's consciousness.

"Also, we want our people to be able to plan ahead to see pictures that we'll be playing," explains Field. "In the small towns people frequently tell us that they'd like to see the current attraction, but that they have other demands on their time, arranged in advance, that rules out attendance."

Convinced that the old format of newspaper advertising in small towns has become too perfunctory that the ads don't command enough readers, Field for the start of this 1958 campaign had a large (5 x 16) ad handdrawn to advertise all 15 of the pictures coming up during the next several months. Mats were made and the

(Continued on page 25)

Film Showmen Continue Dubious On Stars' Pre-Release Telecasting; Shaken by Suzy Parker Roast

Appearance of Paul Newman and Joanne Woodward on the "Playhouse 90" show on television last week again has raised the question of whether it hurts or helps to have new stars go on the air in long, dramatic parts.

Both players are teamed in the upcoming Jerry Wald production (via 20th-Fox) of "The Long, Hot Summer." Newman is a freelancer, but Miss Woodward is under contract to 20th. She's permitted to do tv oneshots.

Some at the company feel that the appearance of the attractive new "team" on tv can help both their rising popularity and the picture.

Others feel, strongly, that the new talent shouldn't be showcased on tv where chances are very good that they may be wasted or miscast, i.e. presented in an unfavorable light. "The way they throw shows together on television, you can never be sure," commented a top 20th exec. "It so happens, the reaction to 'Playhouse 90' was good and a lot of people saw it. But it could have been the exact opposite."

Example of model Suzy Parker is cited. Without acting background, and just before the release of her first film, "Kiss Them for Me," but in the wake of a conscientious buildup for a new "star," she appeared in the tv play "Death of Manolete" and was mercilessly panned. There was a feeling that this helped prejudice some critics against her.

Companies realize that there isn't much they can do about blocking the tv appearance of the older and more established stars who freelance. They do think they should be able to protect their investment in the new talent which now, gradually, is again being signed up.

One of the reasonings against tv appearances by new film faces is that they tend to lose their "special" flavor, appearing on the free medium in competition to the theatres. Here, it's recalled that Pat Boone's picture once opened on a saturation basis in an area the same night that Boone appeared on the air. It was clearly a case of competing with himself.

"If we can develop attractive personalities, who can be seen only in the theatres, we're one ahead," runs the argument.

In this connection, Warner Bros. last week stopped Gwen Verdon from guesting on Dinah Shore show where she was skedded to do a dance from "Damn Yankee." WB owns the property and plans to make a film of it starring Miss Verdon. The studio didn't like the idea of showcasing the routine on tv prior to the start of the picture.

It's pointed out that the stars' demands compensation-wise are going to keep tv from getting a lot of the new faces anyway. One player is asking $50,000 per appearance.

THIS WAY TO THE EGRESS

Roy Hill's Woes With Theatre Shut Off From Traffic

Kansas City, Jan. 21.

Having a street torn up in front of the theatre is no bargain, but Roy Hill of the Tower Theatre at least got some partial returns last during the third week of 20th's "Peyton Place." With the entrance in the middle of the block and most of 12th Street in front of house turned up for underground construction, the street was barricaded at both ends, barring motor traffic from the block.

Signs reading, "Stop! Go See 'Peyton Place' at the Tower," were rigged up by Hill and attached to the barricades at both ends of the block. This passed muster with most city officials, but finally ran afoul of the traffic engineer, who asked Hill to remove the signs. Tower is near the city hall and county offices and some pressure was descending upon the traffic department, it was reported.

Stop Clobbering, Outlook Dandy, —Ellis Arnall

Hollywood, Jan. 21.

"Fine, profitable year lies ahead for motion picture industry," Society of Independent Motion Pictures Producers prexy Ellis Arnall predicted on arrival for huddles with his members but "various segments of industry must stop fighting each other, devote their full time and energy toward wooing public into theatres."

Arnall cited number of big pix, record grosses in many theatres, Disney's record earnings as indication of 1958 as "year of ascendancy of Hollywood" which will make more pix than in 1957. "Industry now is making finest pictures in its history and product outlook is excellent. Meanwhile tv has lost much of its novelty, appeal."

However, Arnall warned that exhibs spent too much time condemning producers for sale of pix to video and producers spent too much time condemning exhibs for lack of showmanship.

Nearby Dude Ranch, Six New Stages Part of Gold Medal's N.Y. Comeon

Convinced that film production in the east—both the theatrical and vidpix variety—is only in its infancy and that there is a potential for a major advancement, Gold Medal Studios in the Bronx, successor to the old Biograph lot, has launched an expansion program. At the conclusion of its program, Gold Medal hopes to add six additional stages to the two it already operates.

As part of its aim to lure film production to the east, Gold Medal, headed by Martin Poll, has already made arrangements with a dude ranch less than an hour's distance from New York for use as a western site. In increasing its indoor facilities, Gold Medal has added its first new stage via the acquisition of the facilities of the Dumont Telecentre in midtown Manhattan. This addition is said to be part of the company's secondary development and the studio will be known as Gold Medal Downtown. The Bronx facilities will be designated Gold Medal Uptown.

The major phase of Gold Medal's building and expansion program, according to Poll, is keyed to the acquisition of the balance of the buildings on the Biograph lot previously not part of the Gold Medal operation. Poll plans to build five additional stages on the Bronx lot, two of which will be the same size of the present stages, which are said to be equal to the largest stages available in Hollywood. A smaller building on the lot will be converted to a scene dock.

In outlining Gold Medal's expansion program, Poll said the decision was based on the belief that eastern production can be subsubstantially less expensive than a similar Coast operation. He declared that films made at Gold Medal have saved from 25% to 47% of the estimated budgets these pictures been made on the Coast. He quotes George Justin, production manager of "Face in the Crowd" and associate producer of "The Goddess" and "12 Angry

(Continued on page 27)

'So. Pacific' Criterion, N.Y. Policy: 11 Weekly Shows

"South Pacific," in Todd-AO, has been skedded to open at the Criterion Theatre, N. Y., in mid-March., according to George P. Skouras, Magna Theatres Corp. prexy.

Film will be roadshown on a reserved seat, 11-shows-per-week basis. House is to be refurbished and rewired for the run.

Johnston Derides Wired Revues As Theatres' Hypo

Eric Johnston last week poured cold water on the idea of a mammoth Hollywood monthly show to be carried to the theatres via closed circuit theatre television. In so doing, he in fact appeared to label largescale theatre tv as impractical and uneconomical.

Motion Picture Assn. of America prexy expressed his views in a letter to George Sidney, producer-director, who had written Johnston about an idea for a theatre televised show emanating from the Coast.

Johnston said he hadn't any doubt that Hollywood was capable of putting on such a show. However, he noted, "The greater problem is how to take the show at

(Continued on page 25)

Don Hartman Hits N. Y. To Spread Those 'Elms'

Don Hartman due in New York from the Coast today (Wed.) to do the publicity rounds for "Desire Under the Elms" which he produced for Paramount release.

Also on his schedule is a speaking engagement and screening of the Eugene O'Neill adaptation at the Yale School of Drama next Monday.

SEVERANCE PAYOFFS OUT OF WAY, METRO WILL SHOW PAYROLL DOWN $6,000,000

As has been anticipated, Loew's Inc., which has experienced the most trying year in its history, showed a loss of $455,000 for the fiscal year ended Aug. 31, 1957. The downward trend continued into the first quarter of the current fiscal period ending Nov. 21, 1957, with the company registering a loss of $1,290,849, equivalent to 24c per share of common stock.

However, prexy Joseph R. Vogel in his annual report to the company's stockholders declared that the decline in the company's business had been halted and "there has been a resurgence of business which commenced with the holiday season and promises well for the coming months with the features we now and will have in release."

Vogel also disclosed that the company's fixed payroll has been cut almost $4,000,000 annually and that other reorganization programs would result in additional payroll savings of $2,000,000. Severance payments and other related expenses, Vogel noted, will delay the full reflection of these payroll savings for several months.

This year's audit was by new accounting practices instituted recently by Arthur Andersen & Co. Had the company followed its previous auditing system, according to Vogel, there would have been earnings of $745,000 instead of the $455,000 loss.

The company's heavy losses, Vogel noted, were incurred in the film production-distribution operations. All other divisions of the company—theatres, television, radio, records and music—operated successfully, but their profits could not offset studio's losses.

Studio Red, $7-Mil

Before interest charges and federal taxes, the Metro studio and distribution operations lost $7,784,000. On the other hand, the company's television, radio, record and music publishing subsidiaries earned $5,520,000 and Loew's domestic and Canadian theatres earned $3,975,000. Net book value of the company was listed at $137,359,190 or $25.75 per share.

No attempt at comparison with previous fiscal year would make sense under new accounting practices. "Accordingly," it's stressed, "it should be understood that the loss reported for 1957 should not be compared to the profit reported for the previous year as an indication of the relative results of operations for the two years."

New accounting — created charges reducing net earnings by $1,200,000. In addition, it's noted that adjustments applicable to periods prior to Sept. 1, 1956 resulting from changes in accounting practices amounted to $6,307,000.

According to the financial re-

(Continued on page 25)

TO 'STUDY' 3% B.O. TAX IN FOLDO CHICAGO

Chicago, Jan. 21.

Film exhibitors here who've long agitated for an end, or reduction, of the local 3% theatre admission tax were heartened last Friday (17) by City Council action in that direction. The solons adopted unanimously a resolution to create a citizens' committee to make a study of whether there should be a cut in the levy.

Council's action empowers Mayor Richard J. Daley, who submitted the resolution, to name the committee. Resolution cited private surveys, which found that about 50% of Chi picture houses have shuttered and that attendance has dropped 70%. But the resolution blamed the financial plight of theatres mainly on tv competition.

CALLS CHICAGO COP CENSOR 'RIDICULOUS'

Chicago, Jan. 21.

Paramount is protesting Chicago Police Censor Board's pink ticket (adults only) for its "Wild Is the Wind," current at the Esquire. Board objected to two sequences in the film—one showing the birth of a lamb, the other a brief view of Anna Magnani walking into Anthony Franciosa's bedroom.

Par terms the objection ridiculous and is trying to get removal of the pink ticket for the pic's nabe run. If the board refuses, the two scenes will have to be deleted in order to get the youngster trade.

H.O.s Help L.A. Biz; 'Peyton' Mighty $44,000, 4 Spots, 'Kwai' Solid 19½G, 'Arms' 31G in 4, 'Sayonara' Big 23G

Los Angeles, Jan. 21.

Local firstruns are holding up in fairly nice stride this round because of great holdovers. "Peyton Place," now in four situations instead of the original three, looks like smash $44,000 and city leader. In the three spots where it had been playing, the pic now is in its sixth week. "Sayonara" also is showing up strongly in fourth stanza at Hollywood Paramount with lush $23,000 likely.

"Bridge on River Kwai" is aiming for solid $19,500 in fifth round at the Egyptian. In contrast, all openers are on the weak side in regular engagements but combo of "Teenage Frankenstein"-"Blood of Dracula" shapes light $14,500 in three houses. However, it should be a socko $90,000 total for a 15-house spread.

"Don't Go Near Water" shapes stout $15,500 in fourth Pantages round. "Witness For Prosecution" looms sturdy $11,000 for fifth Beverly Hills session. "Farewell To Arms," fair at the Chinese, but okay $31,000 or near including four nabe spots.

Estimates for This Week

Hillstreet, Iris, Uptown (RKO-FWC) (2,752; 825; 1,715; 90-$1.50)—"I Was Teenage Frankenstein" (AI) and "Blood of Dracula" (AI). Light $14,500. Last week, Hillstreet with Ritz, "Pal Joey" (Col) (1st multi-run), and "Tijuana Story" (Col) (3d wk, Hillstreet; 2d wk, Ritz), $8,600. Iris with Downtown Paramount, "Deep Six" (WB) and "Taming Sutton's Gal" (Rep) (2d wk), $7,300. Uptown with Orpheum, New Fox, "Kiss Them for Me" (20th) (1st multi-run) and "Doctor at Large" (U) $9,600.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"This Is Russia" (U) and "Simon and Laura" (U). Tepid $8,500. Last week, "Zero Hour" (Par) and "Submarine Command" (Par) (re-issue), $10,800.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 965; 90-$1.50)—"Oklahoma" (20th) and "Carousel" (20th) (reissues). Fair $9,000.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Men in War" (UA) and "Attack" (UA) (reissues). Dull $3,800.

Hollywood (FWC) (756; 90-$1.50)—"Enemy Below" (20th) and "Plunder Road" (20th) (3d wk). Pale $4,000 or near. Last week, $4,100.

Hollywood Paramount (F&M) 1,468; $1.25-$2.40)—"Sayonara" (WB)

(Continued on page 22)

Cincy B.O. Big; 'Peyton' Lofty $12,000, in 4th, 'Sayonara' 13G for 3d

Cincinnati, Jan. 21.

Holdovers are racking up more fatso grosses this session. It's the first time that three RKO key houses have carried extended-runs past the third weeks at the same time. Two of them are fourth-rounders, "Peyton Place" still lofty at the Palace and "Raintree County," solid at the Grand. "Sayonara" looms hotsy in third frame at the big Albee, the third RKO house. "Kiss Them For Me," only new bill, shapes mildly at Keith's. Long-runs are in clover. "Search for Paradise" retains sturdy stride in seventh stanza and "Around World in 80 Days" has stepped up sharply on notice that end of run nears.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Sayonara" (WB) (3d wk). Hotsy $13,000. Holds for fourth week. Last week, $18,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (7th wk). Sturdy $15,500, matching last week's take.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (4th wk). Solid $11,000. Last week, $14,500. Run continues.

Guild (Vance) (500; 50-90)—"All At Sea" (M-G) (4th wk). Pleasing $1,600 after $1,800 third round.

Keith's (Shor) (1,500; 75-$1.25)—"Kiss Them For Me" (20th). Mild $6,000. Last week, "Legend of Lost" (UA) (2d wk), $5,800.

Palace (RKO) (2,600; 90-$1.50)—"Peyton Place" (20th) (4th wk). Robust $12,000. Stays a fifth frame. Last week, $16,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (32d wk). Holding to great $12,000 pace of last week's upward push on strength of notices that end of run nears. "Oklahoma" awaits tenancy.

Broadway Grosses

Estimated Total Gross
This week $575,900
(Based on 26 theatres)
Last Year $535,100
(Based on 24 theatres)

'Raintree' Rich $20,000 in Prov.

Providence, Jan. 21.

"Raintree County" is hitting a fast pace at the State to lead a fairly steady first-run setup. Majestic with fourth of "Sayonara" is still fine. RKO Albee looks good with "Old Yeller." Strand is mild with "Mister Rock and Roll."

Estimates This Week

Albee (RKO (2,200; 65-80)—"Old Yeller" (BV) and "Gunfire at Indian Gap" (Indie). Good $8,000. Last week, "Tarnished Angels" (U) and "Looking for Danger" (AA), $7,500.

Elmwood (Snyder) (745; $2-$2.50)—"Around World in 80 Days" (UA) (15th wk). Moderating to $6,000. Last week was the same.

Majestic (SW) (2,200; 90-$1.25)—"Sayonara" (WB) (4th wk). Nice $7,000. Third session was $10,000.

State (Loew) (3,200; 90-$125)—"Raintree County" (M-G) Very hefty $20,000 or near. Last week, "Les Girls" (M-G) and "Ride Back" (M-G) (2d wk), nice $10,500 in 9 days

Strand (Nat'l. Realty) (2,200; 60-85)—"Mister Rock and Roll" (Par) and "Devil's Hairpin" (Par). Mild $5,000. Last week, "Operation Mad Ball" (Col) and "Escape from San Quentin" (Col), $6,000.

'ARMS' FINE $15,000, FRISCO; 'WOMAN' 13G

San Francisco, Jan. 21.

Holdovers continue to be the mainstays here at first-runs. "Farewell To Arms" shapes fine in third Fox session while "Sayonara" is rated socko in fourth Paramount round. "Dont Go Near Water" continues lively in fifth Warfield week. "And God Created Woman" still is smash in fourth stanzas playing day-date in two arty theatres. "Gervaise" and "Razzia," both in third weeks are the other hot arties. "Eighteen and Anxious" looks best of newcomers, being good at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"All Mine To Give" (U) and "Looking For Danger" (AA). Poor $7,500. Last week, "Tarnished Angels" (U) and "Black Tent" (Rank) (2d wk), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Farewell To Arms" (20th) (3d wk).

(Continued on page 22)

'Sayonara' Tall $13,000, Denver; 'Peyton' 11G, 4

Denver, Jan. 21.

The seven-inch snow last Saturday-Sunday is putting a crimp in the overall take here currently. However, it will not hurt some of the bigger longrunners. "Peyton Place" looms as standout among these being fancy in fourth week at the Centre, and stays on. "Sayonara" also looms fancy in third round at Paramount. "Girl Most Likely" is rated best of new pix, with a good take at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Old Yeller" (BV) (4th wk). Fine $4,500. Stays. Last week, $6,000.

Centre (Fox) (1,247; 90-$1.50)—"Peyton Place" (20th) (4th wk). Good $11,000. Holding. Last week, $17,000.

Denham (Cockrill) (1,428; 70-90)—"Girl Most Likely" (U). Good $8,000. Last week, "Sad Sack" (Par) (4th wk), $7,000.

Denver (Fox) (2,586; 70-90)—"Rodan" (DCA) and "Kill in Korea" (DCA). Fair $11,000 or under. Last week, "Deep Six" (WB) and "Jamboree" (WB), $13,000.

Esquire (Fox) (742; 70-90)—"Brothers in Law" (Cont). Mild $1,500. Last week, "Torero" (Col) (2d wk), $2,500.

Orpheum (RKO) (2,596; 90-$1.50)—"Raintree County" (M-G) (4th wk). Nice $9,000. Last week, $12,000.

Paramount (Wolfberg) (2,000; 90-$1.25)—"Sayonara" (WB) (3d wk). Fancy $13,000. Last week, $18,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (36th wk). Fine $8,000, and out. Last week, $6,000.

'Peyton' Vivid 30G, Philly; 'Water' 10G

Philadelphia, Jan. 21.

Weekend biz at first-runs was sloughed by cold and snow, but some of stouter pix continue to grab great takes here. "Peyton Place," still sockeroo in third Fox week, and "Sayonara," big in fourth stanza at the Randolph, continue as town toppers. The Boyd axed 10:30 p.m. Saturday and 5:30 Sunday afternoon performances. Few newcomers are getting any place.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go near Water" (M-G) (3d wk). Big $10,000. Last week, $12,000.

Boyd (SW-Cinerama) (1,340; $1.20-$2.80) — "Search for Paradise" (Cinerama) (16th wk). Solid $9,000. Last week, $9,100.

Fox (National) (2,500; 55-$1.80)—"Peyton Place" (20th) (3d wk). Great $30,000. Last week, $35,000.

Goldman (Goldman) (1,250; 65-$1.25)—"I Was a Teenage Were-Wolf" (AI) and "Invasion of Saucer-Men" (AI). Fair $8,000. Last week, "Tarnished Angels" (U) (3d wk), $6,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Cast Dark Shadow" (Indie). Bright $4,200. Last week, "Novel Affair" (Indie) (3d wk), $3,200.

Mastbaum (SW) (4,370; 99-$1.49)—"Graf Spee" (Rank). Drab $5,000.

(Continued on page 22)

H.O.s Pace Balto; 'Peyton' Bangup 12G, 'Sayonara' 16G, 4th, 'Godfrey' 6G

Baltimore, Jan. 21.

Grosses this frame are warmish with healthy holdovers still leading the pack. "Peyton Place" continues rugged in fourth frame at the Century while "Sayonara" in same week at the Stanley is rated nice. "Raintree County" holds lively at the Film Centre and "Pal Joey" is okay in fourth frame at the Hippodrome. Only big new entry was "My Man Godfrey" which opened smoothly at the New. "Flesh Is Weak" is fair at the Mayfair.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Peyton Place" (20th) (4th wk). Nifty $12,000 after $15,000 in third.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (10th wk). Good $3,800 after $4,500 in previous week.

Film Centre (Rappaport) (890; 50-$1.50) — "Raintree County" (M-G) (3d wk). Tall $10,000. Second was $11,000.

Five West (Schwaber) (460; 50-$1.25)—"Nana" (Indie). Warm $4,500. Last week, "Smallest Show on Earth" (Indie), $2,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Pal Joey" (Col) (4th wk). Okay $6,500 after $9,000 in third.

Mayfair (Fruchtman) (980; 50-$1.25)—"Flesh Is Weak" (DCA). Torrid $10,000. Last week, "Tall Stranger" (AA), $5,000.

New (Fruchtman) (1,600; 50-$1.25)—"My Man Godfrey" (U). Lively $6,000 in first four days. In ahead, "Enemy Below" (20th), $11,000 in 10 days.

Playhouse (Schwaber) (460; 50-$1.25)—"Panic in Parlor" (DCA) (4th wk). Okay $3,000 after $3,000 in third.

Stanley (SW) (3,200; 50-$1.50)—"Sayonara" (WB) (4th wk). Fine $16,000. Last week, $17,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Seven Wonders of World" (Cinerama) (4th wk). Fair $9,000 after about same in previous week.

'Yeller' Hot $25,000, Det.; 'Water' Deep 12G, 4th, 'Woman' Wow, $20,000

Detroit, Jan. 21.

Strong newcomers plus solid longtermers add up to another great week for downtown deluxers. "And God Created Woman" is terrific at Trans-Lux Krim. "Old Yeller" is plenty bright at the Madison. "Guns Don't Argue" shapes great at the Palms. "Cyclops" looks hotsy at the Broadway-Capitol.

Holdovers "Peyton Place," in third at the Fox; "Sayonara," also third at the Michigan, and "Don't Go Near Water," in fourth Adams round, all stay solid. Long-termers "Around World in 80 Days," at the United Artists, and "Seven Wonders of World" at the Music Hall continue to do well.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Peyton Place" (20th) (3d wk). Great $26,000. Last week, $31,200.

Michigan (United Detroit) (4,000; 90-$1.50) — "Sayonara" (WB) (3d wk). Fine $20,000. Last week, $25,000.

Palms (UD) (2,961; 90-$1.25)—"Guns Don't Argue" (Indie) and "Walk into Hell" (Indie). Swell $18,000. Last week, "Deep Six" (WB) and "Gunfire at Indian Gap" (Rep) $18,000.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV). Torrid $25,000. Last week, "Girl Most Likely" (U) and "Escapade in Japan" (U), $12,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Big $15,000. Last week, "Was Teenage Frankenstein" (Indie) and "Blood of Dracula" (Indie) (2d wk), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (56th wk). Okay $10,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50)—"Don't Go Near Water" (M-G) (4th wk). Fine $12,000. Last week, $12,500.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (77th wk). Solid $13,600. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"And God Created Woman" (Kings). Terrific $20,000. Last week, "All At Sea" (M-G) (3d wk), $3,700.

Key City Grosses

Estimated Total Gross
This Week $2,721,000
(Based on 23 cities and 256 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,733,100
(Based on 22 cities and 234 theatres.)

'Peyton' High 17G, Cleve.; 'Woman' 8G

Cleveland, Jan. 21.

"Safecracker" is doing okay at State as one of mainsteam's few newcomers which are being overshadowed by strong long-runners. "Cinerama Holiday" wound up hearty 29-week run Monday (20) at Palace where "Seven Wonders of World" moves in Jan. 22 with benefit performance for K. of C. and Catholic charities. "Peyton Place" in fourth round looks big at Hipp. Allen's fourth with "Sayonara" also shapes sturdy. "Don't Go Near Water" is rated very good in fourth lap at Stillman. "Around World in 80 Days" at Ohio shows upbeat signs on 32nd week.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Sayonara" (WB) (4th wk). Sturdy $16,000. Last week, $19,000.

Embassy (Community) (1,200; 70-90) — "Long Haul" (Col) and "Return to Warbow" (Col). Smart $5,200. Last week, "Hard Man" (Col) and "Tiajuana Story" (Col), $6,300.

Continental (Art Theater Guild) (850; $1.25)—"Sins of Cassanova" (Indie). (2d wk). Average $1,800. Last week, $2,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"And God Created Woman" (Kings) (4th wk). Fine $8.000 after $9,000.

Hipp (Telem't) (3,700; $1.25-$1.50)—"Peyton Place" (20th) (4th wk). Excellent $17,000. Last week, $18,000.

Lower Mall (Community) (500; 60-90)—"Bride Was Too Beautiful" (Ellis) (2d wk). Fair $2,800 after $4,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (32nd wk). Sock $10,000. Last week, $9,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Cinerama Holiday" (Cinerama) (29th wk). Last 9 days, socko $27,500. "Seven Wonders of World" (Cinerama) opens Jan. 22.

State (Loew) (3,500; 70-90) — "Safecracker" (M-G). Okay $10,000. Last week, "Legend of Lost" (UA) (2d wk), $9,000.

Stillman (Loew) (2,700; 90-$1.20)—Don't Go Near Water" (M-G) (4th wk). Very good $8,000. Last week, $9,000.

'PEYTON' GREAT 15G IN BUFF.; 'WATER' 10G

Buffalo, Jan. 21.

City still is jammed with holdovers, with new entries not so hot. Best showing is being made by "Peyton Place," rated great in third week at Century. "Sayonara" also looms fine in fourth at the Center. "My Man Godfrey" shapes okay at Lafayette. "Don't Go Near Water" is okay in third stanza at the Buffalo.

Estimates For This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Don't Go Near Water" (M-G) (3d wk). Okay $10,000 in 9 days. Last week, $14,000.

Paramount (AB-PT) (3,000; 70-90)—"Deep Six" (20th) and "Plunder Road" (20th). Mild $9,000. Last week, "Kiss Them For Me" (20th) and "Badlands of Montana" (20th), $10,500.

Center (AB-PT) (2,000; 70-90)—"Sayonara" (WB) (4th wk). Fine $9,000. Last week, $11,000.

Lafayette (Basil) (3,000; 70-90)—"My Man Godfrey" (U) and "Quantez" (U). Okay $9,000. Last week, "Old Yeller" (BV) (2d wk), same.

Century (UATC) (2,900; 70-$1.25)—"Peyton Place" (20th) (3d wk). Great $15,000. Last week, $20,000.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Search for Paradise" (Cinerama) (15th wk). Oke $5,000. Last week, same.

'Raintree' Smooth 20½G, Pitt.; 'Angels' Okay 6½G, 'Peyton' Great 17G, 2d

Pittsburgh, Jan. 21.

Only two new entries in current downtown lineup "Raintree County" at Penn and "Tarnished Angels" at Fulton. Former is coming in far under expectations. In the meantime, "Peyton Place" in second week at Harris and "Sayonara" in third at Stanley continue to show considerable strength. And "God Created Woman" is still a bonanza at Squirrel Hill arty house.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Tarnished Angels" (U). Crix jumped on this one but $6,500 or over is not so bad. Last week, "Man in Shadow" (U) and "This Is Russia" (U), $4,000.

Guild (Green) (500; 80-$1.25)—"Escapade" (DCA) and "Panic in Parlor" (DCA). First time for a dualer at this arter, in an effort to counteract tough competition from nearby Squirrel Hill. Helping a little. Good $2,500 looms. Last week, "Lost Continent" (Lope) (4th wk), $2,000 in 12 days.

Harris (Harris) (2,165; 99-$1.50)—"Peyton Place" (20th) (2d wk). Holding up well at great $17,000. Last week, $22,000.

Penn (UA) (3,300; 99-$1.50)—"Raintree County" (M-G). A lot more looked for than $20,500, especially after a hard, expensive campaign. Last week, "Don't Go Near Water" (M-G) (2d wk), $13,000.

Squirrel Hill (SW) (900; 99-$1.25)—"God Created Woman" (Kings) (5th wk). Starting to slide but still in big money at about $5,000. Last week, $6,200.

Stanley (SW) (3,800; 99-$1.50)—"Sayonara" (WB) (3d wk). Big weekend insures another winning stanza, around $19,000; sticks again. Last week, $26,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (15th wk). Numbers of shows cut to 10 weekly but hasn't hurt. Special party sellouts Saturday mornings helping. Okay $7,500. Last week, $7,000.

Chi Nearly 100% Holdover; 'Woman' Wham 14G, 'Sayonara' Rousing 48G, 'Yeller' Oke 18G, 'Water' Hotsy 25G

Chicago, Jan. 21.

Most of the Loop's first-runs are standing pat with holdover bills, which range from good to sock. Only three new entries current are at a couple of action houses and an arty. Best looks like "Unholy Wife" and "That Night" at Grand, lively $8,500.

"Sayonara" in fourth at the Chicago still looks big. Garrick's second frame of "Motorcycle Gang" and "Sorority Girl" looms happy. "Man in Shadow" rates fine in second at Roosevelt. "Enemy Below" at Oriental, and "Legend of Lost" at Woods, both in third round, are losing ground.

"And God Created Woman" is still sockeroo in fourth Loop frame. Esquire's fifth of "Wild Is Wind" still is breezing along. "Old Yeller" in fourth session at State-Lake looks okay. "Don't Go Near Water" in fourth at United Artists is still torrid.

Roadshown "Raintree County" at McVickers figures good in 13th week.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80)—"Sayonara" (WB) (4th wk). Socko $48,000. Last week, $58,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild Is Wind" (Par) (5th wk). Fine $8,500. Last week, $8,000.

Garrick (B&K) (850; 90-$1.25)—"Motorcycle Gang" (AI) and "Sorority Girl" (AI) (2d wk). Hotsy $12,500. Last week, $16,000.

Grand (Nomikos) (1,200; 90-$1.25)—"Unholy Wife" (UI), "That Night" (UI). Lively $8,500. Last week, "Monolith Monsters" (U) and "Love Slaves of Amazon" (U) (2d wk), $5,000 in 4 days.

Loop (Telem't) (606; 90-$1.50)—"And God Created Woman" (King) (4th wk). Robust $14,000. Last week, $15,000.

McVickers (JL&S) (1,580); $1.25-$3.30)—"Raintree County" (M-G) (13th wk). Good $14,500. Last week, $13,500.

Monroe (Indie) (1,000; 57-79)—

(Continued on page 22)

Too Many H.O.s Hobble K.C.; 'Shadow' Fair 10G, 'Peyton' Tall 8G, 4th

Kansas City, Jan. 21.

Biz continues healthy vein, but too many holdovers will trim total take. Only newcomers are "Man in Shadow," fairish in three Fox Midwest houses, and "Silken Affair" so-so at Rockhill. Sock news concerns "Rodan," sensational in first week, still is big on second in three houses. Otherwise its holdover here. Standout is "Peyton Place" at Tower in fourth round. "Seven Wonders of World" at the Missouri in 21st week still is lively.

Estimates for This Week

Glen (Dickinson) (700; 75-90)—"Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) 7th wk). Okay $1,500. Last week, $1,800.

Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 750; 85)—"Rodan" (DCA) (2d wk) and "Hell in Korea" (DCA). Fancy $9,000. Last week, including Isis (1,350) and Granada (1,215), and excluding the Apollo (1,050), wow $23,000.

Kimo (Dickinson) (504; 90-$1.25)—"How To Murder Rich Uncle" (Col) (4th wk). Steady $1,500. Last week, $1,600.

Midland (Loew) (3,500; 90-$1.25)—"Don't Go Near Water" (M-G) (3d wk). Unusualy long run at this big house; may stay 9 days for great $9,000. Last week, $9,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (21st wk). Oke $7,500. Last week, $8,500.

Paramount (UP) (1,900; 90-$1.25)—"Sayonara" (WB) (3d wk). Nice $6,000. Last week, $10,000.

Rockhill (Little Art Theatres) (750; 75-90) — "Silken Affair" (DCA). Pleasant $1,600. Last week, "Happened in Park" (Indie), same.

Roxy (Durwood) (879; 90-$1.25-$1.50)—"Raintree County" (M-G) (4th wk). Fancy $7,000; holds. Last week, $8,000.

Tower (Fox Midwest) (2,000; 90-$1.25)—"Peyton Place" (20th) (4th wk). Sturdy $8,000; may stay on. Last week, $8,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Man in Shadow" (U) and "This Is Russia" (U). Fairish $10,000. Last week, Uptown and Fairway "Tarnished Angels" (U) and "Ride Violent Mile" (20th) (2d wk), $4,000. Granada, "Rodan."

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Search' Fast 18G, D.C.; 'Peyton' 15G

Washington, Jan. 21.

Business is slightly on the downbeat this week because of the many holdovers. "Search for Paradise" bowed last week and is off to a quick start. "All Mine to Give," new pic at Keith's, shapes thin. "Sayonara" is rated potent in two houses. "Peyton Place" looks great in fifth Palace round. "God Created Woman" still is fantastically smash in third Plaza session.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB) (4th wk). Potent $22,000 or over. Last week, $24,400.

Capitol (Loew) (3,434; 85-$1.25)—"Don't Go Near Water" (M-G) (4th wk). Nice $15,000 in final 9 days. House is currently housing the New York City Ballet through this Friday (24).

Columbia (Loew) (1,154; 85-$1.25)—"Enemy Below" (20th) (4th wk). Trim $8,000 after $7,500 last week.

Keith's (RKO) (1,850; 70-90)—"All Mine to Give" (U). Thin $6,000.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (5th wk). Great $15,000 after $21,000 for 4th stanza. Holds.

Plaza (T-L) (275; 90-$1.50)—"God Created Woman" (Kings) (11th wk). Fantastic $6,000 after $5,500 last week. Stays on.

Translux (T-L) (600; 90-$1.50)—"Pal Joey" (Col) (11th wk). Fair $3,000 after $3,000 last week.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (42d wk). Good $10,000. Last week, $10,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (2d wk). Big $18,000 for first full week. Last week, for opening five shows, including three on Saturday, it got $9,700.

'Sayonara' Loud $12,000, Port.; 'Peyton' Big 11½G

Portland, Ore., Jan. 21.

Town is loaded with holdovers but they are continuing to keep grosses high. "Raintree" is in its fourth week at the Broadway. "Sayonara" looks great in third round at the Fox. "Peyton Place" likewise is socko in third session at Orpheum. "Tarnished Angels" at Paramount is rated fair but "Man In Shadows" is slim at Liberty.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Raintree County" (M-G) (4th wk). Warm $6,000. Last week, $7,200.

Fine Arts (Foster) (425; $1.25)—"Lady Chatterly's Lover" (Indie) (2d wk). Fine $2,500. Last week, $3,100.

Fox (Evergreen) (1,536; $1-$1.50)—"Sayonara" (WB) (3d wk). Great $12,000. Last week, $11,400.

Guild (Foster) (400; $1.25) — "Third Key" (Indie) So-so $2,000. Last week, "Constant Husband" (Indie), $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Man In Shadow" (U) and "The Floodtide" (U). Slim $5,000 or less. Last week, "Don't Go Near Water" (M-G) and "Careless Years" (UA) (2d wk), $6,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Peyton Place" (20th) (3d wk). Robust $11,500. Last week, $10,000.

Paramount (Port-Par) (3,400; 90-$1.25) — "Tarnished Angels" (U) and "The Weapon" (U). Fair $7,000 or under. Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk), $7,300.

'Wonders' Boffo 23G, Seattle; 'Peyton' 8G, 4

Seattle, Jan. 21.

This is the final week for "Seven Wonders of World" at Paramount, the house reverting to the Evergreen Theatres on Feb. 6. "Wonders" is soaring to a smash figure on news of closing. "Peyton Place" is holding solid in fourth Fifth Avenue stanza. "And God Made Woman" still is very big in second Music Box round. "Sayonara" at Music Hall and "Don't Go Near Water" are doing okay in third sessions.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around the World" (UA) (40th wk). Fancy $9,000. Last week, $8,400.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Long Haul" (Col) and "Hard Man" (Col). Okay $6,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Peyton Place" (20th) (4th wk). Swell $8,000. Last week, $8,600.

Music Box (Hamrick) (850; 90-$1.25)—"And God Made Woman" (Kings) (2d wk). Big $8,500. Last week, $9,400.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Sayonara" (WB). (3d wk). Great $10,000. Last week, $11,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Don't Go Near Water" (M-G) and "Careless Years" (UA) (3d wk). Big $7,000. Last week, $8,200.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Seven Wonders" (Cinerama) (24th wk). Huge $23,000. Last week, $13,200.

'Sayonara' Socko 13G in 3d, Mpls.

Minneapolis, Jan. 21.

With newcomers at an almost irreducible minimum—a twin bill of "B" shockers and another of reissues—the Loop hasn't much to attract the potential patrons currently. Among the holdovers, "Seven Wonders of World" and "Around World in 80 Days" still are giving remarkable b.o. performances. "And God Made Woman" and "Sayonara" are holding up exceedingly well. Fast stepping "Don't Go Near Water" is chalking up a fourth stanza.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (28th wk). Okay $9,000. Last week, $9,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (76th wk). Very sturdy $9,000. Last week, $8,000.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (4th wk). Still sock with $7,000. Last week, $8,000.

Lyric (Par) (1,000; $1.25-$2.25)—"Raintree County" (M-G) (4th wk). Bows out after this stanza, finishing a moderately successful run. Mild $5,000. Last week, $6,500.

Radio City (Par) (4,100; $1.25-$1.50)—"Sayonara" (WB) (3d wk). Great $13,000. Last week, $16,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Love Slaves of Amazons" (U) and "Monolith Monsters" (U). Light $5,000. Last week, "Slaughter on 10th Avenue" (U), $5,500.

RKO Pan (RKO) (1,800; 65-85)—"Helen of Troy" (WB) and "Silver Chalice" (WB) (reissues). Slow $4,000. Last week, "Legend of Lost" (UA) (4th wk), $4,500.

State (Par) (2,300; $1.25-$2.50)—"Peyton Place" (20th) (4th wk). Boff $10,000. Last week, $13,000.

Suburban World (Mann) (800; 85)—"08/15" (Indie). Good $2,200. Last week, $2,500.

World (Mann) (400; 85-$1.25)—"God Created Woman" (Indie) (3d wk). Has whole town talking about it. Big $7,000. Last week, $7,700.

'Water' Lively 12G, Indpls.; 'Peyton' Same

Indianapolis, Jan. 21.

Biz continue good a first-runs here this stanza. "Don't Go Near Water" opened strongly at Loew's, and will hold. "Peyton Place" is continuing its hot pace in third stanza at the Indiana, and looks good for another week. "Sayonara" is oke in fourth week at Keith's. "Around World," to be replaced by "Raintree County" at Lyric Feb. 12, is perking along at an okay clip in 23d week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 70-90)—. Last week, "Man in Shadow" (U) and "Escape in Japan" (U). Mild $5,000 in 6 days, with house dropping film policy first time since built in 1916 to present Ober-

(Continued on page 22)

Cold Spells Shorten B'way B.O.; 'Tristesse' Nice 42G, 'Adultress' Busy 12G, 'Kwai' SRO $34,500, 5th

Severe cold weather last Saturday and Sunday hurt Broadway film business just as it was recovering from the combined weight of Thursday's (16) unexpected snowstorm and other post-holiday influences. The first-runs had been clipped hard previously by the all-day Tuesday (14) downpour.

"Bonjour Tristesse" while not startling at the wickets managed to land a good $42,000 or near opening week at the Capitol. Several crix were very unkind to the pic. "Gates of Paris," another newie, registered a tasty $10,900 initial session at the arty Fine Arts, while "Gervaise" soared to a new house record of better than $7,000 at the Fifth Avenue Cinema where it opened last week. It is daydating with the Baronet where the entry was smash $9,300 in 10th week. "Adultress" at the Little Carnegie is solid at $12,000 for the opening frame.

"Sayonara" with Christmas stageshow is heading for a smash $135,000 in current (7th) round at the Music Hall, and holding an eighth week. "Peyton Place" with Yuletide stageshow looks like lofty $70,000 in current (final) session at the Roxy where "Farewell to Arms" opens Friday (24). This closing round, the sixth, will run eight days.

Still sensational is "Bridge on River Kwai" at the Palace. It concluded its fifth week last night (Tues.) with a capacity $34,500. House has set a long list of extra performances for Easter week. "Paths of Glory" held with a fancy $16,000 or close in fourth stanza at the Victoria.

"Tarnished Angels" now in its third round at the Paramount, hit an okay $25,000 in second week. "Enemy Below" shapes fairish $11,000 in fourth stanza at the Mayfair. "And God Created Woman" held with smash $12,500 in 13th week at the Paris where this sexpic is now in its 14th frame.

"Wild Is Wind" looks to hit a big $16,500 in current (6th) round at the Astor. "Raintree County" shapes to get a solid $20,000 in the fifth stanza at the State and a big $7,000 in same week at the Plaza where day-dating.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Wild Is Wind" (Par) (6th wk). This stanza ending today (Wed.) is heading for big $16,500 or near. Fifth was $17,500.

Little Carnegie (L. Carnegie) (550; $1,25-$1.80) — "Adultress" (Times) (2d wk). First session ended on Sunday (19) hit sockeroo $12,000.

Baronet (Reade) (430; $1.25-$1.70) — "Gervaise" (Cont) (11th wk). The 10th round finished Sunday (19) was great $9,300 after $10,200 in ninth. Day-dating at Fifth Avenue Cinema where it opened on Wednesday (15) although in 10th week here..

Capitol (Loew) (4,820; $1-$2.50)—"Bonjour Tristesse" (Col) (2d wk). First stanza ended yesterday (Tues.) was good $42,000 or close despite many critical reviews. Pic was sloughed first by Thursday's snowstorm and then by severe cold.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (5th wk). Fourth week ended Monday (20) was big $9,000. Fourth was $11,500.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (63d wk). This week looks to hit fancy $25,000 for usual 15 shows. The 62d week was $25,700 in same number of performances. Stays on.

Fine Arts (Davis) (468; 90-$1.80)—"Gates of Paris" (Lopert) (2d wk). First round ended Monday (20th) hit nice $10,900. In ahead, "Admirable Crichton" (Col) (4th wk-8 days), $6,000.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (6th wk). The fifth round ended last night (Tues.) was sturdy $6,000 or near. Fourth was $8,500.

Guild (Guild) (450; $1-$1.75)—"Ship Was Loaded" (Brest). Opened Sunday (19). In ahead, "Golden Age of Comedy" (DCA) (4th wk-4 days), oke $3,000 after $6,000 for third full stanza.

Fifth Avenue Cinema (R&B) (257; $1.80)—"Gervaise" (Cont) (2d wk). Initial week ended yesterday (Tues.) was over $7,000 or a new alltime mark for this bandbox arty operation. In for run.

Mayfair (Brandt) (1,736; 79-$1.80)—"Enemy Below" (20th) (5th wk). Fourth stanza ended last night (Tues.) was fair $11,000. Third was $14,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"All At Sea" (M-G) (5th wk). This round winding up Friday (24) looks like $6,200. Fourth was $6,500.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (6th wk). Fifth session ended last night (Tues.) was capacity $34,500 for 10 performances. Fourth was the same for like number of shows. House has set matinees for every day during Easter week plus daily morning shows, and is already selling tickets for these dates in April.

Odeon (Rank) (854; 90-$1.80)—"Graf Spee" (Rank) (4th wk). Current round ending today (Wed.) looks to reach mild $10,000 or less. Third was $11,500. Running sneak previews of forthcoming product starting Tuesday (21). "Henry the Fifth" (Rank) due in on two-a-day Feb. 1.

Paramount (AP-PT) (3,665; $1-$2)—"Tarnished Angels" (U) (3d-final wk). Second ended Sunday (19) was okay $25,000. First was $32,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (14th wk). The 13th round ended Sunday (19) was smash $12,500. The 12th was $13,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Sayonara" (WB) with Christmas stageshow (7th wk). This stanza winding up today (Wed.) looks to reach sock $135,000, and is holding an eighth week. Sixth was $136,500, smash for this stage of run but clipped badly by all day downpour Tuesday (14). "Seven Hills of Rome" (M-G) opens Jan. 30. Hall drops "Nativity" portion of stageshow after Sunday.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (67th wk). The 66th week ended yesterday (Tues.) was $37,700 for 11 performances. The 65th week was the same for like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Raintree County" (M-G) (5th wk). This round finishing up tomorrow (Thurs.) is heading for big $7,000. The fourth was $8,400.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Peyton Place' (20th) and Xmas stageshow (6th-final wk). Current stanza ending tomorrow (Thurs.)

(Continued on page 22)

Hub Holding Up; 'Legend' Slick $27,000, 'Peyton' 20G, 'Frankenstein' 24G

Boston, Jan. 21.

Big pictures are still holding solid since the holidays with little new product on tap. Picture biz oddity this week with State and Orpheum opening "Legend of Lost," starring John Wayne and using heavy ad space to say: "Important. Will not be shown for years on television," necessitated because of WBZ-TV programming of "Starring John Wayne," two feature oldies every Sunday p.m., while WNAC-TV also runs two features. "Legend" shapes lively at State and Orpheum. "I Was Teenage Frankenstein" and "Blood of Dracula" looms solid at Paramount and Fenway.

"Peyton Place" at the Memorial and "Sayonara" at the Metropolitan, both in fourth rounds, are hotsy. "Bridge on River Kwai" is holding near capacity in fourth on hard ticket basis at the Gary.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75)—"Raintree County" (M-G) (14th wk-final). Mild $3,500. Last week, $5,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Old Yeller" (BV) (4th wk). Good $6,000. Last week, $8,000.

Boston (SW - Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (9th wk). Big $17,000. Last week, $16,500.

Copley (Indie) (961; 90-$1.25)—"Grand Maneuver" (Indie) (2d wk), Oke $4,000. Last week, $3,000.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col) (6th wk). Fifth week was neat $7,000. Last week, same.

Fenway (NET) (1,378; 60-$1.10)—"I Was Teenage Frankenstein" (AI) and "Blood of Dracula" (AI). Cool $7,500. Last week, "Tall Stranger" (AA) and "Affair in Havana" (AA), $3,500 in 5 days.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col) (4th wk). Wow $22,000. Last week, $25,000.

Kenmore (Indie) (700; 85-$1.25)—"Across Bridge" (Rank) (4th wk-

(Continued on page 22)

MPAA Survey Seeks Answer to Biz Decline; TV Still Chief Villain

More and more people attend film theatres less often, but why? The answer to this, as well as dozens of other questions, is provided by Opinion Research Corp., of Princeton, N. J., via a survey conducted in behalf of the Motion Picture Assn. of America. Total of 5,021 persons were interviewed (15 years of age and older) during the period of June 13 to July 15, 1957, and are said to represent a cross section of the total United States population.

Of those queried, 54% were asked why they were seeing films less than they did three or four years ago.

Television proved the big factor, 22% answering along these lines: "I have television so why go to the movies; we used to go two or three times a week until we got our tv; television presents good plays and entertainment; I prefer to stay at home and watch tv—it's good, cheap entertainment."

Accounting for 10% of the less frequent attendance is the lack of time: "Working nights doesn't give me much chance to go; I am too busy in the store now; I have two jobs now; I had more leisure a few years ago; I'm too busy with my studies."

The demands of raising children and the baby-sitting problem kept 8% away more often.

Preference for other leisure activities caused 5% to cut down on theatre-going.

Higher admission prices were cited by 4%.

Mentioned by 3%: "The quality of movies isn't what it used to be; most pictures these days are objectionable; pictures nowadays are not good for the younger generation."

Lack of desire and the broken film-going habit accounted for 3%, dislike for films in general another 3%, illness for 1%.

Particularly significant for the trade is the fact that only 1% cut down on film attendance because of inconvenient theatre location. This finding, of course, is contrary to the much-heard opinion that theatres unwisely haven't followed the public to suburbia as did the super markets and department stores. Also, only 1% complained about uncomfortable theatre conditions.

Consider another group in that 1% category. They said they're "married now" and gave no other reason.

Of the total public, 8% attend theatres more often than three or four years ago, 54% less often, 34% about as often as in past, and 4% don't know.

Not mattering are educational background, age bracket, marital status or geographical location. The less-often attendees are proportionately higher all along the line.

'Older' Reason

Explanations were given by those who have stepped up attendance, it with, 2% are older and now dating and going out with friends and are given more freedom by parents; 1% said that as they grew older they found films more interesting; 1% cited interest and educational values plus appealing color and wide screens; 1% have more free time; 1% have more money to spend; 1% now are free to attend drive-ins or have more freedom because children are older, and 1% find theatres more accessable.

The Princeton organization, continuing its "motivational research," looked into the reasons behind the public's most recent theatre visit, and came up with the following—

34%: "I wanted to see that picture; it was a picture my husband particularly wanted to see; we really wanted to go and see that specific picture."

17%: "I went along with someone else; someone took me; my brother wanted to go; wanted to go with my son and his family."

16%: "Just to pass the time away; there was nothing else to do; just to go somewhere; just to do something."

8%: "To take the children."

7%: "For recreation on a Saturday night; for entertainment; I just went for pleasure; I enjoy going to the movies."

4%: "The advertising attracted me; It had been advertised on tv; it was advertised as a very good movie; I read the ads; I saw the preview."

3%: "Someone recommended the picture to me, I heard them talking about how good it was going to be; I heard from others that it was a good show, etc."

3%: To see a particular star.

67% Selective

Of the total percentage base, meaning the 5,021 interviews, 67% said they went to the theatre "the last time" knowing in advance the picture being shown, 20% said they did not know, 12% didn't remember and 1% never attended a film theatre.

Among those who knew the picture on the program, newspapers were by far the most potent communications medium. The finding is that 39% of those queried said they were aware of the film production because "it was advertised in the paper; from a newspaper ad; I checked in the paper."

Word of mouth accounted for 13% of the know-about; previews, 5%; theatre fronts, 5%; circulars from the theatre, 3%; billboards and posters, 2%; television ads and publicity, 2%; advertising (no medium mentioned), 2%; radio commercials and publicity, 1%; magazines, 1%.

Akin to the foregoing three paragraphs, respondents were given a card listing the various ways in which films are advertised. They were asked to name which were "noticed," with the percentages herewith given weighted in accordance with the number of admissions in the week preceding the interview.

Newspapers were again tops, at 72%. Others: tv ads plus publicity, 41%; theatre signs, 52%; mag ads, 38%; theatre previews, 58%; radio ads, 27%; large signs or billboards, 26%; posters in stores, 13%; all of them, 7%; none of them, 3%; don't recall, 1%.

Total public was asked to make like a critic, appraising the picture last seen as excellent, good, average, poor or very poor. The results: excellent, 26%; good, 37%; average, 18%; poor, 2%; very poor, 2%; other answers, 1%; don't remember, 13%; never been to theatre, 1%.

'LEGEND' ADS BOAST 'NO TV FOR YEARS'

Boston, Jan. 21.

When John Wayne's new release, "Legend of the Lost," opened at Loew's State and Orpheum Wednesday (15), three quarter page ads were used with added top lines: "Important! Will not be shown on television for years to come! See it while it's new—on the big, big theatre screen—as it should be seen."

As film exhibs began to fight back against the sudden onslaught of Sunday afternoon double features billing by two tv stations, WNAC-TV, and WBZ-TV with third and newest tv station, WHDH-TV, showing one feature, newspapers benefitted from increased advertising.

Boston audiences have choice of five feature films cuffo on tv each Sunday. WNAC-TV and WBZ-TV are using all-out advertising and exploitation to pull in the film aud on Sundays. WBZ-TV is using around 5,000 lines a week in newspapers in the Hub, while WNAC-TV is using 2,000 lines weekly.

From 1 to 4:30 each Sunday, WNAC-TV releases films from their library of MGM, 20th, RKO, which comprises over 2,000 films Sunday (19), station programmed "Top Hat" and "39 Steps" as their double bill.

Wobber's Breakfast Spiel For Frisco Catholic Unit

San Francisco, Jan. 21.

Herman Wobber, recently retired Western Division manager for 20th-Fox, will be chief speaker at a Feb. 2 breakfast of the Catholic Entertainment Guild of Northern California, following mass. Educator Lloyd Luckman will also speak.

Newly elected officials of the Guild are:

President, James J. Donahue, Consolidated Amusement Co.; vice-president, Charles J. Maestri, Lippert Theatres; secretary, Joseph Flanagan, 20th-Fox Exchange; recording secretary, Kay Hackett, MGM Exchange; treasurer, Paul Schmuch, 20th-Fox Exchange; chaplain, Monsignor Vincent F. McCarthy of St. Patrick's Church just off Frisco's film row.

Youngsters & Film Patronage

Hollywood's reliance on the younger element for support at the boxoffice is clearly shown in a profile of the motion picture audience of America as sketched by Opinion Research Corp. Independent market analysis outfit conducted its survey last summer for the Motion Picture Assn. of America.

Average week during the survey period of June 13 to July 15 had an estimated admissions total of 54,200,000. Results of the ORC investigation show 52% of the total audience was made up of persons 19 years of age and younger. Persons 29 years of age and under accounted for 72% of the total admissions.

Following is the total breakdown—

	Total admissions (millions)	*Percent of total admissions*
Total public	54.2	100%
0-9 years	8.5	16
10-14 years	8.5	15
15-19 years	11.2	21
20-29 years	11.0	20
30-39 years	7.1	13
40-49 years	4.8	9
50 years and over	3.2	6

It's to be noted that most schools were not in session when the surveying took place. Also, children's admissions were at reduced rates or free in many cases.

Statistics compiled by ORS fill over 200 pages in two hard cover volumes. Notes made thumbing through:

Only 15% of the public attends a film theatre once a week or oftener but accounts for 62% of the total admissions during the survey week;

Film ads are more "interesting" than ads for four other products, soap-detergent; automobile, beer and cigarettes. Film ads also rate second to cigarettes in terms of being "misleading," are third to beer and cigarettes for being "objectionable," are last on the list for being "clever," and rate third to automobiles and soaps for being "helpful";

In deciding on whether to attend o film theatre, the public is influenced 45% by the film's story, 18% by the cast, both factors are equally important to 27% and 10% had no opinion;

Only 2% of the public attends theatres less frequently because of the saturation bookings, i.e., the same picture at many theatres at the same time.

Urges Close Study of MPAA Report

Opinion Research's 'The Public Appraises the Movies' Called Useful Trade Tool

Motion Picture Assn. of America last week stressed the absolute need for further evaluation and study of the data presented in its survey, "The Public Appraises the Movies."

Association also said that the two vital omissions in the survey—the public's reaction to film content and indications of trends—were fully deliberate and had been decided on so as not to mislead the filmmakers and present them with a "formula."

Ralph D. Hetzel, exec v.p. of the MPAA, and a sparkplug of the survey carried out by Opinion Research Corp. of New Jersey, commented that the poll, with its mass of statistics, had to be considered primarily a "tool" with which to carry on further work.

He said the conclusions to be drawn from the survey were "invaluable," even though the facts about the audience in themselves were hardly new and, in broad outline, had been known to the industry. Hetzel said the motivational profile provided in the survey offered a sense of direction in any future attempts to widen the audience. Also, it established the extent to which the moviegoing public is split into distinct groups.

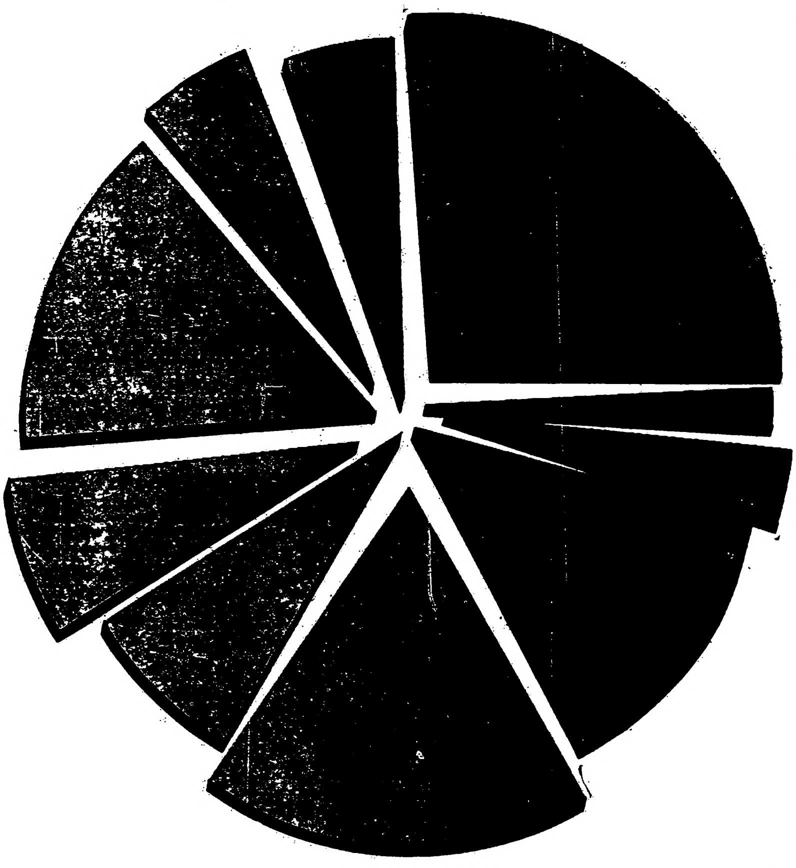
While the study thus offers the kind of information which can be usefully applied to any attempt to widen the audience, and appeal to it on the required levels, Hetzel felt that—in the long run—it would probably be a matter as much of individual company as of industry application. "The industry as a whole can go only so far," he said. "After that, it's up to the individual companies and individual product."

Hetzel felt strongly that, if at all possible, the study should be continued in the future, and he said he was aware of the fact that it covered facts and reactions within a single month during 1957. As such, it's only a sample and has its limitations. However, said the MPAA exec, he favored appointment of an industry group, or possibly the establishment of a special office with a trained man at its head, to continue audience analysis with the facts available to the industry. MPAA plans to have a distributor-exhibitor committee basing a series of reports on the Princeton study.

Both Hetzel and others feel that the survey should not be allowed to become another bottom-of-the-draw item, though it's generally admitted that the industry has been notorious for ignoring surveys of this kind. Something similar happened with an earlier MPAA analysis, the Booz-Allen-Hamilton report on distribution economics, which came up with a series of recommendations. Hetzel said that, while there was no fast action on it, its

(Continued on page 22)

How U.S. Consumer Dollar Is Divided



SOURCE: THE LIFE STUDY OF CONSUMER EXPENDITURES ©TIME, INC. 1957

20th's Clearance Pledge Okay—D. of J.

Washington, Jan. 21.

Unless actual "conspiracy" is involved, the Justice Dept. would not intervene if other film distributors should follow the example of 20th-Fox and set up a five-year clearance for theatres over television stations.

This is the curbstone opinion of Federal officials here, when faced with the possibility that Hollywood might create the five-year clearance to protect its theatre customers.

Protection clearance, per se, is not illegal. The Supreme Court has upheld it between different classes of film theatres, as a legitimate business practice. So far as clearance between theatres and tv is concerned, this would be subject to the same legal rules as clearance between theatres.

"The basic fact," it was explained, "is whether the clearance were created by agreement. The test would be whether each company made up its own mind independently. If they got together, that would be a conspiracy. Mere uniformity is not illegal."

It was pointed out, for example, that in the steel industry, U. S. Steel will announce a ton price and the other companies will follow suit. Yet, this is not regarded by the law as a conspiracy in violation of the anti-trust statutes.

"One of the questions which Justice would ask," said a spokesman, "is whether the clearance is reasonable. Five years is a long time. Yet, it might be perfectly all right because theatres charge an admission price and television stations offer the same films free to the public."

Alex Harrison on TV 'Clearance'

20th Sales Chief Would Make Five Years Protection Longer, Or Forever

Position of 20th-Fox re clearance to exhibitors over television remains unchanged and the company stands ready to withhold its films from tv for at least five years after initial release, Alex Harrison, 20th general sales manager, said in New York last week.

Harrison said he was in fact willing to extend that clearance period. "If I had my way, we wouldn't sell to television ever," Harrison declared.

20th appears to be the only company willing to go on record in respect to tv clearance. None of the other distributors will take a stand.

The 20th policy first was enunciated and carried in VARIETY last November at the time of the Theatre Owners of America convention in Miami. It stems from 20th belief that it is still primarily in the theatrical business and that the release of the new films to tv would seriously impair the boxoffice.

Shall Not Sell

Continued from page 3

been achieved by the film industry as a whole if such a meeting had been held five years ago."

Engel chaired the dinner-meeting at Romanoff's with the executive board of the Screen Producers Guild as hosts. Others in attendance were George Sidney, Frank Capra and John Sturges for Screen Directors Guild; Howard Keel, John Lund, George Chandler, John Dales, Screen Actors Guild; Ed Hartmann, Frank Nugent, Curtis Kenyon, Daniel Taradash; Screen Writers Guild; Lou Greenspan, Motion Picture Industry Council; George Seaton, Academy of Motion Picture Arts and Sciences; and exhib leaders Mitchell Woolfson, repping TOA, George Skouras, Harry Brandt, Si Fabian, Nat Lapkin, Leonard Goldenson, Elmer Rhoden and Frank Ricketson.

Attention was drawn to just-concluded selloff of post-1948 Republic features to NBC and the talent guild impotency to retaliate against Republic. Some tradesters waxed sardonic because of presence of Leonard Goldenson at meeting, pointing out that his Paramount Theatres is alter ego to ABC network, a prime competitor to theatre exhibition via airing of vaulties.

Recital of the gloomy statistics of how the pre-1948 selloff has already dented box office around the country deepened the blue funk which had occasioned the "rally." Some who were present thought the film industry helpless against its own divided counsels, its dont-make-a-move banker instructions and the noose of consent the Dept. of Justice shows small inclination to unloosen.

There was much discussion of what leverage, if any, Hollywood could apply to stop a post-1948 dumping. Tricky legalisms are involved where, as with Republic and RKO, studios cease current production. Labor may be alarmed but there's no target to strike back at, no effective threat.

How Old Is Too Old?

Researchers found that 19% of the public thinks present theatrical features on television are "too old" and another 12% simply rated them "inferior" to pictures in theatres.

But 11% thought the back-number productions on tv were about equal to the new entries in theatres. And still another 11% sized up the oldies on the air as ranging from "very good" to "excellent."

Radio Fine, TV Nixed for 'Arms'

Chicago, Jan. 21.

20th-Fox has charted some new ground with its promotional blueprint for the Chicago bow of "A Farewell to Arms" this Thursday (23) at the Oriental. And the exploitation coin, believed around $40,000 may be the heftiest spent locally by the studio for ballyhoo since 1952 and "Robe." "Farewell" advertising expenditure, in fact, will exceed "Robe's" outlay.

Among its ad departures from the tried-and-true, the "Farewell" campaign called for (1) use of news and women's pages in the Chi dailies, and (2) a backstopping schedule in some 60 weekly and semi-weekly nabe gazettes.

Radio also figures big, with a saturation sked involving 16 stations, including the rare use of suburban kilocyclers. But, significantly, television was ignored. Asked why, Sol Gordon, 20th adpubber here, explained, "Because many people think you're advertising a picture that's going to be on tv. Also, it's pretty hard to get theatre identification." He denied that cost was a factor in bypassing video.

20th attached enough importance to the local campaign that it sent out veepee Charles Einfeld and Eddie Solomon, studio's No. 2 exploitation man, to work with Gordon on budget and media.

Amusement Pages

Concerning the decision to go beyond the amusement pages in the dailies, Gordon contended "They don't deliver the readership they used to." Accordingly, "Farewell's" initial ads broke last week on different days, on the news pages of three of Chi's four dailies—American, Sun-Times and Daily News. A deadline problem precluded going into the Tribune.

Tommorrow (Wed.), Thursday and Friday ads are skedded for the women's pages of all four dailies—in addition to amusement page space. The big space push also included the locally-edited supplements last weekend in the Daily News and Sun-Times, and reaches a crescendo with a full-page color spread in Wednesday's Trib.

There's also a we're-not-missing-any-bet allocation for nominal space in the Trib adjacent Hedda Hopper's column whenever it mentions pic.

Brit. Films to TV

Continued from page 3

"neither Angel nor other producers will have grounds for complaint."

An official statement made after the meeting of the five association prexies indicated that the industry was moving towards a solution, and it's understood that the projected formula stems from an exhibitor proposal to create a pool of acceptable pix, which would be made available to the commercial webs for screening at times which did the minimum amount of harm to the boxoffice.

It is unlikely, however, that such a formula be acceptable to BBC-TV, which reckons it had a raw deal from the industry a year or so ago. At that time the major trade associations came to an arrangement with the state web for the controlled release of 20 features a year, 12 of which would be English speaking from either Britain or America, and the others would be of continental origin. The arrangment—it was never regarded as a deal—was to have been for an experimental period of one year, and then subject to review. In the event, the BBC found itself without any feature pix, as the only films offered were economically unacceptable. One British distrib, for example, asked as much as $70,000 for a single screening.

That arrangement was mutually terminated after a few months while the industry had a second look at the problem, and after waiting for some time for an alternate proposal, the BBC went ahead and made its own deal for the RKO backlog of some 100 features, at about $6,000 a time, which are now being shown at peak ttimes on alternate Saturdays. The second of these is due on the air next Saturday (25), and to counter the BBC program, the commercial web is airing one of the Warner Bros. oldies, recently acquired through Associated Artists Productions. The rival programs will be "The Petrified Forest" starring Leslie Howard (ATV) and "Born to Be Bad," with Joan Fontaine (BBC).

Japanese Foresight

Hollywood, Jan. 21.

Conscious that tv eventually will be as big threat in Japan as it has been in the U. S., Shiro Kido, prexy of Shochiku, Nippon's biggest production company, intends to study "American film methods of combatting tv's inroads" during his current visit here. Kido, who is also chairman of the Motion Picture Producers Assn. of Japan, stopped off in Hollywood en route to New York to attend Japan Film Week as head of a delegation of Jap filmites, including four femme stars.

TV thus far hasn't hurt film grosses in Japan to any great extent, due to its limited area and the small number of sets—about 1,000,000 in all.

'New' Vs. 'Old' War

Continued from page 1

roll partisans among the talent unions and among the creative gentry generally. Definitely fascinated, though surprisingly quiet, are the big advertising consumer franchise owners, whose patronage has made television the giant it is among modern amusements.

The war of the theatres against video has already panicked many Hollywood characters and sent some into headlong retreat from the battlefield. The most curious aspect of this war is that the ammunition which is killing Hollywood was made in Hollywood, much in the same way that scrap-iron which Americans sold to Japan in 1940 and 1941 was killing G.I.'s during the next several years.

As to the ultimate outcome of the two wars, it's plainly anybody's guess. Certainly the wide and often wild contradiction of viewpoints dash off in all directions. Although not necessarily unique in this respect, the present issue of VARIETY seems definitely "historic" in the volume and diversity of sheer combat news. Close students are hereby referred to pages 3-10-11-26-27 of the present issue.

What Films Have Got, That TV Hasn't

Growing Maturity, Foreign Appeal Among Assets —Highbrows Switch Their Tone on Pix

Chicago, Jan. 21.

Highbrows, remembering the film industry's lusher years, have switched their line now that theatres are suffering. It's no longer the fashion to refer to film houses as the "cultural opium dens of the masses." More stylish now to bemoan "the passing of an art form" as parlor shows crimp theatre shows.

The film trade itself coined the phrase "selectivity" as a catch-all appraisal of the business. Just-who-is-selecting-just-what is usually not specified, but if the boxoffice is the criterion it is certain that there have been a lot of rejects.

Both pundits and tradesters tend to belief that today's theatregoers are somehow more elevated in their choice of film fare but will accept anything on the air. Television's big asset is: the most accessible medium to the widest part of the population. By its very domestic appeal the broadcast is limited as to scene and subject. Its self-censorship is all pervasive before sensitivities of almost everyone. But by contrast the theatrical film is a "freer" medium now than before. By playing to a paying audience which makes a choice its art levels go up.

The facts offered to support the argument are these. Except for the blockbusters, about half of which make their bow at Christmas with the rest sparsely scattered through the year, the run-of-release Hollywood product is experiencing sharp decline, or at least greater risks of not recouping. In Chicago it was usual a few years ago for such pix to stretch at a firstrun theatre for eight weeks. Today if it shows two profitable weeks a picture can be considered doing well.

Product shortage has hurt the big film houses most. And this town was built "big." The most profitable houses in downtown Chicago today are those under 1,500 seats. Operating nuts in 3,000 seaters have made their operation precarious. In the nabes they are folding altogether.

There are other factors that argue for the small house. Not only can they afford long runs but they can cultivate a small audience for offbeat product, which by Hollywood's earlier standards means any product that won't draw whole family groups and the shopper from the street. Disney reissues for instance, can attract tots for weeks on end in 600 and 800 seat houses. However such steady flow of half-fares would probably be inadequate after one or two weeks at the giant houses.

Small audiences need not be just half-fares. Foreign entries into first run houses have come about on default of Hollywood distribution setups at various times of the year. Foreign product also appeal to language groups in big cities like Chicago, a market unapproachable by tv.

Art houses have their problems too. Import product does not do well there without other positive merits, although some critic-approved stuff has still flopped.

Probably the censorship situation reflects the new attitude toward the theatre most drastically. Legislators find growing opposition to "moral" censorship, and notable victories have been achieved over the last 10 years by its opponents.

Air-Taboo subjects—dope, sex, politics, racial antagonisms — have gained entry to the screen. The theatre has now a "adultness" that the home screen has not. The same material that reaches the theatre screen as a vibrant bit of entertainment would in the opinions of many who view them, be unwelcome over tv. No one advances the argument that people pay ticket prices to be preached at, but pictures dealing with vital themes can be presented in the theatre without the propaganda bludgeon now. The happy and moral ending to a picture is still a boxoffice asset, but not so much as before.

Roadshows have demonstrated forcibly the possibilities of selling to various groups the specific story material or projection techniques they feature. But here too the year has shown that even a roadshow must have something to sell.

Dog Never Mingles

Hartford, Jan. 21.

Last weekend publicity shots of the current Rin Tin Tin were being made to help exploit the dog's appearance at a local sportsman's show.

Attempt to put a State Police bloodhound into the photo brought this rejoinder from the publicist: "Rinty simply never poses with other dogs. It makes him nervous."

'58: More Hued TV, Pix Steady

Washington, Jan. 21.

The 1958 outlook for the motion picture industry should be at least as good as 1957.

In electronics, there will be increases in the sales of color tv sets, phonographs, tape recorders and hi-fi equipment. However, there may be some decline in production of black and white tv sets and radio receivers.

These predictions are made by the Business and Defense Services Administration of the U. S. Dept. of Commerce, in its annual survey of the outlook for major industries. Survey reports on about 30 major businesses.

On motion pictures, it had this to say:

"The outlook for 1958 should compare favorably with the 1957 trends. An encouraging factor to offset competition from television is the continued growth in production of feature films by independent film companies. While there was a decline in the last quarter of 1957, attendance for the full year at motion picture theatres is estimated at about the 1956 level.

BRITISH INCONSISTENT ON FILMS-TO-VIDEO

London, Jan. 21.

The suggestion that the British motion picture industry must first put its own house in order before it can expect the support of the American trade in the control of release of films for television, is being advanced by the Federation of British Film Makers. That's one of three major proposals now receiving high level consideration among British trade toppers.

The Federation, which last week celebrated its first anniversary, is prepared to take a long-term view of the problem. It is recognized that, for the time being, nothing can be done in regard to features already sold to the tv networks. But, looking ahead, it is advocating a policy of the tightest possible control which would restrict the number of films made available, would stipulate an age limit and exercise arbitrary control on times of presentation.

At the same time, the Federation takes the view that too many feature films are being too cheaply sold to the networks. It is, therefore, being suggested that the asking price should bear some relation to the audience rating and the fee paid should operate the sliding scale principle which is common in picture theatres. In other words, the higher the rating, the larger the amount paid to the producer.

Lord Archibald, Federation prexy, told VARIETY that he felt it necessary for the British industry to impose self-discipline on its own members before seeking the cooperation of the American producers and distribs. If Britain could put its own house in order first, it would be reasonable, he felt, for representations to be made to the United States industry.

The Federation topper reckoned that his members were prepared to exercise even more rigid control than was being proposed by the Cinematograph Exhibitors' Assn. They regarded it is much a producer problem as an exhibitor problem because his members had first hand evidence of the disastrous toll on the boxoffice when old features were shown on the airwaves.

Lollobrigida Powders 'Venus' Film

Producers Furious—Threaten Suit—Paris Hears Italian Star Moons Over Hollywood

Paris, Jan. 21.

The French-Italian coproduction "Venus Imperiale" looks to be off, and the producers, Henri Deutchmeister of Franco London Films and Angelo Rizzoli of Rizzoli Films, may sue Gina Lollobrigida for "bad faith" in going back on her contract. The pic was to have started next month. Deustchmeister and Rizzoli say they'll sue Miss Lollobrigida for return of a prepayment of 40,000,000 lires ($65,000) plus damages of $250,000 for money already spent in preparing the feature.

Apparently star signed her contract last March and was to receive almost $160,000 for the pic to be paid half in Switzerland and half in Italy. At that time she was willing to accept co-stars Julien Bertheau (to play Napoleon), Jean-Pierre Aumont and Daniel Gelin. She was to play Pauline Gourghese in this costumer. Renato Castellani was to direct the pic in France.

Then, last week, Miss Lollobrigida balked and claimed she was not satisfied with the leading men, wanted American partners, and felt the film should be made in Italy in English. Rizzoli pointed out that the men were Latins and that Yanks might not fit the pic esthetically.

Miss Lollobrigida remained adamant and a report from Rome has it that she huddled recently with Spyros Skouras and has her eye on Hollywood in April when her contract with Howard Hughes runs out and she can make her pix there. It is also rumored she wants to catch up with Sophia Loren's Hollywood headstart.

She also angered the French press when she claimed she wanted to out due to the shift in directors from Castellani to Christian-Jaque. French felt it reflected badly on Jaque and was in bad taste since he had given Miss Lollobrigida her first French chance in "Fanfan La Tulipe." So it stands there, and the pic looks stopped as of this writing.

PARIS 'FAKIR' FLOP DOLEFUL INFLUENCE

Paris, Jan. 21.

Film star Jean Marais dropped about $35,000 on a legit musical he wrote and backed "L'Apprenti Fakir." An attempt at infusing life into the lagging, hoary styled theatrical tuner setup here came a cropper. This is unfortunate for it will keep the French musical in its slumbering, lumbering, vintage, Vienese-type operetta syndrome. Show lasted four weeks.

"Fakir" had a fair musical score by Yank Jeff Davis, modern choreography by American Georges Reich and lyrics by Charles Aznavour. It was youthful, but suffered from a certain amateurishness and a weak working out of the slight storyline.

Ponti, DeLaurentiis Asked To Vacate Rome Studios

Rome, Jan. 21.

Producers Carlo Ponti and Dino DeLaurentiis have been asked to vacate their jointly-held studios here in Rome by the ENAL, an Italian worker's association, which owns the large setup on the outskirts of the city. The producers took over the studios 10 years ago. Subsequently, they completely revamped the place, building new sound stages, offices, etc. and most of the features made by the team were shot there. When Ponti and DeLaurentiis recently split up their longstanding partnership, the studio temporarily remained in joint ownership, even though DeLaurentiis moved out and it remained for all intents and purposes a Ponti bailiwick.

Now the original owners want the studio back (the 10-year lease is up), and the case will be in Rome courts soon. Not known whether ENAL would want to continue to lease the studio for film work or return it to its original function as a recreation center for workers. Loss of studio setup as such would still leave Rome with six film workshops, including the largest, Cinecitta.

Men Wore the Trousers

Singapore, Jan. 14.

The following is an excerpt from a Shaw Bros. press release: "When 'Pajama Game' (WB) was shown at Shaw's Capitol, the Shaw Organization publicity department gave it the full treatment.

"Free admission was afforded those couples who turned up wearing one piece of a pajama suit, and lots of couples did turn up (the men usually wore the trousers)."

U.S. Films Slip At Italo 1st-Runs

Rome, Jan. 14.

The Yank slice of the Italian first-run boxoffice showed a drop during the first five months of the 1857-58 season (Aug.-Dec.), according to figures just released here.

The same source also notes that the general market take (first-runs) is down some 5% from previous year's figures for same period. Decline was from a 1956 total of $6,675,000 to a 1957 gross of some $6,315,000.

Of the new total, Italian pix and co-productions showed a rise of some percentage points, to reach a total of some $1,774,500 equivalent to 20.3% of the initial run market.

Slack produced by the drop in U. S. film take was also taken up by Continental pix in general, whose percentage slice increased from 7.9% in 1956 to 12% last year.

Arg. Vaude Union Seeks Govt. Action in Having Vaude Statute Enforced

Buenos Aires, Jan. 14.

The Union of Variety Artistes is in an uproar and seeking means of petitioning President Aramburu direct, to enlist his support for obligatory enforcement of the Vaudeville Law in the film theatres of this country.

By a decision of the Minister of Commerce and Industry last September, film patrons were given a choice of paying for the vaudeville turns or entering the cinema after the acts had gone on. Exhibitors find that the majority decline to pay for or view the vaude turns. So the exhibs in turn have decided it will be preferable to pay fines to the Labor Ministry, and not provide the talent, which is so difficult to line up. They thus will avoid the cost and labor of maintaining booking offices. Anyway, the fines come out cheaper in the long run.

The union insists that its members demand audiences, and apparently is short-sighted enough not to recognize that its future rests with television, partcularly now that the government has issued tenders for allocation of another 10 tv channels.

aren't enough genuine vaudevillers aren't enough geunine vaudevillers around to make any sort of a petition forceful.

ELSA MAXWELL BLOWS GASKET FOR CALLAS

Rome, Jan. 21.

Elsa Maxwell whose acquaintance with Maria Callas is less than a year old was so vehement in defense of the soprano in the latter's recent uproar with Rome Opera officials that she herself (Miss Maxwell) drew a bad press. In particular her use of the word "barbarians" in description of modern Romans was resented.

Unconfirmed, it is believed that a protest against the Maxwell statements, which were many and heated while the war was on, was filed with the U. S. Embassy. And what could it do? Nothing.

But before she left town Miss Maxwell cooled down, said she only meant certain natives, that she truly loved Italy.

BALLET RAMBERT BACK

Spent Two Months In China — Classical Repertory

Glasgow, Jan. 14.

After two-months' trek to China, the English Ballet Rambert is in Scotland for one-nighters and weekly engagements. Repertoire includes "Swan Lake," Act II, "Fireflies," "Judgment of Paris," and "Les Sylphides."

Norman Dixon is principal dancer. Company includes Ian Metsis, young Greek dancer, formerly of the Athens Opera House.

U.S. & Britain's Brussels Skeds

Brussels, Jan. 21.

During the 1958 Brussels World's Fair each of the 50 participating countries or international organizations will stage one or several days of their own, during which Fair visitors will have an opportunity to attend a series of special shows.

The U.S.A. days are scheduled for July 2, 3 and 4. The program will include a concert by the Philadelphia Orchestra, conducted by Eugene Ormandy, violinist Isaac Stern, soloist; the American Ballet, starring Nora Kaye and Erik Bruhn.

Concert and ballet performances will be given in the Fair's main Auditorium, with an audience capacity for 2,000. American bands will play jazz music on the Fair's Esplanade.

For these and other shows organized by the American participation to the Fair admission will be free.

Britain's national days will be held on July 10-12. On July 10, the BBC Orchestra and the Huddersfield Choir conducted by Sir Malcolm Sargent will perform Holst's "Planets" and "Belshazzar's Feast," by Sir William Walton and, on the following day, Elgar's "Dream of Gerontius." On July 12 the Scots Guards Orchestra will take the rostrum of the main Auditorium.

The Swiss have booked June 29, July 31 and Aug. 1.

On June 29, the Schauspielhaus Zurich will give, in the small Auditorium (seating 500), a performance of "Romulus," a new play by Friedrich Durrenmatt. In the main Auditorium, the Basle Stadttheater will present "Titus Feuerfuchs," a new opera by Heinrich Sutermeister.

On July 31 the Orchestra de la Suisse Romande will give a concert in the main Auditorium under Ernest Ansermet.

On May 21 Finland will celebrate national day with performances by the Helsinki University Choir and by the Jalkanen dance group.

Hungary's bill for May 2 reads as follows: the Tatray Quartet will play works by Zoltan Kodaly and Bela Bartok in the small auditorium, while the Budapest Wind Instruments Quartet will perform works by Ferenc Farkas, Endre Szervanszky and Laszlo Lajtha. In the evening the Hungarian Opera will occupy the main Auditorium and play three works by Bartok: "Bluebeard's Castle," "The Wooden Prince" and "The Marvellous Mandarin." Hungary will have another national day, on Sept. 17, which will be devoted mainly to popular songs.

Yugoslavia will also feature a Bartok ballet on its program for June 27, together with works by Kresimir Baranovic. In the evening there will be a gala symphony concert with Zinka Kunc, the Belgrade Philharmonic's Symphony and the Mixed Choir of the Yugoslav Army. Another concert by the same orchestra and choir is scheduled for June 28.

Czechoslovakia's national days on July 23 and 24 will feature folklore and chamber music, documentary films and performances by the famous Skupa puppet theater.

Cinerama Holds

London, Jan. 21.

Announcement that "Cinerama Holiday" would fold at the London Casino Feb. 12 after two years hoisted the demand for seats so sharply that it has been decided to retain the pic until Feb. 22.

It will be followed by the Casino's third Cinerama film, "Seven Wonders of World," now set to be preemed on Feb. 26.

GERMAN STAR TO GET PIC BUILDUP IN U.S.

Frankfurt, Jan. 14.

For the first time since the end of the last world war, an original German film is being released in America with a tremendous publicity campaign and with the star taken to the opening. Disney bought the rights to the Herzog film "Maedchenjahre eine Konigin" (Girlhood of a Queen), starring young German actress Romy Schneider. With Leo Horster, Disney rep in Germany, as special escort on the trip, Romy Schneider and her mother, actress Magda Schneider, are invading the U.S. for two weeks.

They flew out of Munich yesterday (Jan. 13) with the flight making a special stop from its Duesseldorf origination to pick up the film pair.

The film, titled "Vickie" for the U.S., has been dubbed in Hollywood. Miss Schneider is also scheduled for many tele appearances. Never before has Hollywood brought over a film in German to introduce its star. And U.S. distribs never before sought to publicize a mother and daughter pair of leading femmes.

U.S. Setback Seen In New Board

Madrid, Jan. 21.

U.S. film companies lost ground in elections held yesterday (16) for a new Spanish Distributors Assn. exec board, which was marked by a victory for several Spanish distribs who have not heretofore taken position in the dispute between Spain and the Motion Picture Export Assn.

General assembly named five companies to board seats from among the national distribs: three from the semi-nationals and three from the regional banners. Growth of the organization has mushroomed in the past three years to a total of 136 members.

Last year, U.S. agencies in Spain dominated the national group with 20th-Fox, Universal and C. B. Films (United Artists outlet) represented. Results yesterday left Universal and C. B. Films in minority as Charmartin, Cifesa and Hispamex won the bloc vote.

Fuster, Fortuna and Dipenfa won semi-national board seats and Aparacio, Cicosa and Diana were picked to represent regionals.

Trade sources here see three groupings within the new board. Universal and C. B. Films, with Fortuna and Cicosa as possible allies, compose the cluster favorable to MPEA. Hispamex, Dipenfa and Diana are in the opposite corner while Charmartin, Cifesa, Fuster and Aparacio are expected to mediate between the two poles of attraction.

Jose Luis de Navasquez, director of Charmartin and candidate most likely to be designated prexy by the new board on Feb. 9, did not believe elections yesterday would react significantly on the Spain-MPEA impasse. He stated his company would attempt to conciliate opposing views and propose a harmony program to cope with the problems confronting distribs and the industry as a whole.

In another post-election statement, Universal rep Enrique Aguilar, chairman of U.S. agency managers in Spain, said vote will bring no change in present deadlock. "We were a board minority last year; we are still a minority," he said.

Aguilar held little hope MPEA films would re-enter the Spanish market for the balance of the 1957-58 season and mentioned September as the earliest effective pact date if an agreement is reached later this year.

Al Daff on Aussie Trek

Sydney, Jan. 14.

Al Daff, Universal sales chief, planes in here next week on a quick Down Under survey of the local picture scene. Daff was out here about 12 months ago. At a luncheon tendered him by the 47-Club on behalf of the local industry, Daff told the local filmites they had nothing to fear from tv that a good pic couldn't combat.

Next Jan. 24 the 47-Club will again wine-and-dine the top executive.

Sphinx Stance By Lanza Irks Scot Scribes

By GORDON IRVING

Glasgow, Jan. 21.

Mario Lanza, playing the 2,300-seater St. Andrew's Hall on a one-nighter here (7), was carefully screened from press interviews. Apart from a hit-and-run meeting he had with a few local news scribes on arrival, singer shut himself in his hotel suite, and all requests for interviews were nixed by his manager.

This gave rise to much irate comment from Scot show columnists, who meet every visiting personality on a proper basis. As it was, the leading columnists didn't meet with Lanza, despite his being in the city for two whole days and three nights.

Robert Hewitt, daily stage columnist of the Evening Citizen, told Variety: "This is ridiculous. It is only fair that the show biz press should have a chance to meet with leading artistes.

"I went all the way to London to see Lanza at the Royal Variety Performance, and now, when he comes to Scotland, I find I can't even get near him.

"They held a press reception for him in London before his tour. It is time the agents and promoters in London realized that the writers on show business in Scotland are not hicks, but people who know their job, and do it thoroughly.

"Glasgow is not a hick town. It is one the main entertainment centres of the world."

In his daily column, Hewitt had some penetrating comments to make on not getting near Lanza. He told how he had pointed out to Lanza's temporary manager "that when Sir Laurence Olivier visited Glasgow recently, he particularly asked to meet the press columnists, had a drink with them, and chatted for an hour before lunch. Does Mr. Lanza consider he is a bigger man, or a more courteous one, than the finest actor in Europe?"

Scribe, garnering chit chat re Lanza from hotel waiters and other sources, said the singer was sitting for two days "in central-heated solitude, talking only when he has to."

Peter Pritchard, acting as tour manager for Lanza, told Variety: "I am sorry, but Mr. Lanza is not available. There is no guarantee that you will be able to see him, even at his hotel."

Singer, playing to SRO biz at the municipal auditorium, the St. Andrew's Hall, received a rapturous reception from his fans. Building was packed with Scots from many different parts. Large coach parties arrived from outlying districts, and some fan-club members trekked from London.

He was accompanied at piano by Constantine Callinicos, who did several solo numbers.

Onstage, Lanza had a friendly, humorous approach, and twisted hecklers neatly when they called out for special tunes. At one point he turned his back on the large audience, and sang to customers who could get seats only on the platform.

Treatment meted out to show scribes by the Lanza setup (he was presented here by London impresario Victor Hochhauser) was on a par with treatment when Mike Todd's "Around the World In 80 Days" was screened. No preview, as per usual, was offered to scribes, who had to discuss the pic prior to its arrival without even seeing it. Comments were only possible after film's opening at the local Gaumont Theatre.

There is a growing feeling among the newspaper community that Scotland is being treated as merely an appendage of London, and not the hep show biz area it really is.

Domino Nixes Aussie Date

Sydney, Jan. 14.

Reported that Fats Domino has nixed his Aussie playdate of Jan. 30, under the management of Lee Gordon because of sinus trouble. Pianist will come when his doctor gives the okay.

Gordon, who operates the Stadium loop, for the January date will bring in the Crickets and Jerry Lee Lewis. Liberace is timed for February under the Gordon setup.

Yank Films Big Grossers in France Last Year; 'Kwai' New Champ at B.O.

Paris, Jan. 21.

Yank films now are wavering around 32% to 36% of the overall Gallic mart. A looksee at pix which took the top coin in Gallic key cities from 1951 to 1957 seems to bear that out. Of the films that grossed over $450,000 in their firstruns, which is about 30% of the gross take and sets the pattern for subsequent runs, 13 of the 33 were Yank with one Italo entry and the others French.

Of the Yank pix, most were in the blockbuster category. American moneymakers were "War and Peace" (Par), "The Robe" (20th) on the intro of CinemaScope, "Quo Vadis" (M-G), "Greatest Show on Earth" (Par), "Limelight" (UA) (reissue), "Here to Eternity" (Col), "Mouli Rouge" (UA), "20,000 Leagues Under Sea" (Filmsonor), "Roman Holiday" (Par), "To Catch A Thief" (Par), "Samson and Delila" (Par), "Living Desert" (RKO) and "Gone With the Wind" (M-G) (reissue).

The 1956-'57, gave some leeway to comedies and even musicals. Among toppers were "War and Peace" an exceptional longrun and nabe biz; "Man Who Knew Too Much" (Par), "Court Jester" (Par), "Anastasia" (20th), "Love in Afternoon" (AA), two Martin and Lewis pix, "Hollywood or Bust" and "Pardners" (Par); "Giant" (WB), "Picnic" (Col), "King and I" (20th) and "Bus Stop" (20th).

New B.O. Winners

Paris, Jan. 21.

Pacing the boxoffice film take here is "Bridge On the River Kwai" (Col) which garnered rave reviews and is in for top biz. In two weeks, 99,400 patrons saw this opus. Next in favor, as filmgoing comes out its doldrums here, is the new Brigitte Bardot pic, "Une Parisiennee," followed by a Fernandel pic, "Le Chomeur De Clochmerle" (The Unemployed Man of Clochmerle). Then comes "Pardners" (Par), "Bambi" (BV) and "The Killi (RKO) among the Yank

Exhibs Threaten Mex State Strike

Mexico City, Jan. 14.

Another statewide cinema strike is looming, and worrying the whole film industry. Because Gov. Raul Madero of Coahuila state, prosperous mining-cotton area on the western Texas border, announced his intention of reviving an old law that would hike taxes 15% on the five cinemas in Torreon, Coahuila's top city, all exhibitors in that state have threatened to shut down as a sympathy move. The law was passed years ago in order to finance building a public charity hospital.

Wires of protest have been sent the Ministry of the Interior by the National Cinematographic Industry Chamber and the Mexican film producers and distributors associations. The Chamber told the ministry what Gov. Madero intends doing is unconstitutional because it would amount to "confiscatory taxation." It further stated that the five cinemas, all operated by the Cia. Operadora de Cines, only have a combined annual income of $48,000, and the hiked taxation would take $28,000," which would amount to making the state government the senior partner in the business."

The government of Baja California state recently annulled a similar law when exhibitors threatened to shutter rather than meet the 5% proposed impost lift there.

443 Films Released In Japan Last Year

Tokyo, Jan. 21.

A total of 443 Japanese feature films were released in Japan in 1957, according to Eiren (Japanese Motion Picture Federation). These pix were shown in 6,844 theatres in Japan, a figure reached by the end of October, representing an increase of 721 over 1956.

Total attendance, at the end of September, was 846,756,000, a boost of over 10% compared with the same period last year.

3 DEATHS IN CROWD

Odd Mishap on Spanish Film's Location Site

Madrid, Jan. 21.

A crowd of onlookers, gathered to watch exterior shooting of "Noche y Alba" (Night and Dawn) on the outskirts of Madrid, panicked when a buried Civil War mortar exploded, causing three deaths and injuries to 12 others.

Neighborhood throng was pressed around a wood fire close to the sub-surface shell, waiting for film director Forque and screen stars Zully Moreno, Paco Rabal and Antonio Vilar to arrive when the blast occurred.

An insignificant but perhaps providential auto accident en route to location, delaying cast arrival until just after the mortar burst, spared Miss Moreno and two of Spain's top male stars from mishap.

Russos Claim 3,000,000 Cinema Patrons in '57; See Growth in Prod.

Frankfurt, Jan. 14.

During 1957, there were 98 films produced in Russia, according to statements from the USSR just released here. During 1958, 1959 and 1960, the Red film-makers expect to produce 120 new pictures annually. But about 50% of the country's film releases will still have to be supplied from foreign lands. There are currently 62,000 theatres in Russia as well as another 12,000 mobile theatre projectors that travel through the land for special showings.

Around 3,000,000 Russians visited their theatres during 1956 and a few more came during 1957, according to these statistics. Every Soviet town resident goes to an average of 15 pix shows a year.

Of the 62,000 theatres; though, only 60 to 70 are equipped with widescreen. The first CinemaScope theatre in Russia is currently under construction in Moscow. Foreign films are synchronized for showing in Russia. And only in Moscow is there one theatre which offers original version films with sub-titles.

For a foreign color film, between 800 and 1,200 prints are required for adequate distribution in Russia. And for a black and white print, as many as 3,000 prints are needed. The interest of Soviet residents in foreign films is very large. The people are interested in observing the mentality and conditions of living in other lands.

Ponti in Counter-Suit Vs. Suing Starlet Allasio

Rome, Jan. 14.

Producer Carlo Ponti has filed a counter-suit against starlet Marisa Allasio, who recently announced she intended breaking her pact tying her to the Italian filmmaker for another four years. He charged the actress "obviously had no right to break the agreement of her own volition. Ponti claimed that it was his studio which discovered her and which launched her to the fame she now enjoys.

The actress recently starred in the upcoming Metro release, "Seven Hills of Rome" opposite Mario Lanza. She may trek to the U.S. for the American preem of the film (made here) at the N.Y. Music Hall late this month.

Chandler, Palance In Latest Hammer Film

London, Jan.

Jeff Chandler, Jack Palance and Martine Carol are to star in "The Phoenix" which Hammer Films is to put into production at the end of next month for world release through United Artists.

The film, which is based on Lawrence Bachmann's novel of the same name, will be directed by Robert Aldrich. Aldrich and producer Michael Carreras are now in Berlin scouting locations, and studio work will be done at Bray.

Italian Pix Producers Ask Govt. To Revise 'Quality' Film Judging

Rome, Jan. 14.

ANICA, the Italian Film Producers Assn., has asked the Italian government for a drastic revision of current prize award legislation. Under this five Italo features (or their producers) per year are rewarded with a large cash award for outstanding quality as determined by a special jury. Recent announcement of awards to five features for the 1957 season, "Cabiria," "Empire of the Sun," "Il Grido," "Fathers and Sons" and "Guendalina," wes received with a horus of disapproval.

Especially irked were producers of some other "quality" pix of recognized but low boxoffice voltage value who deplored the fact that the government should have given kudos (and the large cash sums) to some good, but commercially fruitful pix. Argument was not against commercial films but the fact that certain equally deserving pix, on a quality basis (and which needed the money to break even), should have been omitted via a setup originally designed to support just those arty items.

Plea to the government was signed by ANICA topper Eitel Monaco himself, and contained a counter-proposal. This was that the five "quality" cash prizes should be awarded on the basis of artistic-commercial success abroad. Similar setup, the letter notes, is current in the French film legislation. Also it was noted that the preponderance of crix on the committees charged with selecting the prize pix was a negative factor in carrying out the award's original intentions.

Yugos to Spend $600,000 to Help Hypo Film Prod.

Belgrade, Jan. 14.

In 1958 and 1959, steps will be taken for a gradual reconstruction and modernization of Yugoslav film technique. Preliminary estimates indicate a sum of about $600,000 is to be spent for bolstering the Yugoslav pix industry.

The need for facelifting the film setup is primarily imposed by the fact that production in Yugoslavia is growing rapidly, and that long-term plans of producing companies for features and documentaries need more extensive preparations.

By 1961, the overall capacity of the picture industry in this country is figured to be 23 features and 175 documentaries. In contrast, the average annual production since the liberation of the country in 1945 has been from six to 10 feature films.

The wear and tear on the existing equipment is figured as not meeting the ever-growing film production requirements. All six federal Republics now have their own film producing enterprises. It is felt that this situation is not economically justified because the bases, widely scattered, are incomplete and inadequately equipped.

It is expected that the central film studio, Kosutnjak, in Belgrade, will in the future be equipped with new modern devices and instruments, especially for open-air filming. The purchase of technical equipment will be contracted chiefly in European countries and partly in the U. S., will be chiefly mobile apparatus.

Stratford Music Execs

Stratford, Ont., Jan. 21.

Louis Applebaum will be general music director and U.S.-born Ezra Schabas manager of the Music Festival here next summer. Opera, symphony and jazz will be served up.

Applebaum, a Canadian, has composed scores for Hollywood features, "March of Time" and "The Stratford Adventure," and is scoring Stratford Festival's touring production of "Two Gentlemen of Verona." Schabas, p.r. director of Royal Conservatory of Music, U. of of Toronto, now lives there. He's a clarinetist.

West End Big as New Year Opens; '10 C's,' '80 Days' Both Sock, 'Enemy' Sturdy $11,000, 'Joey' Rousing 13G

London, Jan. 14.

West End firstruns have made a bold start in the New Year with a couple of powerful blockbusters dominating the scene, and with other sturdy entries garnering hefty grosses. Two of the current leaders are "10 Commandments," great $21,000 in sixth Plaza frame and "Around World in 80 Days," mighty $20,000 in its 28th Astoria sesh.

"Bridge on River Kwai," which recently had a smash eight-week Plaza run, is now in its second week at the Odeon, Marble Arch, where still great at $14,000 or better.

"Naked Truth" still is big in second week at Odeon, Leicester Square. "Pajama Game" looks lively in fifth session at the Warner.

Among the newcomers, standout are "Pal Joey," heading for a great $73,000 in opening frame at Leicester Square Theatre, and "Enemy Below," which looks stout $11,000 or near in its initial Carlton week.

Estimates for Last Week

Astoria (CMA) (7,474; $1.20-$2.75)—"Around World in 80 Days" (UA) (28th wk). Great $20,000 or near. Last week, $21,000. Holds indef.

Carlton (20th) (1,128; 70-$2.15)—"Enemy Below" (20th). Sturdy $11,000 or near.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (102d wk). Smash $19,000. Stays a few more weeks and will be followed by "Seven Wonders of World" next month.

Empire (M-G) (3,099; 55-$1.70)—"Davy" (M-G) (2d wk). Dull $5,500 or near. First week was mild $7,000. "Jailhouse Rock" (M-G) follows Jan. 16.

Gaumont (CMA) (1,500; 50-$1.70)—"Blue Murder at St. Trinian's" (BL) (4th wk). Stout $11,000 or near. Third week, $11,500.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Pal Joey" (Col). Heading for smash $13,000 or near.

London Pavilion (UA) (1,217; 50-$1.70)—"Wild Party" (UA). Steady $6,500 or near.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Naked Truth" (Rank) (2d wk). Hefty $10,000. First was big $10,800.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Bridge on River Kwai" (Col) (2d wk). Fancy $14,000 or more. First was great $16,000.

Plaza (Par) (1,902; 95-$2.80) — "10 Commandments" (Par) (6th wk). Great $21,000, virtually capacity for 13 performances.

Rialto (20th) (592; 50-$1.30) — "Count Five and Die" (20th) (3d wk). Fair $3,000 or near. "No Down Payment" (20th) opens Jan. 16.

Ritz (M-G) (432; 50-$1.30)—"Invisible Boy" (M-G) (3d wk). Moderate $2,500. "Man Who Wouldn't Talk" (BL) follows Jan. 16.

Studio One (APT) (600; 30-$1.20)—"Perri" (Disney) (3d wk). Solid $4,400. Second was $4,700.

Warner (WB) (1,785; 50-$1.70)—"Pajama Game" (WB) (5th wk). Lively $7,500. Fourth was $7,800. "Chase a Crooked Shadow" (ABP) preems Jan. 16.

JULES BORKON TO U. S.

Deals Pend on His Film, Sagon's Ballet

Paris, Jan. 21.

French producer Jules Borkon, head of Champs-Elysees Productions, is due in the States this week to (1.) huddle on the sale of his picture, "The Wicked Go to Hell" and (2.) lease a Broadway house for the U.S. presentation of the Francoise Sagan ballet, "Le Rendezvous Manque" (The Missed Meeting).

Ballet opened here last week and got split reviews on its Monte Carlo tryout. Music is by Michel Magne and choreography by John Taras and Don Lurio. It's staged by film director Roger Vadim.

Australia's Revolution: More Bar-Hours, More TV; Henry Wren In Japan

Tokyo, Jan. 14.

Although the motion picture industry faces a crisis in Australia because of television. Harry Wren, head of Australia's Celebrity theatre circuit, feels that the small screen has given live entertainment a boost in his country of 8,000,000.

Of tv, he says that it, plus the newly installed ruling allowing for late closing of hotel bars has had a drastic effect on motion pictures. Visiting in Japan, Wren estimated that Sydney and Melbourne have about 200,000 sets together with that figure expected to be doubled by Easter. By mid-1959, Adelaide and Brisbane will also have tv outlets.

With video just a year old in Australia, Wren declared, "Live entertainment there is showing an increase which follows the pattern of New York and London because tv is motion pictures in the home. People on proven statistics go to movies by habit. Consequently, with known film names and even recent films (most of Aussie tv is canned U. S. shows) now playing the tv channels, people say why walk up to the local movie house when we can see it in our lounge room with the tremendous asset value effect of the household that the weekly entertainment money once going to movie houses is purchasing assets for the house.

"However," Wren continued, "it is well established that you can't sit home all the time and particularly when My Fair Lady wants to show off her new hairdo or gown. So somebody suggests a break for relaxation. We go back to the horse and buggy days and we book dinner at a nitery and follow it with a blocked party of from four to twelve seats at a selected stageshow.

"Local tv production in Australia is poor," Wren added. "The surveys, and like Jackie Gleason I don't believe them all, still show that the public knows what it wants .... obviously true and tested tv programs that can be purchased at less cost that practically amateur local productions."

In addition to being one of the big four promoters of live entertainment in Australia, Wren, principal stockholder in Celebrity, also controls first release franchise of Paramount Pictures for South Australia. Under his banner, "The Greatest Show on Earth" did a world record run of 27 weeks at the Majestic in Adelaide.

Wren, who started an apprentice projectionist with Hoyts Theatres at 14, founded Celebrity in 1946 after six years of partnership with J. C. Williamson Ltd. Now 42, he cites as "the best thing I've ever done in my life" as a strictly local show last year called "The Good Old Days" which was "ham with plenty of nostalgic value" and netted 170,000 pounds in 44 weeks. Sweetest smell of this success to Wren is that he booked show in opposition Tivoli theatres in both Sydney and Melbourne.

Greek Opera In Rebuilt Olympia

Athens, Jan. 14.

Greek Opera has opened in the renovated Olympia Theatre with Verdi's "Aida." Theatre was closed for two years for reconstruction. King and Queen, Premier Karamanlis and Cabinet, plus Diplomatic Corps attended the gala performance.

Italian director Remo della Pergola mounted the production. Conductor was Andreas Paridis with choreography by Andreas Patrides and designed by Angellos Grimanis. The cast included Rena Kanaki, tenor La Forese, basso Dino Dodi mezzo soprano France Sacci, all recalled from Italy and Petros Hoidas and Evangelos Marsellos.

Greek Opera is negotiating with Metropolitan basso Niko Moskona to come to Greece later to sing "Faust."

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Charts & Reverse-Charts Fatigue The Judge

[BUT GOLDWYN TRIAL FINALLY TERMINATES]

By WILLIAM STEIF

San Francisco, Jan. 21.

A huge mass of statistical studies, developed by economist Kenneth Beggs of the Stanford Research Institute, occupied the spotlight in the resumed Sam Goldwyn $1½-million antitrust suit against 20th-Fox, National Theatres and Fox West Coast.

The data were submitted as the defense's clinching argument and seemed to overwhelm Federal Judge Edward P. Murphy, who's been sitting on this trial since last July 15. During cross-examination, near end of the week's very last session, the Judge became so obviously weary of the mountain of statistics that he snapped:

"I am fed up with expertese. The probative value of Dr. Beggs has been established clearly, and it has value."

Beggs, of course, was on the witness stand most of the week and defense lawyer Arthur B. Dunne led him carefully through the data. Beggs' prime conclusions, based on his charts, were:

(1) Film rental paid by National Theatres and rental paid by other exhibitors for Goldwyn pictures in the years 1947-50 were "in conformity." They all paid according to the gross admissions produced by the films;

(2) National's rentals to Goldwyn compared favorably with those paid by National for other producers' pictures among the top 15% of the nation's grossers in each season from 1947 to 1950. In fact, Goldwyn enjoyed a slight edge on the basis of gross admissions produced in the 1946-47 season and a considerable edge in the 1947-48 season;

(3) National showed a declining level of revenue in the years under consideration, with fixed expenses declining less steeply. Profit declined and the rate of return on investment dropped sharply—actually, about 50%. The percentage of film rental to gross admissions remained constant, though dollar payments dropped significantly. National paid a fair share of available money for rental after fixed expenses.

Key figures in approximately 125 charts and studies submitted as defense evidence were the seasonal U. S. rankings of films, by total boxoffice gross, and the rankings of the same films in the National circuit, by gross admissions per unit. Beggs based some of his conclusions on these comparative figures and it was the job of George Slaff, acting as Goldwyn counsel in the absence of Joseph Alioto, to try to show the figures were not comparable, that this was like comparing apples and oranges. Some of Beggs' conclusions were based on other data, which included:

National had 3% of total U. S. bookings for "The Secret Life of Walter Mitty" but paid 8.7% of total U. S. film rental; National had 3% of "Bishop's Wife" bookings but paid 10.4% of rental; National had 2% of general-release "Best Years of Our Lives" bookings but paid 3.4% of rental; National had 2% of "A Song Is Born" bookings but paid 3.7% of rental; National had 3.1% of "Enchantment" bookings but paid 6% of total U. S. rental.

National's overall ratio of film rental to gross admissions was 30.2% in 1947, 28.1% in 1948, 28.6% in 1949, 29.4% in 1950, and this was the basis of Beggs' testimony that the percentage of rental producers got for their pictures remained virtually constant.

"Closed towns" were not an important Fox revenue-producer and the percentage of total gross produced by these towns dropped even more sharply than overall gross from 1947 to 1950, principally because of divestiture at the start of 1950.

Judge's Small Blessing

Near end of direct examination defense lawyer Dunne offered:

"I have here the workpapers underlying Mr. Beggs' charts, but in view of your honor's admonition (to take it easy on the data), I will not offer them unless your honor requests."

Replied Judge Murphy:

"That's the first balm in Gilead in several days."

Thereafter Slaff, at bat for Goldwyn, starting trying to work over Beggs on cross-examination.

First move was to downgrade Beggs as a film business economist, and Slaff made quite a point of the fact that Beggs' main work previously had been in the pulp-and-paper industry and in the economics of grade crossings, though, as a matter fact, Beggs had been an expert witness for the film industry in the 16-millimeter case before Federal Judge Yankwich in Los Angeles last year).

Slaff managed to inject a mention of the Paramount case into his questioning and this got Dunne's dander up. Beggs, however, remarked evenly: "The motion picture business is relatively unique." The Judge immediately cracked: "You can say that again."

Then Slaff, looking for an opening, suggested to Beggs that Fox was a monopoly, and Beggs responded: "It had 500 theatres in 190 towns. In all but a few there were other theatres open to sellers. It was not a monopoly market." Scenting blood, Slaff pressed the economist for his definition of a monopoly market in the theatre business and Beggs thought a single theatre with no competition for 100 miles around would be just that.

(This, obviously, was a point near and dear to Slaff's heart and presumably will get a thorough going-over in Alioto's summation of Goldwyn's case.)

Slaff then pushed on, then, to comparing apples and oranges—that is, his contention that there is no basis for comparing film rankings by national gross with the same films' Fox rankings by gross admissions per unit.

The lawyer seized on Beggs' charts and, prominently mentioning the films' producers, went through the nine top Fox per-unit grossers of 1947-48 and stacked these against their national rankings. The charts, thus reversed, came out this way:

Film	National Per-Unit Rank	U. S. Gross Rank
"Gentleman's Agreement"	1	10
"Snake Pit"	2	6
"Captain from Castille"	3	12
"Date with Judy"	4	18
"Easter Parade"	5	8
"Green Dolphin Street"	6	5
"Cass Timberlaine"	7	9
"Body and Soul"	8	22
"Northside 777"	9	30

Slaff's clear implication was that National Theatres was pushing 20th-Fox and Metro product in 1947-50 (when Fox had a big finger in running Loew's houses) and that Beggs' gross-admissions-per-unit rankings reflected this and so wasn't comparable to national boxoffice.

Beggs countered:

"A comparison of Goldwyn pictures with other pictures in the top 15% (of the national boxoffice) shows both National and other exhibitors' playoff and values were generally the same."

Slaff, however, fastened on his point and cited other examples, including:

C. B. DeMille's "Unconquered," from Paramount, was the 1947-48 boxoffice champ, with a gross more than $5 million, but ranked 33rd in Fox's per-unit ratings;

"The Bachelor and the Bobbysoxer" with Cary Grant, was fourth nationally in the 1947-48 season but 34th by Beggs' standard;

"I Was a Male War Bride," also with Cary Grant but made by 20th-Fox for the 1948-49 season, was second nationally and second in Beggs' ranking;

"Father Was a Fullback" ranked 64th in the 1948-49 U. S. grosses but was fourth on Beggs' per-unit rating.

Is It A Pattern?

Slaff asked Beggs if his per-unit data "established a pattern that producers releasing through MGM and Fox would get a higher return in National Theatres," but Beggs replied:

"No, it's a function of management," and went on to insist that "MGM ratings on a nationwide basis and in National Theatres correspond, they're high in both charts."

Slaff also got Beggs to admit that the two Goldwyn films licensed in flat-rental deals and thus showing greater percentages of return on gross admissions than the other five pictures in question "didn't imply that they produced more revenue."

The lawyer needled the economist on one series of charts comparing percentage of Goldwyn's rental on gross between RKO first-runs and a group of eighty big-city Fox first-runs.

The idea, said Beggs, was to "match cities in which National had played a large number of most of the Goldwyn pictures" with RKO first-runs, and the results in the eight Fox cities very closely paralleled the percentages Goldwyn got in the RKO cities.

But Slaff wondered why Beggs had used Kansas City, Mo. "which didn't play any Goldwyn pictures," and excluded Kansas City, Kan., which had played them. The lawyer then proceeded to answer his own question: the eight cities showed Goldwyn received 38.5% of the boxoffice gross on "Mitty," but Kansas City, Kan., showed Goldwyn received 20.7%. Slaff brought out that the eight-city figure for "Bishop's Wife" was 41.9%, but for Kansas City, Kan., it was 25.6% and he capped this with his figures for "Enchantment"—39.2% for the eight cities, 8.5% for Kansas City, Kan. At this, Beggs remarked:

"I always was suspicious of that result."

Beggs eventually admitted that if all 15 Fox first-runs in cities over 100,000-population had been included in this study, the percentages would have been "slightly lower." On "Mitty," Slaff brought out, RKO first-runs showed a percentage of 40.6, while the 15 Fox cities would have shown a percentage of 34.9 instead of the eight-city 38.5. Here Beggs interjected:

"But Mr. Slaff, that's only a matter of 3-3½ percentage points." To which Slaff responded: "Yes, but it's about 10% less film rental."

The Judge's patience was wearing notably short here and the final session concluded with Beggs testifying:

"My work is after the fact. I'm interested in results. If great disparities developed, I would have been alerted to study deviations. However, rentals are not out of pattern for film rentals paid by other exhibitors or by National Theatres."

Law To Prevail

Earlier the Judge, in denying admission of some defense evidence comparing the film industry with other kinds of U. S. business, uttered what was probably the most significant mouthful of the week:

"This is going to be decided on principles of law and not economics."

Only other witness during the week was Fox buyer Bert Pirosh, who made his third trip to the witness stand during this trial in a relatively brief session at the start of the week.

Pirosh testified that divorcement of 20th-Fox and National Theatres in 1950 had no effect on post-1950 film rentals. This, of course, was in direct contradiction to testimony of James Mulvey, president of Goldwyn Pictures.

Pirosh maintained "the biggest development" in the post-1950 era was that the public became "much more selective," that big pictures did even bigger business, brought higher rentals and he cited "A Farewell to Arms" "The Robe," "The Ten Commandments" and, oddly enough, even Goldwyn's "Guys and Dolls" as evidence of this trend.

But, he said, the bottom dropped out for "other" films, which he pointedly compared to the seven pictures being litigated here, and that flat rentals are down compared to the pre-1950 era and terms generally are only the same or even lower.

Dunne spent more than an hour trying to qualify Pirosh as an expert to make a comparison of the subsequent-run RKO-Metropolitan circuit and subsequent-runs in Fox West Coast. But Slaff spiked this tactic with objections sustained by the Judge and Pirosh had to confine himself to comparing Fox West Coast subsequent-runs with three New York RKO houses, the 81st Street, the 86th Street, and the 125th Street, all of which he knew personally.

Pirosh, naturally, said that to compare the two circuits' subsequent-runs was "ridiculous," pointed out "Mitty" did $19,000 in a week at one of the New York houses while its biggest Fox West Coast subsequent-run gross was $5,000.

The only point at issue was that Joseph Walsh, Goldwyn's statistician, had brought in data showing that the RKO-Metropolitan circuit had paid higher rental percentages for Goldwyn films than Fox West Coast's subsequent-runs had. The defense simply was trying to knock down the comparison, and seemed to have succeeded.

When the case finally ended last week, it was 6,500 pages, 1¼-million words and six months to the day after it started. Altogether, 625 exhibits were submitted to Federal Judge Edward P. Murphy, 404 by Goldwyn's lawyers and 221 by the defense. Now all that remains is:

(1) Written submissions of proposed findings of fact from both sides, by March 15;

(2) Legal arguments on the proposed findings, probably in April;

(3) Judge Murphy's verdict, probably in late summer at the earliest.

Final sessions were devoted to tying up loose ends, with both sides managing to get in a few rabbit punches.

Week started with defense lawyer Arthur B. Dunne calling FWC buyer Bert Pirosh to the witness stand again—it was Pirosh's fourth court appearance since trial's start in mid-July.

Pirosh quickly brought out point Goldwyn lawyers previously had obscured: National Theatres didn't consider Kansas City, Kan., Oakland, Cal., or Berkeley, Cal., though all cities over 100,000 population, true first-runs, which is why economist Kenneth Beggs, defense expert from Stanford Research Institute, didn't include them in his big city, first-run chart. Pirosh also noted that Goldwyn's "Enchantment" had been double-billed at Kansas City, Kan., with "Ma and Pa Kettle," one of "the biggest boxoffice hits in the Midwest," and that's why National had paid only $275 for "Enchantment"—the other picture got $400.

(This was a refutation of a point Goldwyn side had earlier scored when Goldwyn's lawyers noted that "Enchantment," one of seven films involved in 1947-50 trial period, had received only 8.5% of the gross at Kansas City, Kan.)

When Goldwyn lawyer Joseph Alioto dug into why Pirosh made different (percentage) competitive bids for Goldwyn films at such California cities as Sacramento, Riverside, Fresno, Pasadena and El Centro, Pirosh replied: *"I bid what I had to to get the picture. I'm not interested in keeping a picture from a competitor."*

Sneers at Sindlinger

He said "our film rentals don't follow the Sindlinger chart (which reported annually increasing rentals in the 1947-52 era to Congress). our rentals fluctuate from year to year . . . with 'The Robe' rentals went up, this quarter just ended with the pictures we had, rentals went down."

Pirosh testified Sindlinger meant "absolutely nothing" to National and claimed "Sindlinger's given to making wild statements." One such instance, said Pirosh, was Sindlinger's claim that Midwest admission prices are the highest in the country—"that's ridiculous."

With Beggs on the stand, Alioto moved into a whole series of hypothetical questions designed to show the economist's charts would be useless in deciding damages if antitrust violations were found. Alioto's aim, of course, was to cast doubt on the validity of Beggs' data.

(This is an important legal point. The plaintiff has to show there are antitrust violations before the question of damages can even be reached.)

Defense lawyer Dunne objected to the whole line of questioning but the Judge overruled him.

After much sparring with Alioto, Beggs testified: "Well, the earnings of NT don't reflect the monopolistic power of a big buying combine. If they did, NT didn't do a very good job of restraining trade." To similar jabbing questions, Beggs responded: "NT certainly didn't do a very good job of maximizing profit."

Alioto cited some 1947 NT figures—$21,224,000 profit, $27,817,400 film rentals, $92,175,000 gross admissions—and asked:

"Would you say these are monopoly profits?"

Beggs replied:

"This is the first time I ever saw such a comparison made in my life. The relationship is not at all meaningful. First, make the comparison after taxes, taxes are an item in the cost of doing business."

The Goldwyn lawyer, obviously, had used NT's profit before taxes. But Alioto scored when he got Beggs to say: "I have not assumed any violations of the antitrust act (in his data). If I assumed that violation of the antitrust act did exist, I would not use the tests I did in determining whether Goldwyn pictures were fairly treated."

Other Slants

Beggs also testified he didn't take into account antitrust violations of other exhibitors in making up his comparative charts, added:

"I have not come to the conclusion that NT could not pay more than it did for Goldwyn pictures."

Early in the last court session Alioto once again made itch for the Judge to receive the Paramount case in evidence, claiming it was germane because Beggs used data from circuits found guilty in that landmark case.

And, once again, the Judge denied Alioto's motion, saying that in the Paramount case Goldwyn was charged with being "a participant and beneficiary of the conspiracy, by reason of his participation in UA," whereas in the present case Goldwyn raised issues not previously determined, the "essence" of which was that the defendants had conspired to depress film prices.

Beggs, again on the stand, summed up his testimony:

(1) His charts demonstrated NT's film rentals were paid in accordance with gross admissions per unit—high gross admissions produce high film rentals;

(Goldwyn's lawyers earlier had worked over Beggs on this point, and brought out that, to some extent at least, gross admissions and gross admissions per unit didn't correlate perfectly.)

(2) Beggs couldn't use Goldwyn statistician Joe Walsh's figures because they were based on assumptions beyond his knowledge;

(3) Gross admissions per unit and gross rental per unit gave a true picture of a film's boxoffice attractiveness;

(4) Holdover wasn't always a true index of a film's quality;

(5) Interest on investment, together with land as rent,

(Continued on page 18)

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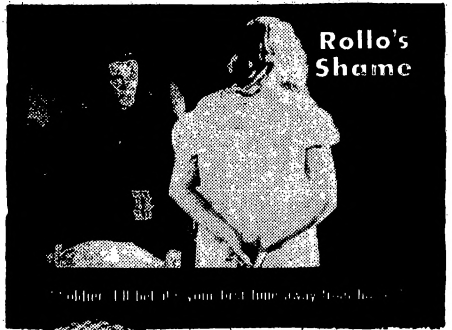

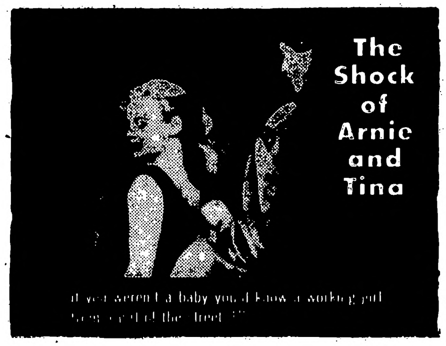
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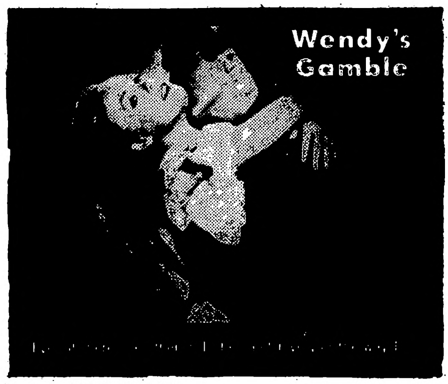

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France Export Revenues Up 21%

Coupled with a 21% rise in export revenues, French film production hit a record high in 1957 with 140 pictures produced against 129 in 1956.

In reporting these figures, the French Film Office in New York last week said 82 of the 140 were exclusively French; 50 were coproduction with the Italians, and the remaining eight involved cooperation with Germany, Yugoslavia, Australia and China. In 1956 there were only 39 such coproduction projects.

Despite the production upbeat, color content was down. Only 44 films were tinters in 1957 compared with 57 during 1956. This reflects the cost factor in color production.

According to the Centre National de la Cinematographie, export revenues for the year 1957, based on foreign income during the first three quarters of the year, should hit around $10,000,000. In part this reflects the upbeat in the States, where 37 French films were released during '57 against only 23 in 1956.

Frozen U. S. Yen Should Have Been Loaned to Japanese Pix Biz: Kido

The Japanese industry believes it should have received the American loans, out of frozen U.S. yen funds in Japan, that went to hydroelectric power development companies in that country, Shiro Kido, prez of the Motion Picture Assn. of Japan, said in New York yesterday (Tues.)

Kido, also head of the big Shochiku production company, said the Japanese industry had tried to get the two prior U.S. loans and would still try to get the third, if there was one. "I think maybe both the Japanese government and Eric Johnston believe the future of electricity is safer than that of films," he commented, adding that the Japanese industry could use the money to get new equipment. "We would be willing to pay better interest rates than the electric people," he held.

Kido is head of the Japanese delegation in New York for the Japanese film week. He reported that a Uni-Japan had been set up with a $100,000 budget to start. Money, coming from the government and the industry, would be used to publicize Japanese pictures abroad. However, the Japanese Diet has not yet appropriated the coin. The film week doesn't come out of those funds.

The Japanese exec said he was grateful for what the U.S. MPAA had done for Japan, but that he wished the aid could go even further, with MPAA helping to place Japanese films in general distribution. In Japan, he said, he would urge the government to lift the 12-prints-per-picture limitation on the Americans as a means for better business. The U.S. b.o. in Japan is dropping, he said.

Kido said he would discuss with Pathe in Paris the possibility of sharing the Paris Theatre, N.Y., with the Japanese getting at least four months out of the year. Japan plans definitely to acquire showcases in London and Paris. Kido is going on a world tour after leaving the States.

Case for Trailers

Trailers account for $429 of every $1,000 the average theatre grosses, according to results of a survey conducted by Sindlinger & Co., as relayed by Herman Robbins, chairman of National Screen Service.

During the month of October, 1957, it was said, and with the average admission price figured at 75½c., $51,234,000 was spent at domestic boxoffice by those motivated by the screen's "coming attractions." This represented 42.9% of the total gross.

Cervantes Sues Orson Welles & Filmorsa Re '54

Orson Welles and Filmorsa, a Spanish production outfit, were named defendants last week in a $230,000 damage suit brought in N. Y. Supreme Court by Cervantes Films. Action stems from a picture tagged "Mr. Arkadin," which Welles, Filmorsa and Cervantes co-produced under an alleged 1954 agreement.

Under the deal, Cervantes contends, it paid the actors and others certain expenses amounting to $50,000. This sum assertedly was not recovered by the plaintiff nor did it receive a $30,000 guarantee from the film's distribution.

Suit also charges that Welles and Filmorsa violated the agreement by failing to account for distribution of the picture in Central and South America. Among other things, it's claimed that another breach of the contract arose when the defendants assigned certain distribution rights to Warner Bros. and again failed to account for earnings.

ACTOR & SCRIPT DELAYS

Holden No Like 'Transfer'—Par Shine Job on 'Battle Star'

Hollywood, Jan. 21.

Series of casting and writing problems has halted Paramount's plans to put six pictures before the cameras this month and January will end with only two starters at the studio. One is Hal Wallis' production of "King Creole," starring Elvis Presley, which went into production yesterday (Mon.) and the other is "Black Orchids," Ponti-Girosi production starring Sophia Loren and Anthony Quinn, which rolls next Monday.

Panama & Frank's "The Transfer" is stalled as a result of star William Holden's dissatisfaction with the script and Holden may be replaced. "Battle Star," which Bartlett-Champion will make, has been postponed for a script rewrite. And producer William Alland has moved back to February his scheduled January starters, "Party Crashers" and "Too Young for Love."

Uncle-Murdering Delights

Dallas, Jan. 21.

Bob Payne, manager of the Fine Arts Theatre has held "How To Murder a Rich Uncle," an English film, for a fourth week.

Charles Coburn starrer now is scheduled to surpass the three week records which were set earlier by "The Green Man" and "Wee Geordie," also English made pics.

LEO J. HORSTER'S ADVICE TO YANKS

The American film companies operating in West Germany should voluntarily reduce the volume of their releases to about 100 annually, Leo J. Horster, Walt Disney's German representative declared in New York last week.

Horster came to the States accompanying German star Romy Schneider and her mother, Magda, who are doing p.r.s. for Miss Schneider's picture, "The Story of Vickie." Film is being distributed by Buena Vista in dubbed version.

Horster said German attendance had dropped some, which he attributed not to television, but rather to the public's periodic tiredness with pictures. He pointed out, too, that no outstandingly interesting films were in release.

Horster, who's also an exhibitor with a modern house in Bonn, said that for their own sake and that of the German industry, the American companies should cut down. He said it was common sense for them to combine facilities. "We'd all be better off if there were only about five companies releasing no more than around 100 films annually," he commented, noting that the U.S. distribs released no more than 115 films a year in France.

At the moment, the Americans under self-imposed limitation, bring about 220 films a year into the West German market.

TODD'S 'CULTURAL' VISIT

Liz Taylor Would Upset Economy of Soviet Union

London, Jan. 21.

Mike Todd is due to leave London (Tues.) for Moscow, to re-open talks with the Russians on his co-production film deal. At a press conference here Todd insisted on describing trip as "cultural."

After a 10 day stay behind the Iron Curtain, which will include stopovers in Belgrade, Warsaw and Prague, Todd will head for Spain with Vincent Korda to scout locations for his upcoming production of "Don Quixote." As with "80 Days," Todd insists that this will be "a show and not a film."

When one of the newsmen advised Todd to be cautious in Moscow as otherwise the Russians might not let him out, he quipped: "There's no need to worry about that. Liz (his wife Elizabeth Taylor) would soon upset their economy." He added that he was taking all her "hockables and hardware" to Russia to give them a lesson in democracy.

Ceramic, Circa '05, Closes

East Liverpool, O., Jan. 21.

Ceramic Theatre, named after this district's most important industry, closed indefinitely on Jan. 12. It was the area's largest film house, and had been in operation since 1905.

East Liverpool has three smaller film houses.

French Get Ready For Judgment Day Of Self-Operated U.S. Showcases

French film industry, and the Centre National de la Cinematografia, are engaged in crucial meetings regarding a new attempt to crash the American market. Their plan includes the leasing of showcases in key cities and—once again—some form of distribution.

The French are talking about taking over the Paris Theatre in Gotham, now operated by the French Pathe outfit. Duncan MacGregor, the Pathe topper in the States, has been in Paris since mid-December.

Joseph Maternati, head of the French Film Office in New York, is leaving for Paris today (Wed.) on what is billed as a routine trip. However, it is likely that his presence in Paris is required before before any final decisions are taken.

American importers in New York are split re what they currently know of French plans. Paris intentions of buying or leasing showcases makes sense to some and none at all to others who argue that the French are merely running their heads against a wall trying to prove (to themselves) that wider exhibition of their product automatically means a larger audience.

French Logic

As far as can be ascertained here, the French feel that they make about 130 pictures a year, of which—during 1957—only 37 were shown in the States. They're asking themselves why the remaining 93 aren't imported. And they come up with the answer that they're too much at the mercy of the commercial judgment of the U. S. independents.

At the same time, they feel that, by having showcases in cities where they feel they get inadequate coverage, a new audience can be developed. Cited is the instance of Chicago which, in ratio to its population, has few arties.

One version is that, if the French go ahead via Financinef outfit and acquire houses, these situations then will be booked by the American indies. Another is that, once any kind of French circuit starts operating, the French then will have to do their own distributing, probably via states-righters. This goes back to the old "distribution-in-depth" theory of Jacques Flaud, head of the Centre National.

There are those in New York who, automatically, disapprove of any French distribution effort on the theory that it will end to remove certain attractions from their grasp. Also, some wonder how the very competitive French will ever agree on what film is to go into one of their jointly-owned houses.

As currently blueprinted, French distribution would be handled out of Maternati's Madison Ave. office and may only affect films that can't get distribution via the indies. There is a theory that the appeal of the French product is automatically widening, and that it can not be artificially hypoed via the simple expedient of having it available. It's pointed out, further, that some very fine French films have failed to hit the b.o. mark even when slotted in the "right" houses. Example would be "A Condemned Man Escapes," which failed to click. In fact, the record is strewn with cases of fine French films that didn't make the grade ("Wages of Fear" among them) and poor ones that succeeded on their sexploitational values alone.

The indies argues that, if they don't import a film, it's usually because they either don't want to meet the high French asking price, or more often because they don't think the film stands a chance with the public here. The procedure isn't foolproof, and some argue that the French, by seriously stepping up the volume of their releases in the States, aren't going to be doing themselves a favor, regardless of whether these pictures play in their own houses or not.

Imported Glamour

Hollywood, Jan. 21.

Growing Hollywood feeling that international talent will help Hollywood films reap an even larger foreign gross is reflected in the 20th-Fox contract list which now numbers nine foreign-born femmes. Latest to be signed is Greek actress Marietta Flemotomos.

Other's are France's Christine Carere; May Britt, Sweden; France Nuyen, of French-Chinese extraction; Annemarie Duringer, Switzerland; Alena Murray, Canada; and June Blair, Dana Wynter and Joan Collins, England.

Dub Tax Switch Admittedly In Future Plans

Rome, Jan. 21.

It is highly probable that in any future Yank-Italian film agreements, the current 5½ Million Lire dubbing tax would be replaced by a variable pro-rated import duty based on a pic's earnings in this country.

Queried about reports that the Italian industry was seriously thinking of switching from its current flat import fee (cloaked as a "dubbing tax") to a levy based on a pic's Italian returns, ANICA President Eitel Monaco admitted that he was in favor of such a move, but that he doubted whether a similar switch could be undertaken before the current MPEA-ANICA pact lapses in August of 1959.

Hard-pressed Italian industry has been testing every possible loophole in an effort to increase the industry film finance fund above its currently depleted state.

Local industry observers who favor the "ad valorem" tax over the current fixed import cut also point out that in the event that the European Common Market becomes a fact in continental industry relations as well, Film Pool could be bolstered by lowering this pro-rated import duty for member nations, i.e. hit the U. S. hardest.

Maurice A. Bergman, until recently eastern talent and story head for Universal, has joined the Motion Picture Assn. of America in the newly-created post of director of public affairs. Does not change the status of other members of the MPAA p.r. staff.

Upgrade Bill Devaney

Chicago, Jan. 21.

Bill Devaney, Metro-Goldwyn-Mayer exchange manager here, has moved up to district manager, following the shift of Burtus Bishop Jr. to New York and post of assistant general sales manager.

Devaney has been with the Chi office about 12 years, first as sales manager and later as branch manager.

Delegation In, N.Y. Jap Film Week Opens

Japan's second annual film week at the Museum of Modern Art in N. Y. opens tonight (Wed.) with the Shochiku Co. release, "The Lighthouse," starring Hideko Takamine, one of Japan's top femme stars. Fest runs through the 24th and then picks up again Jan. 29 running through the 31st.

Films to be shown two others in black-and-white—"A Story by Chikatmatsu" and "Untamed Woman"—and three color and widescreen entries — "The Lord Takes a Bride," "The Temptress" and "Emperor Meiji and the Great Russo-Japanese War." All three have historical themes. "Lighthouse," however, is a modern yarn.

With the features, the Japanese are screening six documentaries, four in color and two in black-and-white. Subjects of this type won widespread acclaim at last year's film week.

Japanese delegation, which arrived for the fest Monday (20), consists of seven execs, led by Shiro Kido of Shochiku, prexy of the Motion Picture Producers Assn. of Japan, and seven performers, including six femme stars. That's in sharp contrast to last year when the Japanese imported a single girl for the event.

Statistics given out in connection with the film week disclose that the Japanese (only six companies) produced a whopping 398 pictures during 1957, which actually represented a 12.7% drop from 1956, when they made 456 films. In addition, during '57, 15 smaller companies contributed 45 pictures as against 58 the prior year. The total number of films released thus was 443 in 1957 against 514 during the peak year of '56.

Of the 443 films produced in 1957, a total of 19%—84 films—were in color as against only 32 in 1956. The leading company in color production is Daiei with 21 tinters out of a total of 74 films produced.

Though the trend in Japanese filmmaking has been towards modern stories, which can be exported more easily, much of Japan's production still falls in the "samurai" category. Of the total number of 443 pictures released last year, 165 (or 37.2%) were "samurai" and 278 (62.8%) were moderen in theme. Of the action pictures produced (148), 33.4% were samurai, an increase of 4% over '56.

Romantic stories decreased, but films for children doubled in number to 7% of the total against 3.5% in 1956.

Japan's 6,844 Houses

Survey puts the number of Japan's motion picture theatres at 6,844, indicating that 1957 saw 721 new houses opened. Partly due to the rising number of theatres, average per-theatre attendance fell to 13,188 per year against 14,582 in 1956. Attendance between January and September, 1957, was up 10.6% over the corresponding months in 1956, according to Japan's tax authorities.

Film week in Manhattan this week gets all possible support from the Motion Picture Assn. of America (short of actual cash) and is frankly aimed at raising Japan's trade potential in the States. Last year's fest was a disappointment in this respect, which was attributed in part to poor selection of the product shown and haphazard preparations. There hasn't been a single really successful Japanese film circulating outside the Japanese-language houses in the States during 1957.

The Japanese aim is to establish themselves more firmly here, and they're also on the lookout for a showcase outlet in Manhattan.

Downtown Cinemas Much Improved But Minneapolis Nabe Houses Yowl

Minneapolis, Jan. 21.

While downtown theatres here in the aggregate are enjoying record-breaking prosperity at 1958's outset, thanks to extended runs of boxoffice blockbusters, the situation as regards to neighborhood houses, all of which are subsequent runs and which, ordinarily, of course, require weekly or more often changes, has become "desperate"—the worst it has ever been.

This is according to leading local uptown exhibitors who claim they're hanging on the ropes and in such a bad way that unless a turn for the better comes soon they'll have to toss in the towel.

Sidney Volk, co-owner of five of the top neighborhood houses, including the $600,000 1,300-seat Terrace that's the newest theatre here, declares that they're all on the brink of folding.

"Lack of boxoffice product has neighborhood theatres on the edge of complete disaster," claims Volk. "All that we've been getting, with very few and rarely occasional exceptions, has been 'junk'—the kind of pictures that no longer can do profitable business. And the outlook for the next several months is no better.

"We can't keep scraping the bottom of the product barrel much longer. If the film companies want to keep us alive they had better change their clearance setup so that theatres like the Terrace and Riverview, which are superior to any of the downtown houses physically and capable of doing as much business as most of them, can obtain their pictures day and date with the loop or, at least, with the downtown moveovers."

Sol Fisher, owner of three local neighborhood houses, asserts that the product and boxoffice situation for his and other uptown theatres has reached a critical stage.

Second 2-a-Day '10C's in Chicago

Chicago, Jan. 21.

Paramount's "10 Commandments" starts a second two-a-day nabe roadshowing here Feb. 7 in six houses, and the combined run is expected to gross around $500,000. First outlying hard ticket play, in five theatres, racked up a terrific $530,000 gross. Pic's longest first nabe run was an eight-weeker which ended Jan. 2.

Two suburban theatres are included in the Feb. 7 launching, and all six houses will be scaled to $1.50 for adults and 60c for kids.

O'Leary to San Francisco

John J. O'Leary, salesman at 20th-Fox's Washington branch, has been named the companys' branch sales manager in San Francisco, by Alex Harrison, general sales manager.

O'Leary will work under Frisco exchange manager Jack Erickson. He's been with the Washington branch since 1944, and joined 20th in 1937.

BEN SACK'S 3D ARTER?

Dickers Takeover of John Davis' Copley In Beantown

Boston, Jan. 21.

Ben Sack, who has jumped into the exhib biz here with a big splash acquiring two theatres, which were former legit houses, in the past year, looks definitely to annex another one. Hes negotiating with Richard Davis, who took the Copley, also former legiter, from the Shuberts on lease, and spent some $25,000 in refurbishing and modernizing the 961-seat house about three months back.

Davis who has been running the Copley as arter played four pictures since opening "Miracle of Marcellino" opener; "Cabria," "French Can-Can' and current "Grand Maneuver."

Susan Hayward As Girl Tycoon

Atlanta, Jan. 21.

Actress Susan Hayward and her Georgia husband, F. E. Chalkley, and the latter's sister, Mrs. Margaret C. Irwin have organized a Georgia corporation to handle, among a myriad of other things, some of the cinema star's future motion pictures.

First film, a Western, will be made in Hollywood later this year. Miss Hayward stated it would be the first of "several" she plans to distribute through the new organization, to be known as Carrollton, Inc.

Miss Hayward will be president of the new firm, which will have a minimum capital of $100,000. Charter application indicated it had all been paid in, with $100 as par value of stock. Incorporators have right to increase capital to a $250,000 maximum.

Actress' husband is a Carrollton business man and has a General Motors franchise.

Charter of Carrollton Inc., "authorizes a wide range of business activities, including the entertainment, motel, restaurant, loan and insurance fields. Miss Hayward revealed that outfit planned to build a motel "in the vicinity of Carrollton."

According to the charter new firm is authorized to employ writers, directors, and actors in both television and movie fields, and to produce and distribute records. Loan business, charter application said, would cover financing of automobiles, other personal property and real estate and the brokering and selling of inurance in connection with the financing of automobiles.

Corporation's main office will be in Atlanta, however, Miss Hayward said most of its business would be transacted in Carrollton.

In addition to pic to be released through Carrollton Inc., Miss Hayward says she is committed to star in a 20th-Fox production this year.

U.S. Supreme Court Hears Eagle Lion Antitruster

Washington, Jan. 21.

U. S. Supreme Court this week decided to hear an appeal from lower court decisions dismissing a $15,000,000 antitrust suit instituted several years ago by Eagle Lion Films against the RKO and Loew's theatre circuits in the New York metropolitan area. Appellant is Chesapeake Industries, which owned the now-defunct Eagle Lion when it existed.

Complaint, which asks damages of $5,000,000 (trebled under the a-t statutes), charges the two chains with controlling the N.Y. market and denying EL a proper share of playing time from 1946 through 1950.

U Ponders Uses Of Its Studio

Hollywood, Jan. 21.

Universal is reviewing possibilities and potential income of renting studio facilities to telepix and theatrical film producers. No decision yet reached.

Studio, with no active theatrical production skedded for 1958, hasn't discussed or considered going into vidpix production itself, nor of financing indie theatrical film production.

Rackmil's Reckoning

Universal, having $20,000,000 to $25,000,000 invested in 32 new productions either fully completed or in the cutting stage, is setting a film-making hiatus to extend at least to June, 1958. Studio goes idle upon completion of "The Perfect Furlough," now shooting.

U president Milton Rackmil and other company toppers feel that current market uncertainties render unwise the tieing up of any more cash at this time. It's reasoned that the 32-pic schedule represents a full year's supply of releases, that by June there still will remain a half-year-s slate for the distribution hopper, and in the interim there will have been opportunity to reappraise market conditions sufficiently to set a future course.

Rackmil arrived in New York over the past weekend following top-level studio meetings on the nature of the problems which the company and the industry in general are now facing. He's to spend two to three weeks in Gotham and then return west for further consideration of a new U modus operandi.

Meanwhile, the unsettled nature of the U situation has set off trade and Wall Street rumors of management and ownership changes (U is 81% owned by Decca Records) and all of these, including one that has Edward Muhl having his contract settled as production head, have been branded "ridiculous" by knowledgeable sources.

"It's just common sense that we shut down (the studio) for a while and that's all there is to it," stated one insider.

James Robertson Justice coming to the U. S. Feb. 1 on behalf of the Rank pic, "Campbell's Kingdom."

Inside Stuff—Pictures

Screen Gems, tv subsidiary of Columbia Pictures, has 112 feature films poised for release on television. Fifty-two of the total are Col pix, another 52 films are from a library recently acquired from Universal. The remaining eight films are comprised of segments from CBS-TV's "Playhouse 90" series which have already been telecast. Latter pix include—"Ain't No Time For Glory," with Barry Sullivan and Gene Barry; "The Blackwell Story" with Joanne Dru and Dan O'Herlihy; "Clipper Ship," Charles Bickford-Jan Sterling co-starrer; "Confession" with Dennis O'Keefe and June Lockhart; "The Country Husband" with Frank Lovejoy and Barbara Hale; "Homeward Borne" with Linda Darnell and Richard Kiley; "Massacre At Sand Creek" with John Derek and Everett Sloane; and "So Soon To Die" with Richard Basehart and Anne Bancroft.

Among the 104 theatrical pix are such properties as "Lost Horizon," "Mr. Smith Goes To Washington," "All Quiet On the Western Front," "It Happened One Night," "My Sister Eileen," "Song To Remember," "All My Sons" and "East Side of Heaven."

Other films in the package to be tagged the Triple Crown are—"Holiday," "Act of Murder," "A Woman's Vengeance," "The Suspect," "Texas," "Brute Force" and "The Prisoner."

Members of the Screen Directors International Guild, representing film directors working in the east, have authorized its executive board to take all steps to enforce its demand for a collective bargaining agreement with New York producers. Action, in the form of a resolution, also gave the board the right to call a strike.

The SDIG, formed last September, has been attempting since then to sign a contract with the N. Y. Producers Assn., a group made up mainly of telepix, commercial, educational and business film producers. According to the Guild, the producers group originally agreed to hold collective bargaining talks and now has "arbitrarily and without justification refused to do so."

Because the eligibility rules of the Academy of Motion Picture Arts & Sciences and the Screen Writers branch of Writers Guild of America West are different, the screenplay of "The Bridge On the River Kwai" will be eligible for the Oscar sweepstakes, but not for the Writers Guild award. Academy accepts as eligible all pictures made in the English language; not so, the Guild.

The National Legion of Decency's annual report for the year ended in Oct. 1957, shows that not one of the majors had a condemned film except Warner Bros. ("Baby Doll"). United Artists took the cake for B-rated product (21), followed by 20th-Fox with 20 and Columbia with 19. The only company with a clean sweep in the A-1 category was Buena Vista (Disney).

Motion pictures are the greatest world salesmen for American merchandise, Jerry Wald declared in a speech at the final session of the third annual Industrial Economic Conference, sponsored by Stanford Research Institute at the Ambassador Hotel, L. A. It marked the first time that the motion picture industry has been recognized with other U. S. industries at the conference.

Metro reportedly adding $2,000,000 to a previous loan of $3,000,000 taken from a Boston banking group, collaterized by dividends of $11,000,000 due the parent film corporation from the domestic theatre subsidiary. M-G, building its cash kitty, also said to be asking early payments for pictures going to telecasters.

Soundtrack

Continued from page 4

Krakauer (From Caligari to Hitler) is writing a new book on "The Esthetics of Film." . . . Saturday Review assigned review of **Arthur Knight's** book, "The Liveliest Art" to **Lewis Jacobs**, then failed to print it when Jacobs (who authored a book on the American film himself) turned in a brutal pan. Just to counterbalance everything, SR also pulled a favorable critique of **Arthur L. Mayer's** and **Richard Griffith's** "The Movies." . . . **Abel Green** cruising in the Caribbean until Feb . . .

When he assumed the MPAA presidency **Eric A. Johnston** said he found appalling the industry's lack of knowledge about its customers. Thus, it might be said the survey conducted on the public's theatregoing habits is more than 10 years in coming. Opinion Research Corp. was paid $75,000 for the job, by the way . . . **Bernie Kamber**, writing from Waikiki, insists he's working [illegible] Union Oil Co., which digs this sort of thing, assured Paramount there's oil on the Hollywood plant.

A talent junket headed by screen actress **Carmen Sevilla** and including comic **Gila**, Argentine warbler **Elder Barber, Mary Sol Reyes** and the **Las Vegas Trio** brought year-end holiday entertainment from Madrid to front-line Spanish troops in West Africa where a shooting war with Morrocan irregulars is now two months old. Setting up and accompanying junket as m.c. was **Adolfo Fernandez**, whose radio fund-raising drive for Valencia flood victims from provincial Murcia won him an announcer spot with Radio Madrid.

Charts & Reverse Charts Fatigue the Judge

Continued from page 15

labor as wages and profit for management were all cost factors in determining reasonableness of rate of return;

(6) In the ordinary sense, income taxes become a part of the cost of doing business;

(7) All rentals paid by all first-run RKO theatres and by all NT theatres were in conformity, and the results of a sample study earlier submitted by Beggs didn't change his conclusions as to the RKO-NT conformity;

(In the trial's latter stages there's been a great deal of gas about the comparative rentals, as percentages on boxoffice gross, between the RKO and NT houses. Goldwyn's side has contended that the seven pictures got much higher percentages from the RKO circuit: the defense has contended the percentages conformed closely on the basis of boxoffice grosses. Both sides introduced reams of statistics to uphold their opinions.)

(8) On the basis of Beggs' data, prices of films sold by competitive bidding didn't tend to exceed those sold through negotiation with some exceptions both upward and downward.

Alioto then called [illegible] witness Lawrence L. Vance, chairman of the U. of California's accounting department. Te tactic was to throw doubt on Begg's technical methods.

Finally, Alioto returned statistician Walsh to the stand for testimony on NT's ability to pay from 1937 through 1950. Dunne objected strenuously on the grounds that only the years 1947-50 were involved, but the Judge overruled him.

Walsh testified that if all distributors, 1937-50, who got between 20 and 40% for their films had, in fact, received 40%, NT still would have had a $121-million profit over the 14 years, BEFORE taxes.

Q.—And specifically for the period from 1947 to 1950, what would the profits have been if all of the distributors (who actually got between 20 and 40%) had been paid 40% for film rental?

A.—Well, beginning with the year 1947—I hope I don't miss this going across—the profit after the increase before taxes would be $13,760,600. For 1948, $10,347,800. For 1949, $9,186,400. For 1950, $3,432,700.

Q.—Approximately $35 million in the period from 1947 to 1950 if they had paid 40% to all distributors?

A.—That adds up to that figure, approximately.

Dunne objected to the admission of this exhibit "on the ground that it is without foundation, purely speculative, no evidence to support any increase of 40%," but the Judge replied:

"Well, I don't have to send up Indian smoke signals to indicate to you I am going to admit this type of evidence. I don't want you to get between the hammer and the anvil here. Dr. Beggs has done everything but the Indian Rope Trick with his figures, so I am going to admit this."

On cross-examination, Dunne pointed out this hypothetical increase would have amounted to a 30% jump in rentals and taxed Walsh with the question of what would have happened if all other NT expenses had gone up 30% in the period—Walsh, cornered, admitted NT would have gone into the red annually.

Walsh rebutted testimony of FWC buyer-statistician Pete Lundgren that "Hans Christian Andersen" got no better rentals in 1953-54 season than "Song Is Born" with a chart showing "Hans" got more than 50% in total Fox and no-Fox playoff, compared to 35% for "Song."

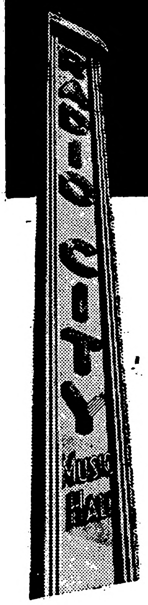
Dunne introduced a letter from RKO's Detroit exchange manager to New York headquarters complaining that the Butterfield circuit gave no guaranteed playing time—this was a refutation of the Goldwyn claim that NT was the only U.S. circuit giving no guaranteed playing time.

And then the trial was over.

30 MILLION HEAR LANZA SING ON ED SULLIVAN SHOW!

Nationwide audience hears about M-G-M's "SEVEN HILLS OF ROME"!

On Sunday night, January 19th, Mario Lanza, *sold* his new picture to a vast public in a wonderful interview with Ed Sullivan over 220 TV stations. Voluptuous Marisa Allasio also appeared. Lanza's singing confirmed the promise in Louella Parsons' nationally syndicated column that "he sings as he never sang before." Big ad campaign includes 8 leading national magazines and 9 top fan magazines.



"SEVEN HILLS OF ROME" IS NEXT AT THE MUSIC HALL!

M-G-M presents MARIO LANZA in "SEVEN HILLS OF ROME" co-starring Renato Rascel • Marisa Allasio • with Peggie Castle • Screen Play by Art Cohn and Giorgio Prosperi • Based on a Story by Giuseppe Amato • Filmed in Technirama® • A product of Technicolor • Produced by Lester Welch • Directed by Roy Rowland • A Le Cloud Production

SHE'S ON TOUR!
An immediate hit with the press is provocative Marisa Allasio, new glamor girl.

Theatre Screen Advertising Bureau

Mostly Now Sold Directly—Seek Acceptance By Ad Agencies—Volume Hazy But Claim 93% of Theatres

Chicago, Jan. 21.

Theatre screen advertising, something of a stepchild in the ad field, is about to get some organized drum beating for the first time, in a manner a la broadcasting, via the newly-formed Theatre-screen Advertising Bureau (TsAB). It's rather nebulous at the moment but will headquarter in the Chi office of Daniel J. Edelman, p. r. film, with Gordon Winkler, an account group supervisor, named information director.

Project is backed by five of the major producers of filmed screen ads—Alexander Film of Colorado Springs, United Film Service Inc. of Kansas City, Motion Picture Advertising Service of New Orleans; Reid H. Ray Film Industries of St. Paul; and A. U. Cauger Service Inc. of Independence, Mo. Bureau will function mainly as an information agency for advertisers and ad agencies, offering survey stuff, research data, and case histories. Ad plans are indefinite, but publicity will include brochures, press handouts, newsletters and films.

No data on yearly theatre screen ad revenue are confirmed. Winkler declares that 93.7% of the country's more than 19,000 pic houses carry commercials, which, as a rule, run 40, 60 or 90 seconds.

Bureau's main task is to woo advertising agencies since comparatively few have bothered much with theatre films. Information here indicates that most of the sales have resulted from direct pitches to the advertiser, with the agency coming in after the deal to handle the mechanics, although in many instances there's been no agency involvement whatever as the producer shouldered the entire job.

Theatre screen ads are skedded several ways, usually in one of three fashions: the advertiser picking up the entire tab (production and distribution), splitting the local screening charges with a local distrib or dealer, or by the local dealer assuming all costs.

METRO READYING 12 FOR PRONTO SHOOTING

Metro plans to place 12 new pictures before the cameras within the first four months of this year. Production plans were finalized following Coast conferences between prexy Joseph R. Vogel, studio administrator Benjamin Thau and the studio's executive staff.

Included in the upcoming production slate is "Ben Hur," scheduled as a major undertaking on the M-G program. It will be filmed in the company's Camera 65 process, with Sam Zimbalist producing and William Wyler directing. Among other productions which Metro has high hopes are two to be delivered by Alfred Hitchcock.

In addition to the forthcoming films, Metro has already completed 13 pictures for release during 1958. A total of 40 films are in the preparation stage, with producers, directors and performers having been assigned to many of them. These 40 are in addition to 14 pictures that are currently in the editing stage. Among the latter are "The Brothers Karamazov," "Gigi," "Merry Andrew," "Seven Hills of Rome" and "I Accuse."

International Publicity Under Loew's Strickling

As part of the reorganization of Metro's pub-ad setup, Loew's International's publicity department, heretofore an autonomous operation, will be merged with the domestic organization. The entire operation will be under the guidance of Howard Strickling, recently-appointed pub-ad chieftain.

Dave Blum, head of the International publicity department, will continue to supervise the overseas operation and will maintain his present staff. The foreign staff, now on the same floor in the Loew's homeoffice building as part of the International company, will headquarter will the domestic pub-ad staff when it is moved to the 10th floor of the building shortly.

Sidney-Hanna-Barbera Cartoon Operation Now Employs 25, Expanding

Hollywood, Jan. 21.

After less than eight months of operation, H&B Productions, cartoonery formed by George Sidney in partnership with William Hanna and Joseph Barbera, is expanding is operations. Hanna and Barbera formerly produced the Tom and Jerry Animated cartoons for Metro.

H&B Productions staff now numbers 25, drawn from the Metro cartoonery when the Culver lot ended animation. Sidney, who is prexy of the firm, reported that he will use a cartoon sequence in "Pepe," his upcoming Columbia film starring Cantinflas. Sequence will be inserted along lines of animated action used in Metro's "Anchors Aweigh," which Sidney directed.

H&B now is doing commercials for Metro, as well as for Schlitz, S & H Green Stamps, Junket and others. In addition, it is doing a program of cartoons for Screen Gems, "The Ruff and Reddy Show," which started televising five weeks ago over NBC-TV every Saturday morning, 9-9:30 a.m., under sponsorship of General Foods. Total of 52 segments have been completed for SG.

While H-B deals with SG includes these 52 subjects only, talks already have started with Columbia subsid for a further series. Outfit last week launched production on 78 segments for a new program.

The "Ruff and Ready" series was made in color, according to Sidney, with a view to linking a number of segments together for theatrical release in Europe later as a cartoon feature. Feature cartoon production already is being considered by the three partners, who are weighing the possibilities of three different properties. One of these will be started within the next two to three months, he declared, and it's expected company will have this initial feature ready for release in early 1960. Industrial and medical cartoons films likewise are planned, Sidney stated.

Sidney, who last produced "Pal Joey" for Columbia, reported that "Pepe" has already been allocated a $4,000,000 budget, with picture to be made in Rio de Janeiro, Havana, various Latin American countries and Hollywood. Film, in addition to Cantinflas and a number of Hollywood star names not yet set, will include star attractions from South American countries.

"Pal Joey," which already is running up high grosses in all situations in this country, broke the opening day record at the Empire Theatre, London, where it opened Jan. 8, Sidney reported.

Sidney, accompanied by scripter Leonard Spigelglass, planed to Mexico City this ayem for confabs with Cantinflas on screenplay of "Pepe." Picture, fourth on producer-director's slate for Columbia, will be turned out in association with Jacques Gelman, Mexican star's manager.

START AT THE START RULE FOR 'WITNESS'

Hollywood, Jan. 21.

As result successful experiment at Beverly theatre, United Artists contracts for exhibition of Edward Small-Arthur Hornblow "Witness for Prosecution" include clause preventing patrons from being seated during final 10 minutes of film.

Estimated that during film's first four weeks here, 80% of patrons saw "Witness" from beginning as against a previous high of 40% for the house.

Atlanta Journal's New Amus. Ed, John Ward

Atlanta, Jan. 21.

John Ward III has been named amusement editor of Atlanta Journal. He succeeds Dane Harris, resigned.

Latter is in Birmingham, to take public relations-publicity post with Laurie Battle, an avowed candidate for governor in that state.

Quick Succeeds Fred Bund As Army Air Film Buyer

Washington, Jan. 21.

Robert E. Quick has succeeded Fred Bund Jr., as chief of the Army and Air Force Motion Picture Service. He purchases entertainment pix from the industry for showing on Army and Air Forces bases in this country and abroad. The Navy maintains its own, independent purchasing service.

Prior to the Motion Picture Service 1942, Quick was employed in various distribution branch offices of Loew's, Inc. Bund has retired from active service.

Title 'Translation'

Continued from page 1

that's lacking in the title for the States. In Siam, "10,000 Bedrooms" was released as "Too Much Love." A picture like "Gigi," came out as "The Virgin of Paris" in Arabic countries.

"Rebel Without Cause" was shown in Formosa with the Chinese title: "To Give Birth to Children Without Teaching Them Whose Fault It Is." "Baby Doll," which had no meaning anywhere except in the U. S., was converted into "You Shall Not Covet Your Neighbors Wife" for German release.

Quite often, the title conversion is good enough to give second thoughts to the domestic division. For instance, "Hatful of Rain," again without meaning overseas, became "Poisonous Snow" for Germany and "Prison Without Bars" for Portugal. "Island in the Sun" in Germany was called "Hot Earth."

"Peyton Place" had the imagination of the foreign offices running wild. Latin America is putting it out as "The Devil's Cauldron." Germany calls it "Glowing Fires Under the Ashes." France picked the title "The Pleasures of Hell" and Italy put it on the line with "The Sinners of Peyton."

The romantic inclinations of certain countries frequently reflect in title changes, though theree have now been some complaints about the over-use of such words as "Love" and "Death."

Switcheroos

Brazil called "The Helen Morgan Story" "With Tears In Her Voice" and Spain titled it "To Suffer Is My Destiny." Spain called "Band of Angels" "My Sin Was to Be Born." Japan put out "The Last Time I Saw Paris" as "On a Rainy Morning She Dies in Paris." It revamped "Raintree County" into "Love Flower Blooming."

Occasionally, when a bestseller is involved, a country will break away from the rest to cash in on the book's value. "Sun Also Rises" came out as "The Sun Has Its Run" in Sweden and "The Sun Will Rise Again" in Italy, but Germany simple called it "Between Madrid and Paris."

Foreign titles as a rule are suggested by the individual offices and submitted to New York, where the final selection is made. Some companies leave European titles up to their Paris headquarters.

Title Needn't Fit

Hollywood, Jan. 21.

Originality in film titles is of paramount importance, according to Alfred Hitchcock, "and it really doesn't make too much difference whether the title has anything to do with the story."

Key to a good title, Hitchcock believes is that it be so original audiences won't feel they've seen the picture before. One word titles are best because they are "easier to remember and easier for the marquee."

Another plus factor is a title tune, so Hitchcock is looking for a tune to go with "Vertigo," new title for his James Stewart-Kim Novak starrer at Paramount, previously called "From Among the Dead." Hitchcock isn't worried that the word "Vertigo" may not be understood by too many people. "It doesn't hurt that people won't understand the title," he maintains. "Look at 'Four Horsemen of the Apocalypse,' People still don't know what that means."

Amusement Stock Quotations

Week Ended Tuesday (21)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	62	15⅝	14⅝	15¼	+ ⅝
24⅞	11⅝	Am Br-Par Th	298	15⅜	13⅞	15¼	+1⅜
36⅛	23½	CBS "A"	174	27⅝	27	25⅝	+ ½
35½	22⅜	CBS "B"	33	26¾	26¼	26⅝	+ ⅜
20½	11⅝	Col Pix	13	13⅞	13¼	13½	— ⅜
19⅝	13⅜	Decca	115	15⅛	14⅜	15	+ ⅜
15⅞	13	Disney	53	15⅜	14⅝	15½	—
115	81¾	Eastman Kdk.	136	101	98½	100	+1½
4¾	3⅛	EMI	145	4⅛	3⅞	4⅛	+ ⅜
10⅜	7⅛	List Ind.	29	7⅝	7⅜	7⅝	+ ⅛
22	11¼	Loew's	142	14⅜	13⅞	14	— ⅛
9½	7	Nat. Thea	118	8⅜	7⅞	8⅜	+ ¾
36⅞	28	Paramount ..	134	34⅛	32½	34	+1½
18⅜	11	Philco	139	14¼	13⅝	13⅝	—
53¼	30	Polaroid	226	48⅞	45¼	48¼	+3
40	27	RCA	1642	35	33⅛	34¼	—
8¼	4¾	Republic	112	6⅜	5⅞	6⅜	+ ⅜
13⅛	9	Rep., pfd	11	10¼	9⅞	10¼	+ ½
18½	13⅜	Stanley War.	58	15¾	15⅛	15½	+ ½
29¼	18¾	Storer	28	24½	23¾	23⅞	+ ½
30¾	19⅝	20th-Fox	99	25	23⅝	24¾	+1⅛
25⅜	15	United Artists	23	17⅜	16	17⅛	+1⅛
30⅞	18¼	Univ. Pix	2	21	20⅛	21	+ ½
73	65⅞	Univ., pfd	*10	67	67	67	+2
28⅞	16½	Warner Bros.	22	17½	17⅛	17¼	— ⅛
140	91¼	Zenith	44	123¾	120¾	121	—1½
		American Stock Exchange					
4½	2½	Allied Artists	41	3¼	3	3⅛	+ ⅛
10½	6⅝	Al'd Art., pfd.	1	7½	7½	7½	+ ⅛
11¾	6⅛	Assoc. Artists	58	8⅝	8⅜	8½	—
1¼	⅜	C. & C. Tele.	429	½	⅜	7/16	—
6⅛	3	DuMont Lab.	153	4⅝	4⅛	4⅜	+ ⅜
4⅝	2½	Guild Films	49	2⅞	2¾	2⅞	+ ⅛
9¾	5⅝	Nat'l Telefilm	26	6¾	6⅝	6¾	—
9	3⅛	Skiatron	62	6	5⅜	5⅞	—
8¾	2⅞	Technicolor	122	4⅛	3½	4⅛	+ ⅜
5⅞	3⅝	Trans-Lux	13	4	3½	3½	+ ¼

Over-the-Counter Securities

	Bid	Ask	
Ampex	45⅛	53½	+1⅛
Chesapeake Industries	2	2⅜	+ ½
Cinerama Prod.	2	2⅜	—
DuMont Broadcasting	7⅞	8⅝	+ ⅛
Magna Theatre	1⅞	2½	+ ⅜
Official Films	1⅛	1⅜	—
U. A. Theatres	4	4½	— ⅛

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* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Hetzel Seen Going to London

Continued from page 3

are the Paris and Frankfurt posts, with Fred Gronich and Leo Hochstetter respectively taking over.

For the Rome bureau, MPEA has set a deal with Frank Gervasi, a journalist now residing in Italy. Gervasi is currently in the States.

The plan, calling for Hetzel to shift his base to Europe, has yet to be discussed in detail with the companies. However, the presidents appear to have been sounded out on it, and their reaction was favorable. It's felt that, from London, Hetzel could easily take the reigns for all of Europe. The offices now reporting to S. Griffith Johnson, v.p. in Washington, would then be in constant touch with Hetzel in London who, of course, wouldn't be far from Paris and the Continental managers.

It's been suggested that Hetzel may actually make his headquarters in Paris, but this appears unlikely. The contact work on the day-to-day, operational level will be done by Gronich.

(There are late reports that Republic's Reginald Armour and RKO's Robert Wolff also are trying to get the London post.)

Troublesome Delays

The necessity to refer constantly back to the foreign managers' board in New York, and the problems that arise from this long-distance type of communication, have long been a thorn in the side of many of the men working for MPEA on the Continent. There is no question that they would welcome an MPEA executive stationed in Europe and empowered to make policy decisions on the spot.

It is felt, too, that Hetzel in such a post would acquire a new and closer understanding of European film problems as they face the American companies. It's been one of the beefs of the U. S. managers on the Continent that the board in New York is too removed from the immediate and local atmosphere to be able to judge situations correctly and act accordingly.

The companies themselves work differently, with a good deal of authority invested in the Continental managers sitting in Paris. It has been pointed out from time to time that the MPEA setup should, if possible, parallel the companies' own organizational lines.

What happens in the New York office if Hetzel makes the move to London isn't clear. He has been running both the domestic and the foreign end under prexy Eric Johnston There is a possibility that Johnson would come in from Washington to take over the running of the MPAA-MPEA offices.

There is speculation, too, whether the job may be split, with a separate head for the domestic and foreign sections to allow for greater concentration on both. On the other hand, in the light of the aim to economize, MPEA may keep its liaison with the board in New York via Johnson (who now spends half his time in New York anyway) and other execs like George Vietheer. The domestic end would have to get a new chief.

Hetzel's projected shift to London again brings up the question of whether MPEA intends to shift all of its veepees to the field. Irving Maas already is headquartering in Tokyo and Robert Corkery, in charge of Latin America, conceivably could be shifted to his territory.

Whatever happens, it is clear that MPEA is seeking to strengthen its foreign, and particularly the European, setup in anticipation of both tough times ahead and the realization that overseas income in the years to come will be more vital than ever to the survival of the industry.

Narcotics Ballet

Continued from page 1

of the two leading ballerinas with the group, will dance a pair of modern numbers, "Those in the Shadows," a drama in the underworld of dope addiction set to music of Benjamin Britten, and "Light Fantastic," to the music of Chabrier, and in this one partnered by Sertic, a Yugoslav dancer who recently joined the opera.

Third ballet of the evening will be "Retoute," music by Rossini, with Maria Fries and Rainer Koscherman dancing.

BEST

10 BEST FILM LIST

N. Y. TIMES
N. Y. WORLD TELEGRAM & SUN
N. Y. JOURNAL AMERICAN
DAILY MIRROR
DAILY NEWS
SATURDAY REVIEW
TIME MAGAZINE

GRAND PRIZE

WEST BERLIN FILM FESTIVAL
INTERNATIONAL CATHOLIC FILM OFFICE
BELGIAN UNION OF FILM CRITICS
LOCARNO FILM FESTIVAL

SECOND BEST FILM OF THE YEAR

NEW YORK FILM CRITICS
NATIONAL BOARD OF REVIEW
FEDERATION OF WOMEN'S CLUBS
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12 ANGRY MEN

MORE BESTS

BEST SCREENPLAY — *Film Daily Poll*

HENRY FONDA — ONE OF THE BEST ACTORS — *N. Y. Film Critics*

SIDNEY LUMET — ONE OF THE YEAR'S OUTSTANDING DIRECTORS — *Film Daily Poll*

RUNNER UP — BEST DIRECTOR — *N. Y. Film Critics*

CUE MAGAZINE BEST FILM LIST

EDISON FOUNDATION NATIONAL MASS MEDIA AWARD AS "THE FILM BEST SERVING THE NATIONAL INTEREST"

HENRY FONDA in "12 ANGRY MEN" with Lee J. Cobb · Ed Begley and E. G. Marshall · Jack Warden · Martin Balsam · John Fiedler Jack Klugman · Edward Binns · Joseph Sweeney · George Voskovec · Robert Webber · Story and Screenplay by Reginald Rose · Directed by Sidney Lumet · Produced by Henry Fonda and Reginald Rose · Associate Producer George Justin · An Orion-Nova Production

THRU
UA

Picture Grosses

H.O.s Slow L'ville But 'Angels' Brisk $5,000, 2d; 'Peyton' Trim $7,500, 3d

Louisville, Jan. 21.

Key houses are all making a bid for downtown biz with holdovers. Not a single house has new pix to offer, with customers still going for the old fare. "Sayonara" at the Mary Ann in fourth week looms strong. "Peyton Place" at Rialto shapes trim in third stanza. The Kentucky's "Tarnished Angels" still is virile in second round.

Estimates for This Week

Brown (Fourth Ave. - Loew's) (1,000; $1.25-$2)—"Around World in 80 Days" (UA) (4th wk). Modest $4,500 on final stanza after the third week's $5,000.

Kentucky (Switow) (900; 50-85)—"Tarnished Angels" (U) (2d wk). Still virile at $5,000 after first week's $6,000.

Loew's (Loew) (3,000; 75-99)—"Don't Go Near Water" (M-G). Good $7,000 after $9,500 last week.

Mary Ann (People's) (1,000; 85-$1.25)—"Sayonara" (WB) (4th wk). Keeping up strong pace at $5,500, third week's $7,500.

Rialto (Fourth Ave.) (3,000; 85-$1.25)—"Peyton Place" (20th) (3d wk). Trim $7,500 after last week's $9,500.

BROADWAY

(Continued from page 9)

looks like lofty $70,000. The fifth was $78,000 just a bit below hopes. "Farewell To Arms" (20th) opens Friday (24).

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (5th wk). Current session finishing tomorrow (Thurs.) looks like solid $20,000 or near. Fourth week was $23,000.

Sutton (R&B) (561; 95-$1.75)—"Smiles of Summer Night" (Rank) (5th wk). Fourth frame ended Sunday (19) was big $7,200 after $10,400 in third week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (5th wk). Fourth week completed yesterday (Tues.) was lively $10,000. Third was $11,500.

Victoria (City Inv.) (1,060; 50-$2)—"Paths of Glory" (UA) (5th wk). Fourth stanza ended yesterday (Tues.) was fancy $16,000 or near. Third was $18,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search For Paradise" (Cinerama) (18th wk). The 17th session ended Saturday (18) was sturdy $27,800 for 14 performances. The 16th week was $28,200 for same number of shows.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis-Lax). Opened Monday (20) with new record for initial day of a run here. In ahead, "Razzia" (Kass) (9th wk) dipped to mild $2,500 after $3,500 in eighth week.

BOSTON

(Continued from page 9)

final). Oke $4,000. Last week, $5,000. "Gervaise" (Cont) opens tomorrow, Wednesday (22).

Paramount (NEY) (1,700; 60-$1)—"Teenage Frankenstein" (AI) and "Blood Dracula" (AI). Fat $16,500. Last week, "Tall Stranger" (AA) and "Affair in Havana" (AA), $9,000 in 5 days.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (41st wk). Hot $17,000. Last week, same.

Pilgrim (ATC) (1,700; 60-$1)—Back to second-runs. Last week, "Razzia" (For) and "Triple Deception" (Rank) (2d wk), $6,000.

Mayflower (ATC) (689; 60-$1)—"Razzia" (Kass) and "Triple Deception" (Rank) (2d wk). Good $2,500. Last week, $4,000.

Memorial (RKO) (3,000; 75-$1.25)—"Peyton Place" (20th) (4th wk). Wham $20,000. Last week, $26,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Sayonara" (WB) (4th wk). Big $18,000. Last week, $24,000.

Trans-Lux (T-L) (724; 75-$1.25)—"Girl on Third Floor" (Indie) and "Fruits of Summer" (Indie). Good $4,000. Last week, "Mlle Striptease" (Indie) (3d wk), $3,000 in 5 days.

Orpheum (Loew) (2,900; 75-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Slick $17,000. Last week, "Les Girls" (M-G) (3d wk), $12,500.

State (Loew) (3,500; 75-$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Good $10,000. Last week, "Les Girls" (M-G) (3d wk), $6,500.

LOS ANGELES

(Continued from page 8)

(4th wk). Lush $23,000. Last week, $25,000.

Pantages (RKO) (2,812; $1.25-$1.80)—"Don't Go Near the Water" (M-G) (4th wk). Stout $15,500. Last week, $16,300.

Fox Wilshire (FWC) (2,296; 90-$1.75)—"Old Yeller" (BV) (4th wk). Steady $7,500. Last week, $8,000.

Ritz (FWC) (1,320; 90-$1.50)—"Pal Joey" (Col) and "Tijuana Story" (Col) (3d wk). Mild $2,300.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (5th wk). Stout $11,000 or close. Last week, $12,200.

Chinese (FWC) (1,908; $1.25-$2.40)—"Farewell to Arms" (20th) (5th wk). Fair $7,500. Last week, $15,000, total in 8-house special roadshow spread was $51,200.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (5th wk). Lofty $19,500. Last week, $20,700.

Fine Arts (FWC) (631; 90-$1.50) "Paths of Glory" (UA) (5th wk). Okay $2,500. Last week, $3,400.

Fox Beverly, Loyola, Vogue, Los Angeles (FWC) (1,170; 1,248; 825; 2,097; $1.25-$2.40)—"Peyton Place" (20th) (6th wk). Smash $44,000, helped by opening at the Los Angeles. Last week, $28,200.

Four Star (UATC) (868; 90-$1.50)—"Wild Is Wind" (Par) (6th wk). Tidy $4,000. Last week, $4,600.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (13th wk). Trim $15,000 or near. Last week, $15,900.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 33d week on Sunday (19) after great $20,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World in 80 Days" (UA) (57th wk). Snappy $20,900. Last week, $20,500.

El Rey (FWC) (861; $1.25-$1.50)—"Gervaise" (Cont) (2d wk). Fancy $4,000. Last week, $4,900.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Cabiria" (Indie). Slick $6,300. Last week, "Passionate Summer" (Indie) (3d wk), $3,800.

CHICAGO

(Continued from page 9)

"Bayou" (UA) and "Big Caper" (UA). Good $5,500. Last week, "Girl in Black Silk Stockings" (UA) and "Hell Bound" (UA), $4,800.

Oriental (Indie) (3,400; 90-$1.50)—"Enemy Below" (20th) (3d wk). Fair $17,500. Last week, $18,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (57th wk). Fat $19,500. Last week, $19,400.

Roosevelt (B&K) (1,400; 75-90)—"Man in Shadow" (U) and "Hard Man" (Col) (2d wk). Fine $12,700. Last week, $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Old Yeller" (BV) (4th wk). Okay $18,000. Last week, $23,000.

Surf (H&E Balaban) (685; $1.50)—"Game of Love" (Times) (9th wk). Modest $2,700. Last week, $3,400.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (42d wk). Stout $20,000. Last week, $20,500.

United Artists (B&K) (1,700; 90-$1.50)—"Don't Go Near Water" (M-G) (4th wk). Big $25,000. Last week, $27,000.

Woods (Essaness) (1,200; 90-$1.50)—"Legend of Lost" (UA) (3d wk). Okay $15,000. Last week, $17,000.

World (Indie) (606; 90)—"Don Giovanni" (DCA) (4th wk). Busy $4,200. Last week, $4,800.

Ziegfeld (Davis) (485; 79)—"3 Forbidden Stories" (Dezel) and "Inside Girls' Dormitory" (Dezel). Mild $2,700. Last week, "Illicit Interlude" (Heitel), $3,400.

INDIANAPOLIS

(Continued from page 9)

ammergau Passion Play on the stage this week.

Indiana (C-D) (3,200; 90-$1.25)—"Peyton Place" (20th) (3d wk). Nifty $12,000 or about $52,000 for run to date.

Keith's (C-D) (1,200; 90-$1.25)—"Sayonara" (WB) (4th wk). Very good $9,000. Last week, ditto.

Loew's (Loew) (2,427; 75-90)—"Don't Go Near Water" (M-G). Hefty $12,000. Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA), $8,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World in 80 Days" (UA) (23d wk). Oke $7,500. Last week, $8,000.

'JAMBOREE' FAST 6½G, OMAHA; 'WATER' HEP 4G

Omaha, Jan. 21.

"Jamboree" is blockbuster this week at downtown first-runs, being rated smasheroo at the Omaha. The other new entry, "Long Haul," is only tepid at the Brandeis. "Sayonara" and "Don't Go Near Water" are both fine in third stanzas at Orpheum and State but neither appears strong enough for a fourth.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Long Haul" (Col) and "Town on Trial" (Col). Fair $3,000. Last week, "Girl Most Likely" (U) and "Violators" (U), ditto.

Omaha (Tristates) (2,066; 75-90)—"Jamboree" (WB) and "Green-Eyed Blond" (WB). Great $6,500 or near. Last week, "Abominal Snowman" (20th) and "Ghost Diver" (20th) split with "Man in Shadow" (U) and "Naked in Sun" (AA), $3,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Sayonara" (WB) (3d wk). Continues stout at $7,500. Last week, $11,500.

State (Goldberg) (850; 75-90)—"Don't Go Near Water" (M-G) (3d wk). Fancy $3,500. Last week, $5,000.

'Water' Smooth $20,000, Toronto; 'Sayonara' 32G

Toronto, Jan. 21.

"Sayonara" and "Don't Go Near Water" are both off to phenomenal starts and leading the city among the newcomers. "Story of Esther Costello" plus "Last Man to Hang" also looms good at three-house combo. Of holdovers, "My Man Godfrey," "Shiralee" and "Blue Murder at St. Trinian's," all in fourth frames, are holding up well.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)—"Cambell's Kingdom" (Rank). Light $7,000. Last week, "Legend of Lost" (UA) (3d wk), same.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Brothers Rico" (Col) and "Escape from St. Quentin" (Col). Good $15,000. Last week, "Rodan" (IFD) and "Hell in Korea" (IFD), $15,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Esther Costello" (Col) and "Last Man to Hang" (Col). Okay $15,000. Last week, "Bombers B-52" (WB) and "Counterfeit Plan" (WB), $14,000.

Hyland (Rank) (1,357; $1)—"Shiralee" (M-G) (4th wk). Nice $4,000. Last week, $5,000.

Imperial (FP) (3,344; 75-$1.25)—"Sayonara" (WB). Wow $32,000. Last week, "Sad Sack" (Par) (3d wk), $12,000.

International (Taylor) (557; $1)—"Blue Murder at St. Trinian's" (IFD) (4th wk). Okay $4,500. Last week, $5,000.

Loew's (Loew) (2,098; 75-$1.25)—"Don't Go Near Water" (M-G). Big $20,000. Last week, "Jailhouse Rock" (M-G) (3d wk), $7,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (23d wk). Fine $9,000. Last week, same.

Towne (Taylor) (693; $1)—"Lucky Jim" (IFD) (5th wk). Okay $4,000. Last week, $4,500.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama) (13th wk). Pickup to nice $12,500. Last week, $12,000.

Uptown (Loew) (2,098; 60-$1)—"My Man Godfrey" (U) (4th wk). Big $7,000. Last week, $9,000.

PHILADELPHIA

(Continued from page 8)

Last week, "Girl Most Likely" (U), $7,000.

Midtown (Goldman) (1,000; 99-$1.89)—"Raintree County" (M-G) (3d wk). Fine $12,000. Last week, same.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (WB) (4th wk). Big $20,000. Last week, $23,000.

Stanley (SW) (2,900; 99-$1.80)—"Pal Joey" (Col) (11th wk). Down to $7,000 in last round. Last week, $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Old Yeller" (BV) (4th wk). Fine $8,500. Last week, $9,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Gervaise" (Cont) (4th wk-5 days). Neat $3,000. Last week, $4,400.

Studio (Goldberg) (499; 99-$1.49)—"Sins of Casanova" (Indie) and "Forbidden Desire" (Indie). Hep $5,500. Last week, "Razzia" (Kass) (3d wk), $3,200.

Viking (Sley) (1,000; 75-$1.49)—"Mister Rock and Roll" (Par) and "Hear Me Good" (Par). Thin $6,500. Last week, "Sad Sack" (Par) (4th wk) and "Invisible Boy" (M-G) (2d wk), $7,000.

World (Pathe) (500; 99-$1.49)—"Bolshoi Ballet" (Rank) (4th wk). Down to $2,500. Last week, $3,500.

SAN FRANCISCO

(Continued from page 8)

Fine $15,000 or near. Last week, $14,000.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (5th wk). Nice $10,000 after same last week.

Paramount (Par) (2,646; 90-$1.25)—"Sayonara" (WB) (4th wk). Great $17,000. Last week, $19,000.

St. Francis (Par) (1,400; 90-$1.25)—"Eighteen and Anxious" (Rep) and "Girl In Woods" (Rep). Good $11,500. Last week, "Sad Sack" (Par) and "Hard Man" (Col) (4th wk), $8,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (61st wk). So-so $12,000. Last week, $10,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Steel Bayonet" (UA) and "Man On The Prowl" (UA). Slim $7,000. Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA) (4th wk), $6,000.

Stagedoor (A-R) (440; $1.50-$2)—"Raintree County" (M-G) (4th wk). Good $6,800. Last week, $7,000.

Larkin (Rosener) (400; $1.50)—"God Created Woman" (Kings). (4th wk). Great $7,000. Last week, $8,000.

Clay (Rosener) (400; $1.50)—"God Created Woman" (Kings) (4th wk). Sock $6,000. Last week, $7,000.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (4th wk). Oke $1,900. Last week, $2,000.

Bridge (Schwarz) (396; $1.25)—"Razzia" (Kass) (3d wk). Big $2,500. Last week, $3,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (56th wk). Okay $14,500. Last week, $14,000.

Rio (Schwarz) (397; $1.10)—"His First Affair" (Indie) and "On Bowery" (Indie). Oke $2,500. Last week, "8x8" (Indie) (2d wk), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Gervaise" (Cont) (3d wk). Wow $6,000. Last week, ditto.

Science Films

Continued from page 1

$100 each, or from $6,000 to $7,000 for a set and it will take about two years to shoot them. Some 20 are expected to be completed by next summer. Frank Capra will make two of the films, and the major part of the series will be produced by Encyclopaedia Brittanica Films Inc.

Idea of the basically revised physics course coming from 1½ years' work at MIT is to give young students a text book engrossing and current; that explores outer space and the inner atom in terms of latest discoveries. The films enter the course to show sights of the universe that cannot be produced in the lab or that have no impact as still pictures in a text.

Sequences of giant atom smashers and remote radio telescopes at work will be made on location. Bulk of the film footage will be shot on the sound stage now being built in the theatre, an extension of the stage covering about half the seating area, some 3,000 square feet.

Scripts for the 60-episode series are coming for the country's leading physicists and science teachers including several Nobel Prize winners. Each film will be technically as accurate as possible produced by a top authority in its special field.

Urges Study

Continued from page 10

urgings were gradually sinking in and influencing industry thinking.

As part of the attempt to allow the Princeton study to make the heaviest possible impact, the presentation to the MPAA board will be repeated for the benefit of key exhibitors in New York sometime this week.

Hetzel said he, personally, had fought against the inclusion in the survey of questions relating to people's preferences re certain types of films. He maintained that the public doesn't really know what it prefers until it sees a picture, and that the answers could lead to wrong conclusions. Similarly, he felt it dangerous to establish trends in the light of so many contributing factors anchored in the quality of films and the programming available on television.

Industry reaction to the MPAA-sponsored poll was favorable, though it is clear that the material will have to be digested into specifics re its practical application on the operational level.

Selheimer

Continued from page 4

has never been seconded by another member of the board.

Basis for the suit against SW, according to Selheimer, is the following: (1) Excess charges, costs and production fee for "Seven Wonders of the World," $2,793,000; (2) Refund of 5% of boxoffice receipts and other receipts from Cinerama theatres for the period —Nov. 25, 1955, until May 25, 1957, for alleged supervision fee, wrongfully withheld, $1,087,000; (3) Refund for costs of opening theatres in Atlanta, Okalhoma City, Kansas City, Seattle and Miami Beach, wrongfully charged, $1,240,000; (4) Credit for losses in Cinerama theatres due to lack of supervision and mismanagement by SW, $900,000; (5) Credit for wrongful failure to act with respect to foreign rights, $4,000,000; (6) Miscellaneous overcharges on theatrical and other costs and excess interest charges, $200,000.

In reply to Selheimer's charges, Milo J. Sutliff, president of Cinerama Productions Corp., told the stockholders in a letter that the company had made major adjustments with Stanley after painstaking negotiations. He acknowledged that at times it appeared that the company might have to resort to litigation against SW, but he pointed out that such litigation "would have been an expensive and lengthy process, with all the uncertainty of outcome which litigation entails."

Favored a Fight

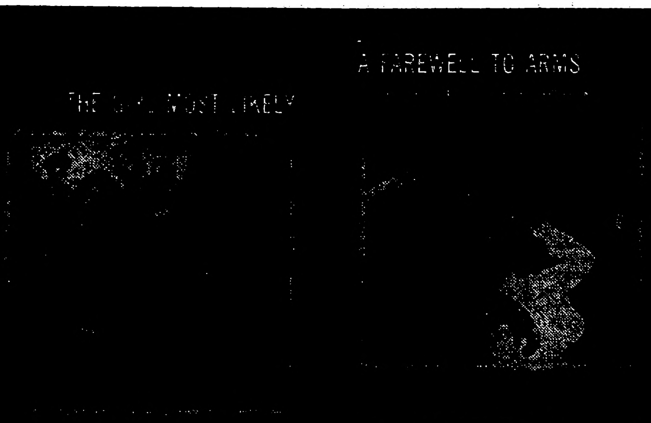
Without naming Selheimer, Sutliff notes that one director favored litigation "even at the expense of our continued efforts to reach a harmonious agreement" with SW which, he pointed out, furnished the coin to produce pictures and open theatres. Sutliff charges that Selheimer attempted to interefre with the operational functions of the officers of the company "despite his lack of experience in the entertainment business" and that he evidenced "continued antagonism" toward the officers and directors. As a consequence, the prexy added, Selheimer's name was eliminated from the slate of directors and stockholders would be asked to vote for five directors instead of six.

According to Sutliff, the amendments made in the agreement with SW resulted in the 85% increase in the company's profits for fiscal 1957 over fiscal 1958. In addition, he noted that a new deal negotiated on Dec. 20, 1957, will reduce production fees chargeable by SW for "Seven Wonders" and "Search for Paradise" by approximately $2,000,000, 50% of which would have otherwise been chargeable to Cinerama Productions. This arrangement, Sutliff said, will also affect future production and will make it possible for Cinerama Productions to increase its future profits.

SW, Sutliff indicated, has also agreed to share equally with Cinerama Productions 30% of the profits from the first four theatres (New York, Hollywood, Detroit and Chicago) on "Search for Paradise"—an increase of 50% in current payments from these theatres. CP will continue to share equally with SW in 20% of the prifits from the next 11 theatres. Remaining profits from these and other theatres will continue to be applied to recouping SW's investment for both companies in production and exhibition, Sutliff stated.

Objective of his proxy solicitation, Selheimer said, was to (1) obtain representation on the board for substantial stockholders, (2) obtain stockholders' approval for a suit against SW, and (3) obtain preemptive rights for stockholders in connection with the 950,000 shares of stock now authorized but unissued.

Selheimer charges also that Kupferman and Margolin received salary increases recently without the proper authorization of the board of directors. He claims that a board vote to increase Kupfermans' salary to $20,000 and Margolin's to $15,000 was a "stand off." On a motion to increase their salaries, Selheimer said Kupferman and Margolin refrained from voting on the resolution and that he (Selheimer) voted against it. The other three directors favored the motion, Selheimer said. The resolution was recorded as "carried" by Kupferman.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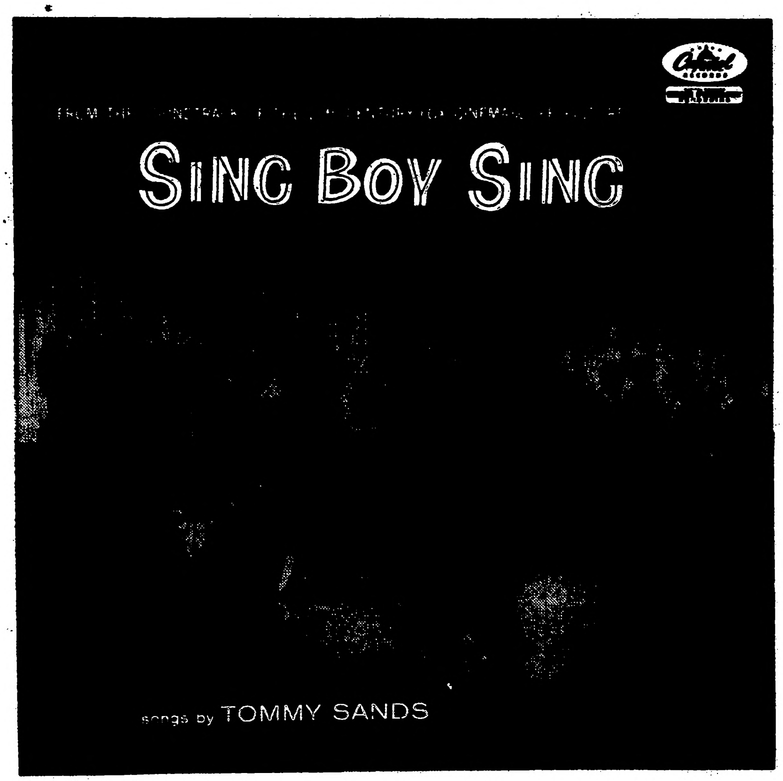
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Film Reviews

Continued from page 6

Fort Dobbs

nedy and George W. George did. Director Gordon Douglas let himself in for a herculean task in trying to make an interesting 90-minute production out of action that would have been about equal to a 30-minute telesegment, minus commercials. Max Steiner's musical score and William Clothier's black-and-white photography are among the better credits.

There's no telling how many Comanches were done in by Walker and his sharp-shooting friends, but after the fifth raid, there was no contest. Whatever excitement picture generates is fairly well watered down by this time, due in great measure to excessive repetition.

An accused murderer, Walker escapes his lynchers by trading coats with an arrowed-in-the-back white man. When the posse finds the dead body, they take it for Walker who, by now, is well on his way to other parts. Stumbling on a farm manned by Virginia Mayo, he eventually leads the heroine and her son (Richard Eyer) away from the war-minded Indians. On the days-long trip, Miss Mayo discovers he traded coat and realizes it belongs to her husband. Seeing the arrow hole in the back, she takes it for a bullet hole and surmises Walker killed her mate. No amount of arguing will convince her she's wrong, not until the picture's all but over, anyway.

To complicate matters, Brian Keith, a dirty scoundrel with a sackful of 15-shot repeating rifles, moves in and out of the picture with utter haste.

Several battles later, with fully 45 minutes taken up in the ride to Fort Dobbs, the trio arrives. In the next battle, the Redmen have the edge, and Walker rides for help. He finds Keith, shoots him as he must, brings the repeaters back, and the Indians are done in again. Somehow, Walker's heroism softens the hunting sheriff, and he, Miss Mayo and Eyer go off to Santa Fe with highly familiar prospects in sight.

Walker, a big, good-looking guy, is the shy stranger-type and, in that vein, comes across well. Miss Mayo has performed better, but she's still a fine-looking woman. Keith's rascally performance is the most interesting, and young Eyer, as usual, is admirable. *Ron.*

Flood Tide
(C'SCOPE)

Grimly offbeat story of a crippled lad with macabre fixations. Dim prospects

Hollywood, Jan. 17.

Universal release of Robert Arthur production. Stars George Nader, Cornell Borchers, Michel Ray; features Judson Pratt, Joanna Moore, Charles E. Arnt, Russ Conway. Directed by Abner Biberman. Screenplay, Dorothy Cooper; based on story by Barry Trivers; camera, Arthur E. Trling; editor, Ted J. Kent; music, Henry Mancini, William Lava. Previewed Jan. 14, '58. Running time, 82 MINS.

Steve Martin	George Nader
Anne Gordon	Cornell Borchers
David Gordon	Michel Ray
Harvey Thornwald	Judson Pratt
Barbara Brooks	Joanna Moore
Mr. Appleby	Charles E. Arnt
Bill Holleran	Russ Conway
Detective Lieutenant	John Morley
John Brighton	John Maxwell
District Attorney	Carl Bensen
Beverly	Della Malzarn
Charlie	Hugh Lawrence

The havoc wrought by the warped mind of a crippled boy motivates the grim action of this offering, never conducive to entertainment. Even for the program market film is a weak entry of the also-ran category.

Robert Arthur production makes a triangle situation out of the boy, Michel Ray, insanely jealous of his long-suffering mother, Cornell Borchers, and her relations with the man next door, George Nader, who wants to marry her. Unpleasant subject is inclined to overmelodramatics, although actingwise the characterizations are well enough drawn. Direction by Abner Biberman meets the demands of the Dorothy Cooper screenplay.

Practically the entire plot revolves around the lad and efforts of Nader to swing him over to his side. Nader also is out to get boy to admit he lied in testimony which sent a man to prison for murder. He finally succeeds after nearly being killed himself by the youngster when lad swings a boom on him aboard a yacht and knocks him overboard.

Nader handles his role convincingly and Miss Borchers takes over her frustrated character in stride, but any acting honors go to young Ray, restrained in his vicious character. Joanna Moore appears briefly as Nader's blonde would-be girl-friend, and Judson Pratt plays a specialist who finally restores the boy to normalcy.

Arthur E. Arling's photography leads off competent technical credits. *Whit.*

Davy
(BRITISH—COLOR)

Slim backstage comedy designed to exploit the comic and vocal talents of Harry Secombe, a No. 1 British tv and vaude comic; comes off reasonably well.

London, Jan. 14.

Metro release of a Michael Balcon (Basil Dearden) production. Stars Harry Secombe, Ron Randell and Alexander a-nz 123456 7890$ 123456 7890 Knox. Directed by Michael Relph. Screenplay, William Rose; camera, Douglas Slocombe; editor, Peter Tanner. At Metro Private Theatre, London. Running time, 82 MINS.

Davy	Harry Secombe
George	Ron Randell
Uncle Pat	George Relph
Gwen	Susan Shaw
Eric	Bill Owen
Tim	Peter Frampton
Sid Giles	Alexander Knox
Joanna	Adele Leigh
Miss Carstairs	Isabel Dean
Herbie	Kenneth Connor
Waitresses	Gladys Henson, Joan Sins
Mrs. Magillicuddy	Clarkson Rose
Jerry	George Moon
Stage Doorkeeper	Campbell Singer

Harry Secombe, one of Britain's top tv, radio and vaude comics, makes an amiable though not sensational pic debut in "Davy," a film designed to exploit his ability as a yock-raiser but also to utilize his voice, which is of operatic class. One of Secombe's problems as an ace entertainer is that his two talents are likely to clash disconcertingly and William Rose's slim anecdote cunningly brings out this point. "Davy" is a gentle and dignified comedy that should do well in the U.K. thanks to Secombe's popularity. If his name attracts customers in the U.S., there is no doubt that he will be hailed as very promising new screen material.

Secombe is shown as the key member of a family vaude act playing the lesser halls and optimistically hoping for a break. It is a slapstick affair which seems unlikely ever to make the big time. Secombe gets the chance of an audition at Covent Garden and is offered a contract. He realizes that, without him, The Mad Morgans would fold and he turns down the operatic offer in order to keep the act together.

Script offers Secombe plenty of opportunity to put over his warm, kindly personality both with wisecracks and in an uproarious slapstick sequence on the vaude stage, involving a liberal use of paint and whitewash. It also enables him to sing a pop song in the act and an operatic aria at the Covent Garden audition, which he does splendidly. Operatic singer Adele Leigh is also pleasantly dragged in as an excuse for her singing as another auditionee and also for a slight romantic interest.

Alexander Knox gives an urbane, witty performance as a distinguished conductor and Ron Randell, Bill Owen, George Relph and Susan Shaw play the rest of "The Mad Morgans" as if they were all veteran vaude performers.

Michael Relph's direction is a shade leisurely but the atmosphere of second-class vaudeville is admirably caught. Shooting took place at both Collins Music Hall and Covent Garden Opera House so the settings are completely authentic.

Secombe can be reasonably well satisfied with his entry into British pix, but finding vehicles for him in the future is going to provide scribes with problems. *Rich.*

Violent Playground
(BRITISH)

Very sound juve delinquency semi-documentary with first-rate all round acting and smooth direction; good b.o. bet for most houses.

London, Jan. 14.

Rank (Michael Ralph) production and release. Stars Stanley Baker, Peter Cushing, Anne Heywood and David McCallum. Directed by Basil Dearden. Screenplay, James Kennaway; editor, Arthur Stevens; camera, Reginald Wyer. At Odeon, Leicester Square, London. Running time, 108 MINS.

Truman	Stanley Baker
Cathie	Anne Heywood
Johnny Murphy	David McCallum
Priest	Peter Cushing
Sgt. Walker	John Slater
Heaven	Clifford Evans
Superintendent	Moultrie Kelsall
Chief Inspector	George A. Cooper
Mary Murphy	Brona Boland
Patrick Murphy	Fergal Boland
Alexander	Michael Chow
Primrose	Tsai Chin
Slick	Sean Lynch

The problem of juve delinquency is no new theme for pix, but "Violent Playground" is one of the better offerings, bringing a sincere semi-documentary touch to the matter. James Kennaway has written a human and literate screenplay which is convincingly acted against authentic Liverpool backgrounds. Result is an absorbing film that works up to an overlong but tense climax. The film should do well in average houses, though for U.S. it is a bit light on star value.

Film concerns an experiment made in Liverpool in 1949, which, according to the city's chief cop, has paid off handsomely. Policemen have become Juvenile Liaison Officers whose job is to keep an eye on mischievous youngsters and steer them away from crime.

Stanley Baker gives a vigorous and sympathetic performance as a cop who is taken off the investigation of a series of unexplained fires for this work. Despite ribbing from his colleagues, he settles down in the job and finds it absorbing and rewarding. He becomes particularly involved with one family but, while helping the older brother, a teenager who runs a gang of young hoodlums, is responsible for the arson.

The young "firebug" is caught in the act but makes a getaway with a gun and hides out in a school classroom, using the kids as hostages. The police efforts to get the youngster out before he goes berserk with the gun makes a thrilling climax, with the terror of the moppets being extremely well brought out by director Basil Dearden.

Apart from Baker's work there are a number of other very creditable performances, notably David McCallum as the young delinquent, Peter Cushing as a very serious but wholehearted priest, Clifford Evans as a schoolmaster and John Slater, Moultrie Kelsall and George A. Cooper as varied cop types.

Getting her first big chance, as David McCallum's elder sister, Anne Heywood shows up as one of the most promising young actresses lately to be introduced into British pix. The girl has warmth and charm and is extremely easy on the optics. Location scenes have been splendidly planned and lensed so that the full flavor of the heart of a city is brought out.

Dearden has not forgotten story value in his direction, yet at the same time has not let occasional splashes of melodrama to cloud the fact that this is largely a film with a documentary approach. His handling of the children is particularly tactful and human. *Rich.*

Une Parisienne
(FRENCH—COLOR)

Paris, Jan. 14.

Cinedis release of Ariane-Filmsonor production. Stars Brigitte Bardot, Charles Boyer, Henri Vidal, Andre Luguet. Directed by Michel Boisrond. Screenplay, Annette Wademant, Jean Aurel; camera (Technicolor), Marcel Grignon; editor, Claudine Bouche. Running time, 90 MINS.

Brigitte	Brigitte Bardot
Michel	Henri Vidal
President	Andre Luguet
Prince Consort	Charles Boyer
Greta	Nadia Gray
Monique	Madeleine Lebeau
Caroline	Claude Maurier
Husband	Noel Roquevert

Since Brigitte Bardot, now known here in her star brackets as B.B. (which means "baby"), made it big in the U.S. in a vehicle that got few good reviews, this light, saucy comedy should also carry a real Yank potential. In the American situation comedy vein, a la Francaise, this has B.B. in several near-nude scenes fetching and insouciant but keeping her unsullied in true comedy fashion. She almost cheats on her husband but not quite. The name of Charles Boyer could also give this marquee values in the U.S. Dubbing would be in order.

Like America's Marilyn Monroe, B.B. seems to be going from a loose-jointed sex symbol to a competent actress. Her comedics in this are well timed, and a personality is emerging which should turn her into an able star asset of international scope.

In this Miss Bardot chases her father's ambitious secretary (Henri Vidal). Her father is the president of the French Council, and protocol is worked into this sex chase for some good comic asides. She gets him but is still jealous, and decides to cheat on him with a charming visiting Prince Consort (Boyer).

Director Michel Boisrond has given this crispness and a slightly bitter tang that keeps it rolling, with the undraped charms of B.B. naturally an asset. Vidal is right as the harassed secretary and Andre Luguet, as the father, has the proper note of Gallic tact and distress. Boyer is perfect in his brief role. Color is good as are production values and technical aspects. *Mosk.*

La Guerra Empieza En Cuba
(War Starts In Cuba)
(SPANISH—COLOR)

Madrid, Jan. 14.

Izaro Films release of Planeta Films production, for Cesareo Gonzalez. Directed by Manuel Mur Oti. Based on comedy by Victor Ruiz Iriarte; screenplay, Vicente Coello and Manuel Mur Oti. Camera (Eastmancolor), Manuel Berenguer; music, Salvador Ruiz de Luna. Features Emma Penella, Gustavo Rojo, Roberto Rey, Jesus Tordesilla, Matilde Munoz Sampedro. At Carlos III, Madrid. Running time, 107 MINS.

Emma Penella stars in a double role incarnating twin sisters of inverse moral attitudes. But comedy possibilities often take a back seat while director Mur Oti holds on an overdose of double image trick effects. Script by Vincente Coello and Mur Oti, based on Ruiz Iriate's successful stage play, is also weighted by added yesteryear songs to satisfy local-market fetish for cuple tunes.

The title serves to date the return from Cuba of cabaret warbler Juanita, enroute to meet the spitting-image sister Adelaida, now a matronly, domineering prude spouse of a provincial governor. Provincial mentality, deftly caricatured in secondary situations, is subjected to comic confusion by violent contrasts of sisters mistakenly identified. In the melee, first lady of Badajoz sheds self-restraint for more feminine ways.

Miss Penella is convincing, often delightful, in a taxing dual performance. She gets firstrate support from handsome Gustavo Rojo, as the dashing hussar captain, Roberto Rey, as governor, and Jesus Tordesilla, as a modern-minded Marquis. Luisa de Cordoba's offstage vocals (she dubs for Penella) are easy on the ear.

Manuel Berenguer's trick photo effects hit the mark but the cameraman's usual quality color is not attained in this one. Costuming and art work are well above average. Slanted to Spanish-language taste, pic will please locally and, with pruning, could yield fair returns in the Latin American market. *Hawk.*

Le Chomeur de Clochemerle
(The Unemployed Man of Clochemerle)
(FRENCH)

Paris, Jan. 14.

FIDES production and release. Stars Fernandel; features Maria Mauban, Ginette Leclerc, Rellys, Beatrice Bretty, Georges Chamarat, Henri Vilbert. Directed by Jean Boyer. Screenplay, Jean Manse, Boyer, Gabriel Chevalier; camera, Charles Suin; editor, R. Giordoni. At Biarritz, Paris. Running time, 90 MINS.

Tistin	Fernandel
Janette	Maria Mauban
Zozotte	Ginette Leclere
Sexton	Rellys
Priest	Georges Chamarat
Mayor	Henri Vilbert

This is a gimmicky opus for Fernandel in which the comedian is depicted as the only unemployed man in a small town. When the townspeople revolt at paying taxes for his upkeep, he ingratiates himself by becoming indispensable in doing odd jobs for all the women. After some complications he ends up with the pretty town widow as wife.

Fernandel eases through this with his usual bonhommie, but the telegraphed script as well as the bucolic, sectional humor makes this limited for Yank chances. Director Jean Boyer has kept this moving in spite of the obvious folksy aspects.

Technical credits are good. Besides the competent comedics of Fernandel, there is Ginette Leclerc in a ferocious role as the town joy girl which is much too strong for the otherwise obvious happenings. On the Fernandel name, and its general theme, this might be exploitable for secondary U.S. spots. *Mosk.*

Nachts Im Gruenen Kakadu
(At Green Cocktatoo By Night)
(GERMAN-SONGS-COLOR)

Berlin, Jan. 14.

Europa release of Real (Walter Koppel) production. Stars Marika Roekk, Dieter Borsche; features Gunnar Moeller, Renate Ewert. Directed by Georg Jacoby. Screenplay, Curt J. Braun and Helmuth M. Backhaus; camera (Eastmancolor), Willy Winterstein; music, Michael Jary; sets, Herbert Kirchhoff and Albrecht Becker; editor, Klaus Dudenhoefer. At UFA Pavillon, Berlin. Running time, 97 MINS.

Irene Wagner	Marika Roekk
Doktor Maybach	Dieter Borsche
Hilde Wagner	Renate Ewert
Knut Peters	Gunnar Moeller
Eduard Reichmann	Hans Nielsen
Aunt Henriette	Loni Heuser
Uncle Otto	Willy Maertens
Miss Koldeway W	Trude Hesterberg

This rates a cheer for Marika Roekk. Her comeback via this Real production is more than just remarkable. Miss Roekk, idolized Hungarian-born German musical star of the 1935-1945 era, is dancing and singing in this like a vet trouper. Having been absent from the German screen for a number of years now, her comeback must be regarded as a triumph as well as a victory over her age. Film makes it obvious that none of the present German musical stars reaches the standard of Miss Roekk's dancing abilities.

Miss Roekk's experienced director-husband Georg Jacoby wisely didn't take the role she portrays too seriously. Often it seems as if she is poking fun at herself. Another plus of this film is that cheap sentimentalities are avoided. The results are undoubtedly beyond the German musical average.

Sets are quite lavish, the Eastmancolor is very good and the cast well chosen. Even the story isn't too banal if compared with other German features of the same category.

The Real company has achieved here a top hit for the domestic market. Pic also may do well in some foreign areas.

Story centers around Miss Roekk who owns an institute that teaches good manners. Yet it is way in debt. Things begin to look rosier when Miss Roekk inherits a money-spilling nightclub called "Green Cocktatoo." She starts leading a double life; In the daytime she's the good Emily Post; at night, she's dancing and singing at the Cocktatoo for money reasons. This produces some hilarious complications which see even the police and psychiatrists involved. Miss Roekk gets her man (Dieter Borsche), who shows up as an amateur musician in her night spot.

Michael Jary's melodies are easy on the ear. Film's technical standard is satisfactory. *Hans.*

Quand La Femme S'En Mele
(When the Woman Butts In)
(FRENCH)

Paris, Jan. 14.

Cinedis release of Regina production. Stars Edwige Feuillere, Bernard Blier, Jean Servais; features Pierre Mondy, Jean Debucourt, Yves Deniaud, Sophie Daumier. Directed by Yves Allegret. Screenplay, Charles Spaak, Jean Meckert from novel by Jean Amila; camera, Andre Germain; editor, Ginette Baudin. At Marignan, Paris. Running time, 90 MINS

Maine	Edwige Feuillere
Godot	Jean Servais
Felix	Bernard Blier
Jo	Alain Delon
Colette	Sophie Daumier
Gigi	Pascal Roberts
Inspector	Pierre Mondy
Boby	Yves Deniaud
Coudert	Jean Debucourt

This pic is another in the present gangster cycle now in full swing here. Cast has marquee value while the plot is adroitly fashioned to make this solid for local returns. It is less likely for U.S. arties, for its attempt at parody and straight violence and many shenanigans do not quite blend. This leaves the pic in the cops-and-robbers category. Its slick front could make this dualer fare however.

A classy gun moll (Edwige Feuillere) gets a visit from her first husband and her grown daughter. It is a bad time because her present lover (Jean Servais) is in the middle of a gang fight. To top this, the ex-husband is out to get revenge on a rich man who had burned down a store for insurance. All is worked out with enough corpses, gunplay and revenge assured.

Miss Feuillere, usually the "grande dame" in Gallic pix, now does a lowdown woman with class but overdoes it a bit. Servais has the right grimness while Blier is excellent as the revengeful bourgeois. A couple of youngsters, Alain Delon and Sophie Daumier, look like future film material. Director Yves Allegret keeps this moving, gives it good mounting and makes this one of the better gangland entries. Production values are fine. *Mosk.*

8 Yank Pix

Continued from page 3

tion from three British shorts, while U.S. cartoon "The Magic Fluke" represents America as its best animated pic.

The five Hollywood actresses in line for the best performance by a foreign actress are Augusta Dabney, Katharine Hepburn, Marilyn Monroe, Eva Marie-Saint ("A Hatful of Rain") and Joanne Woodward.

Half a dozen American actors fight it out with two French stars for the award for best performance by a foreign actor. The nod is given to Richard Basehart, Tony Curtis, Henry Fonda, Robert Mitchum ("Mr. Allison"), Sidney Poitier for "10 Feet Tall" and to Ed Wynn for his small, gripping role in "The Great Man."

Because of her nationality, Deborah Kerr is one of three who will compete for the award for the best performance by a British actress, even though the performance was given in a Hollywood pic, "Tea and Sympathy" (M-Co).

Tex Motor Park Showmen Hold Conclave No. 6

Dallas, Jan. 21.

The three-day, sixth annual convention of the Texas Drive-In Theatre Owners Association opened here Sunday (19) with operators from all parts of the nation registering in at the Baker Hotel. First day was devoted to registration, a directors meeting and a buffet party sponsored by the Drive-In Theatre Manufacturing Co.

Alexander Film Co., and Miracle Film Co., sponsored an Early Bird breakfast on Monday. Ruben Frels gave the invocation at the opening biz session following which Senator Preston Smith , convention chairman, made the address of welcome. Eddie Joseph, prez of the association made his report of activities of the year. Featured speakers during this session included Loyd Franklin, New Mexico Theatre Assn., who spoke on "Quit Talking and Dive In" other spiels were "Everything Comes to Him Who . . ." by Irving Mack, Filmack Trailer Co.; H. C. Pittman, Texas industrial accident board, and "The United Artists Story for Drive-Ins" by James Velde, general sales manager of UA.

Coca Cola sponsored the noon luncheon at which William N. Sewell was toastmaster. Featured speaker was Gov. Price Daniel of Texas who was introduced by Edwin Tobolowsky, chief barker, Dallas Variety Club; Gordon McLendon spoke on "The Great Drive-In Theatre Robbery."

There were two sessions in the afternoon one devoted to business, the second to discussion panel groups. In the first there was a report of the nominating committee, report of the resolutions committee and an open discussion on TDITOA. In the discussion groups Charles Weisenburg and Harold Brooks led one on film buying; E. L. Ray and Rubin Frels conducted one on promotions and Skeet Noret was moderator of one on repairs and maintenance.

Motion Picture Advertising Service Co., were hosts at a cocktail party to wind up the evening.

Dan Eddie was m.c. of the Tuesday session which featured C. J. Mabry, prez of Motion Picture Advertising Service; "Good Public Relations Means Good Business for Drive-Ins" by Daniel J. Edelman, public relations director, Theatre Screen Advertising; Edward Lachman of Lorraine Carbons spoke on "Unusual Drive-Ins at Home and Abroad."

American International Pictures sponsored the luncheon at which Homer Leonard, former speaker of Texas legislature, was master of ceremonies. Samuel Arkoff, vice president, Leon Blender, sales manager and James Nicholson of AIP were introdced. Latter spoke on "Future Product for the Drive-In." Other speakers included Waggoner Carr, speaker for the Texas House of Representatives; Julius Gordon, president of National Allied and Ernest Stellings, prez of Theatre Owners of America.

The afternoon was devoted to the National Association of Concessionaires. "Profit Earning Ideas Through Improved Concession Activities" by Augie J. Schmitt, chairman; Charles E. Darden, was coordinator. Talks were by J. D. Oliver, Frels Theatres, on quality concession merchandising; Steve Bakarich, purchasing agent for Lone Star Theatres, on advertising; Harold Chealer, Salt Lake City, NAC veepee, reported on the popcorn market, and Tom Sullivan, executive veepee of NAV on "How the Association Helps You."

Frosty Florida

Continued from page 1

which at the time it signed the "What's My Line" deal did not expect the crop disaster, the deal has come a cropper. Florida Citrus has in turn asked CBS-TV for relief itself, and the network has already gotten Mutual of Omaha to take over two of the six shows. It's currently on the prowl for another advertiser to take over the other four dates.

Chinese Stage Removed For Cinemiracle 'Windjammer'; Put Cost at $500,000

Los Angeles, Jan. 21.

Chinese Theatre will shutter after final performance of "A Farewell to Arms" Feb. 2 to undergo extensive refurbishing for first showing of National Theatres' first Cinemiracle production, Louis de Rochemont's "Windjammer." Pic in new wide-screen process will preem early in April.

Renovation may cost $500,000. Actual installation for the new Cinemiracle process estimated at $60,000. Plans call for the removal of stage so that proper wall-to-wall Cinemiracle projection can be achieved. Screen covers a field of 146 degrees and 55 degrees high, approximately that of the human vision of 160-60 degrees.

Eastern preem of "Windjammer," formerly tagged "Cinemiracle Adventure," will be held in N. Y. sometime in late April. Pic will have its European preem in Oslo in early May, followed by London opening later in the same month.

REGISTERED LOBBYISTS FOR AMUSEMENT ORGS

Washington, Jan. 21.

Several show biz groups had registered lobbyists during the third quarter of 1957, according to the official lobby registration report just made to Congress.

Paul Cunningham was registered for ASCAP; Cecil B. Dickson, for Motion Picture Assn.; and Hal Leyshon, for the American Federation of Musicians. Last group was especially interested in reducing or eliminating the 20% tax on nitery tabs.

National Association of Broadcasters registered its president, Harold E. Fellows, and Vincent T. Wasilewski. Hollis M. Seavey was listed for the Clear Channel Broadcasting Service. Earl Gammons, former CBS vice president, and now an independent consultant in the field, was also registered.

Ralph E. Becker, D.C. attorney, was listed for American National Theatre & Academy, National Association of Concert Managers, League of New York Theatres, and National Association of Legitimate Theatres. All are interested in knocking out the admission tax.

Tired Blood

Continued from page 7

ad was run in every town. Other handdrawn ads also are being used.

Newspaper ads emphasize particularly the fact that certain pictures on the list of 15 are in color—"something that most people don't get on television."

Field also is using the same plates to flood each town with 150 to 200 window cards and heralds, not to advertise a single picture, but all of the 15 blockbusters or near blockbusters to be presented early in the new year.

Newspapers String Along

His managers have asked and are receiving newspaper cooperation in every town. As a result of the gratis front page stories and editorials and the advertising avalanche the public in the towns are becoming movie conscious again and getting once more into the theatregoing habit, as evidenced not only by patronage, but also the numerous telephone calls of inquiry the houses are receiving, says Field.

In theatre lobby displays now the underlined attractions are being advertised, too, along with the current offering.

Instead of the managers' convention a year, as hitherto, there'll be two for his circuit this year, Field has announced. In a contest that has just started the winning house manager and his wife will receive an all-paid Florida trip.

Field recently spent a substantial sum to improve his local neighborhood St. Louis Park theatre although it already was one of the city finest and newest. He also introduced something new, coffee cappuccino, a combination of Java and chocolate, which is served free to patrons. Last week he started a one-night-a-week stage show as an added attraction with no admission price boost. The theatre, too, is using much more newspaper display advertising space.

RESPECT FOR EXHIBS

American International Invites Their Film Content Views

An Exhibitor Production Plans Board is being set up by American International Pictures to help formulate plans for the indie firm's upcoming project.

Already invited to participate are Robert J. O'Donnell, Texas Interstate; Doc Sandorf, Twin Drive-In, Indianapolis; Edward L. Hyman, AB-PT; Paul W. Vogel, Vogel Theatres, Wellsville, O.; Nat F. Fellman, Stanley Warner; Julius M. Gordon, Jefferson Amusement Corp.; Gus C. Diamond, Pacific Drive-In Theatres; Bert Pirosh, Fox West Coast; Rube Shore, S&S Theatres, Cincinnati; Delmar Sherrill, Statesville Theatres Corp., Statesville, N. C. American International prexy Samuel Z. Arkoff said he ultimately hopes to have 20 exhibs on the board.

Severance

Continued from page 7

port, film production, distribution and foreign theatres brought in receipts of $98,373,327; U. S. and Canadian theatres, $34,552,000; television, $5,489,813; radio, records and music, $11,627,653; rent and other income, $7,852,215 for a total consolidated income of $154,320,404. Total income of the production-distribution division was $118,167,931 while expenses totalled $120,431,632.

Vogel said the company, because of changes in the nation's filmgoing habit, "must examine its picture-making and picture-marketing and must develop new concepts in tune with current conditions." He said the efforts of a minority group to gain control of the company prevented Loew's "from applying full time and all our abilities to this objective."

The report notes that the company obtained a short term loan for $5,000,000 from the First National Bank of Boston in order to provide current working capital. Maturity of the loan was recently extended from Jan. 16, 1958 to July 16, 1958 with interest at 4½%. The company's working capital as of Aug. 31 was listed at approximately $73,793,000.

In a statement issued with the report on the first quarter of the present fiscal period loss of $1,290,849, Vogel said that the economies the company is effecting and "the quality and audience appeal of the pictures which we expect to result from the tighter standards now imposed upon production by our studio administration will, I believe, reflect themselves in profitable operations."

Proposed Amendment in N.Y. State Would Classify Films Vis-a-Vis Kids

Albany, Jan. 21.

All pictures licensed by the State Education Department's Motion Picture Division would be classified as "suitable for general patronage, for adults and adolescents, or for adults only," and theatre advertising would be required to "note the classification" of films shown, under terms of a bill introduced Wednesday (8) by Senator William T. Conklin and Assemblyman Luigi R. Marano, Kings County Republicans.

The legislators, who last year proposed that films be classified as "suitable for adult audiences only or as suitable for exhibition to all persons," believe the new measure is an improvement. It could be the basis, they think, for a later extension of the ratings plan—long advocated by Hugh M. Flick, former "Censor."

The "adults and adolescents" classification is in line with a new category recently adopted by the National Legion of Decency. The Catholic War Veterans support the present Conklin-Marrano act, as they did the 1957 version.

It is put forth as a "step to combat juvenile delinquency, by serving notice to parents, through advertisements, of what pictures are "suitable" (in censors' opinion) for their children.

The bill, which amends Section 122 of the Education Law (the licensing system), would take effect immediately.

CHI CLUBWOMEN RATE 'PEYTON PLACE' TOPS

Chicago, Jan. 21.

"Peyton Place" (20th) copped most of the kudos in the annual polling for Hollywood's best by the Chicago Assn. of Women's Clubs. Jerry Wald pic was rated the top film of 1957, while Mark Robson won the best director accolade. Diane Varsi and Lee Philips were voted the best new actress and new actor respectively.

The association (repping about 5,000 Windy City clubwomen) picked Alec Guinness ("Bridge on River Kwai") as best actor, and Deborah Kerr as best actress for "Affair to Remember."

Best supporting actor tied Red Buttons for "Sayonara" and Errol Flynn for "Sun Also Rises," and Barbara Nichols got best supporting actress wreath for "Sweet Smell of Success."

Par & RKO Start Petroleum Probe

Los Angeles, Jan. 21.

By unanimous vote, the Los Angeles City Council approved oil drilling on both the Paramount and RKO lots. A 56-acre drilling district will be established at Paramount and a section at RKO.

Union Oil Co., which made the application, assured the Council that drilling will be done from industrially-zoned land on the two lots.

Burlington Train Robbery Up for Regal Picture

John Merrick is doing research in Iowa for a projected film on "The Great Train Robbery," which took place near Council Bluffs, Iowa in 1920. A $3½ million haul of the Burlington's transcontinental mail train during a brief stop between Council Bluffs and Omaha, much of the loot was in Liberty bonds which were destroyed because they couldn't be cashed. Four men were arrested and sentenced for the robbery.

Merrick returned to Hollywood last week to start work on a picture for Regal films and said he would begin work on the script for the train holdup story.

Reasons Why Loew's Auditing

Loew's Inc.'s annual report makes much of the fact that the company's accounting practices have been revised and that if the company had followed the auditing methods of the past, it would have shown a profit of $745,000 instead of a loss of $455,000.

Generally the change consists of including in the year's audit certain expenses and recognized losses more properly chargeable against the period rather than spreading them over future years. In addition, revenues are spread over a period of years as earned rather than being recorded on a cash basis as received.

The changes, the company feels, will result in a better and more conservative measure of its operating results and financial position.

Specific changes in the accounting procedures include:

(1) Amortization Theory

Completed film productions included in the inventory at Aug. 31, 1957 are valued at the lower of cost (less amortization) or estimated realizable value on an individual picture basis. Prior to 1957, the aggregate realizable value of all completed pictures was compared with the aggregate cost.

(2) Unproduced Scripts

Unused books and rights are charged to income at the end of five years or as soon as it is determined that satisfactory screen continuities will not be developed. Prior to 1957, unused books and rights were carried in inventory for a five-year period and no write-off was made prior to that time.

(3) Television

Down payments received from television stations for rental of films are taken into income, in general, over the period of usage of the films. Previously such payments were taken into income when received.

(4) Studio Expenses

Certain expenses relating to studio facilities and talent not used in the production of pictures have been charged directly to income. Previously such expenses not directly applicable to the production of pictures were capitalized as part of the cost of pictures.

(5) Other Changes

Certain expenses which were formerly recorded at the time of payment have been reflected in th 1957 financial statment on an accural basis.

In addition, Loew's inaugurating a new system of budgetary controls which it hopes will give the management better and quicker financial information and a tighter control over costs. At the same time, the company has plans under way to mechanize more extensively its accounting procedures.

'Wax' & 'Morgue' Test 3-D 'Novelty'

On the theory that the 3-D novelty is good every couple of years, Warner Bros. is re-releasing its "House of Wax" in March coupling it with another WB 3-D attraction, "Phantom of the Rue Morgue." Combination opens March 5 at the Paramount and Fenway theatres, Boston, and RKO Keith's Theatre, Syracuse. After that, the two films will have a saturation opening in New England.

The 3-D releases must be seen with special polaroid glasses for the depth effect. A rather considerable number of such glasses are still stored from a few years ago when 3-D was a fad. It died so suddenly that a lot of companies got stuck with viewers.

Johnston

Continued from page 7

reasonable cost to a sufficient number of theatres to make the desired public impact." Johnston recalled that the largest number of houses ever hooked up to a telecast was 174 for a total audience of 500,000. "Clearly," he wrote, "the Hollywood show could not be put on for such a small number of theatres and such a small audience. Thousands more theatres would be needed to carry out the objectives you have in mind."

The letter noted the high equipment and line costs, plus the cost of installation, and went on to comment on the limited number of long lines presently available. "All in all, the total costs would run into staggering millions of dollars. Quite frankly, I wonder whether exhibitors and distributors would feel these sums justified for a proposed once-a-month show," he said.

And he addd: "In evaluating your proposal, as with all other proposals, it is necessary to measure the costs against the real or potential benefits. Your suggestion . . . in addition to the high costs . . . entails very involved technological problems."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
MARLON BRANDO
in SAYONARA
Co-Starring RED BUTTONS
RICARDO MONTALBAN • JAMES GARNER
in Technirama® and Technicolor®
A Warner Bros. Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

TOLL'S ACHILLES HEEL: 'PUBLIC SERVICE'; HURT BY UNCONVINCING (OR NO) CASE

By MURRAY HOROWITZ

Wired toll television has got itself tangled in knots because of its failure to win friends and influence officialdom. One reason for the failure—in a field of many reasons—stems from the prospective toolcasters neglect of the public service programming area.

Interestingly, in Los Angeles, the sole major city to grant wired toll tv franchises to this date, provisions were made for public service programming, informational and educational shows.

In San Francisco, where closed circuit bids are being studied after months of hassling, local observers feel that the toll tv promoters missed the boat in not making any public service programming commitment.

In Milwaukee, another city in which bids are under study, one of the major arguments against a permissive ordinance, is the loss of public service programs feared resulting from toll tv. Apparently other cities aren't nearly as permissive at Bartlesville, Okla., the first city to have itself wired for tollcasting. Opposition, too, is much stronger and better organized elsewhere.

Let's face it. There isn't much dough, if any, in public service shows, programming ranging from carrying the addresses of local political candidates to a graphic assessment of where the U.S. stands in the Sputnik age. That holds true for advertiser used commercial tv, as well as the tolled version. Therefore, the accent on entertainment fare, the big current pix, sports attractions, etc., the shows held big enough to command the customers' dollar, in turn, would pay-off that expensive wiring investment.

Reasons For Using Sets

But that box in the parlor means many things to many people. And a good segment of the population time and again turn their tv sets on for other than strictly entertainment fare. When these setowners, including local officials, are met with arguments that toll tv would drive free tv out of business, question is raised who would foot the bill for non-entertainment type fare, the wide range of public service shows.

The issue is of special significance to local and national governmental officials, and a variety of opinion makers and eggheads who look to tv for airing of their special interests, even though the airing may be crowded in off-hour scheduling on free tv.

Execs of both Skiatron and International Telemeter, the major wire entrepreneurs, say they have plans in that direction, news, hi-fi music, local public affairs shows, et al. To go beyond that would be premature. Let's first get on the air, they say. Promoters, too, are reluctant to tip the opposition.

But unless a more favorable climate is developed—and commitments in informational, educational and public service shows are one way of creating such a climate—wired pay-tv may never get on the air in many cities.

The closed circuit set-up, unlike the airlink, technically makes it relatively easy to supply a variety of programming fare. Both Skiatron and Telemeter systems are equipped to hook-up to at least three unused tv channels. In Bartlesville, one channel is being utilized for first-run pix, the others for reruns, with a third being reserved for live programming. The not-so-hot results of the Bartlesville experiment may indicate that pix fare alone cannot carry wired toll tv, that an endless supply of strictly entertainment fare may be like too much desert, resulting in "tune out" indigestion.

Airlinked toll tv is a horse of another color. There, the Federal Communications Commission requires stations utilizing any of the pay-tv systems to continue their public service commitments.

Here's a city-by-city appraisal of the wired toll tv situation, as it relates to the public service issue, gathered by VARIETY correspondents.

Los Angeles: Franchises granted to Fox West Coast Theatres-Telemeter and Skiatron. According to the toll tv franchise agreement, L.A. is taxing toll tv grosses 2%, but is willing to skip 1% in return for acceptable informational and educational tv programming.

San Francisco: Franchises are being held in abeyance after inconclusive arguments before the city's board of supervisors' finance committee. There was no official mention of any public service programming when Skiatron v..p. Alan Lane and Skiatron v.p. Jerry Doff made pitches for a franchise before the board. The L.A. barter public service deal never came up here. The Frisco, percentage, incidentally, is precisely the same two percent. However, Lane made an address to the Frisco area tv servicemen's guild in which he said Skiatron is "actively" working with "several colleges and universities" to put high school and college credit extension courses on its programming in the afternoon hours. He said the plans haven't jelled enough so that he could even mention the schools Skiatron's working with, but he promised that this type of "educational" tv would be available. One reason that the issue may not have officially been bridged is that Frisco's Channel 9, KOED, is one of the strongest noncommercial tv (or education) stations in the country. This is a factor absent in L.A.

Milwaukee: Skiatron pushed hardest in this city. The Milwaukee Common Council has a proposed pay-tv ordinance pending, with no date set for further consideration. Anti-toll group has stressed the loss of local public service programs likely resulting from toll tv.

Wired toll tv applications are pending in Chicago, Fresno, Pittsburgh and many other cities. An okay was given for a wired set-up in Oceanside, Calif., and a nix was registered in Phoenix, Ariz.

CLOSED CIRCUIT, '57, GROSSED $3,200,000

The closed-circuit tv communications industry grossed an estimated $3,200,000 during 1957, an increase over the previous year, according to Nathan L. Halpern, president of TNT Tele-Sessions Inc. In 1957, Halpern reported, TNT provided closed-circuit service to 23 accounts, which produced gross revenues of $2,610,000, about 81% of the entire industry.

Halpern expects an increase in the use of closed-tv by business organizations in 1958 because of the greater emphasis on competitive selling in the business community.

Free TV To Argue Merits of Toll TV

San Francisco, Jan. 21.

A three-station Northern California network will pick up an hour's worth of debate on the merits of toll-tv Jan. 31.

Program, set for prime time of 7:30 to 8:30 p.m., will originate at Frisco's KRON, be picked up by KSBW-TV, Salinas-Monterey, and then be relayed by microwave to KSBY-TV, San Luis Obispo.

In addition, viewer questions will be received by special phones in all three areas, with long lines relaying queries from Salinas, 100 miles south, and from San Luis Obispo, 200 miles south.

Debaters will be John Cohan, owner of KSBW and KSBY, and Arnold C. Childhouse, treasurer of the Naify circuit, both against toll-tv, and Paul McNamara, Telemeter vice-president, for feevee. Moderator will be Tom Mullahey, KRON public affairs director.

Battle of the Citizens Toll Petitions

Los Angeles, Jan. 21.

Citizens of Los Angeles are being besieged by conflicting petitions in the battle to get pay television underway. It was started by the Citizens Committee against Pay-TV, which circulated petitions to get a referendum on the question of whether the city should franchise feevee systems.

Skiatron fought back with its own petitions, contending that the Citizens Committee had been spreading "lies" about tollvision and charged the group with buying votes through using solicitors who are paid by the number of signatures they obtain. Skiatron veepee Jerome L. Doff said the feevee firm's petitions asked Angelenos to withdraw their names if they have already signed the Citizens Committee's petitions.

Doff said that Pat Somerset, prexy of the Hollywood AFL-Film Council, has already admitted that pay-tv would be a great boom to the film industry and would open new fields of employment. "Pay-tv is inevitable," said Doff. "Even the brass at all the major webs aren't opposing our move here since obtaining a franchise granted by the city fathers," said Doff.

"No matter how many Tuchler's pop up, the right of free enterprise will win out in the end." Doff referred to Tuchler's committee as an 'evil group' intent on stopping progress.

"After all, the citizens of this city are not obliged to subscribe to feevee, it's their choice, but for those that do want it, we would be able to service them."

Gesture To Hospitals

In the event Skiatron receives the go-ahead, Doff said his company will pipe in programs free of charge to all charitable and veteran hospitals in the area. In fact, plans also call for the hookup of an educational channel for our public schools, without charge.

"Even the American Legion, who at first opposed pay-tv, has reversed their stand and now are neutral," he added.

Doff feels that many theatre owners who originally opposed feevee, are sorry now they did. They now can see how beneficial it could be to the theatre business and the people working in the entertainment industry.

"I feel no ill will towards members of the TOA that are against us," Doff added, "because I feel they will eventually come around to our thinking," he concluded.

As of now Skiatron has no plans to charge for the installation of their setup into homes, but instead will charge a small monthly service fee which includes continuous piped-in-music. Program charges will vary from 25 cents to three dollars, with subscribers being billed monthly.

Tuchler's Citizen's Committee needs a minimum of 52,000 valid signatures on two petitions, now in circulation, to place the issue before the public on the June ballot.

Feevee Pubservice?

Washington, Jan. 21.

NBC president Bob Sarnoff, testifying in the toll-tv hearings today (Tues.) of the House Interstate & Foreign Commerce Committee, charged that the tollvision programmers would not present important public service shows to the public. He put it this way to the members of the committee:

"May I ask you gentlemen, if it is not impertinent, how many of you have been approached by the pay supporters to sign up for their programs? According to their publicity releases they are out recruiting new shows and new talent. Have you heard of any Congressmen or government officials solicited for a pay-tv panel or informational program? I haven't, and I doubt that I will because the Nielsen and Trendex ratings of political leaders, diplomats and generals seldom rival those of a Perry Como, a Wyatt Earp or a Steve Allen."

Leisure-Time Habit Check

Where did the public go? What did they do? Opinion Research Corp., having conducted a "sample" research job on 5,021 persons across the country, found that 57% of those on the list watched television "yesterday"—this meaning the day before the inquiry was put to them. Survey, conducted last June and July by ORC on assignment from the Motion Picture Assn. of America, provided this breakdown on the findings of the analysis:

Going to play or concert or opera, 1%; working around the yard and in the garden, 33%; listening to records, 14%; participating in sports, 8%; hobbies (photography, knitting, etc.), 10%; visiting or spending time at home with visitors, 38%; going to dances, 2%; going to drive-in theatre, 2%; reading books, 18%; going to lectures or adult school, 1%; reading magazines, 27%; singing or playing musical instruments, 5%; spending time at drugstore, soda fountain or bar, 6%; going out to dinner, 8%; attending regular (not a drive-in) theatre, 3%; going to meetings or other activities of clubs or organizations, 11%; attending sports events, 4%; playing cards, checkers or other indoor games, 4%; going pleasure driving, 17%; none of them, 7%.

HAROLD FELLOWS IN CLOUT AT SUBSCRIPTION

Boston, Jan. 21.

"Pay tv is a threat to the free way of broadcasting that exists today," Harold E. Fellows of National Assn. of Television and Radio Broadcasters told the Broadcasting Executives Club of New England at its 10th birthday celebration session in the University Club here Thursday (16).

"I don't presume for a moment that if pay-television should go on the air on a regular basis, it would not have some subscribers. Obviously there would be an audience of sorts. But, it is inconceivable that this audience in any given circumstance, would be more than a fractional percentage of the existing audience for free television."

"Proponents of pay television normally take the position that those of us who oppose it are standing in the way of progress.

"We consider that the establishment of three major television networks and over 500 television stations in the U. S. within a period of less than a decade is quite an accomplishment, certainly representing progress in a most dynamic form. We believe that anything that would interfere with the continued orderly progress and development of the American television system until the time when we have full competitive service available to all families in the nation, would be retrogression."

Wire-In Republicans For Nixon Fund Talk

TNT Tele-Sessions will handle the closed-circuit facilities for the United Republican Dinners scheduled for Jan. 20 in 37 cities throughout the company.

Appearing at the nationally televised fund-raising program, which will be projected on large screens at these dinners, will be President Eisenhower, Vice President Nixon and others.

Debunks Myth

Continued from page 3

the exception of 'Anastasia,' which was released in December and finished up in the first annual top grossers," Ricketson declared. "Paleface," in 1948, was the last, he noted.

Records show that for 1956-57, according to Ricketson, top grossers were "Giant," released in November; "Oklahoma," November; "Anastasia," December; "Island in the Sun," June; "Delicate Delinquent," July; and "10 Commandments," November.

Top grossers for previous year: "To Hell and Back," October; "Picnic," February; "I'll Cry Tomorrow," March; "The King and I," "Trapeze," both July.

For 1954-55: "The Caine Mutiny," June; "White Christmas," November; "20,000 Leagues Under the Sea," January; "Battle Cry," March; "Mister Roberts," July.

Ricketson pointed out that none of the top money pix of other years back to 1948 were released in December, either.

"Another foggy old idea which still has imaginary credence is, 'Don't open a good picture the week before Christmas'," exec said. "Mike Todd must not have heard the dire predictions for pre-Christmas release because he opened 'Around the World in 80 Days' at the Carthay on Dec. 22, 1956. It is now in its second year and is continuing to do capacity business."

Toll Foes Making It Seem Great, Yet Unknown

Chicago, Jan. 21.

An editorial in the Chicago Sun-Times last week cautioned feevee opponents that their efforts to block subscription television might backfire by way of the old forbidden fruit psychology. Said the newspaper piece, "No one can be sure whether the public will be sold on the new medium until it has been given an extensive trial. But the desperation of its opponents is going to lead many people to believe that it must have a great deal of merit."

The editorial went on to stress its case that Congress "in all fairness' should permit the FCC-approved trial of feevee to go on.

Publicists

Continued from page 5

been able to set any course of action as yet. In its contract with M-G there's no injunction against the general employee classification.

Long-anticipated ax fell on the M-G ad-pub department as of last Friday (17). Consoling note was that the SPG-ers were given two weeks' notice in addition to severance pay (two weeks for each year of employment up to 24 weeks' pay) and white collarites were handed one week's notice plus severance of one week per year up to 11 weeks' pay.

Among those dismissed were; William Ornstein, trade contact and liaison between the sales department and the press; Mitchell Rawson, newspaper contact; Halsey Raines, special assignments; Dorothy Day, fan mags; Lou Fields, head of art department, and Hal Burrows, art director.

Also bounced were William O'Brien and Sam Forgotson, ad promotion; Edward Mazzacco, press books; Joseph Flynn, exploitation; Frances Lane, fashion contact; and a number of secretaries, typists, etc.

In all, 30 persons were pinkslipped.

Bankers

Continued from page 5

If the union gets the greenlight from Walsh for a strike it's anticipated that it will receive the support of the projectionists, also affiliated with the IA. Although the projectionists do not have contracts with the film companies, their contract provides for a prior obligation to other locals within the IA.

In one of its leaflets, Local H-63 declared: "Noted for its fabulous payments in Hollywood, as well as its exceptionally high executive salaries, the industry has never had social consciousness enough to care about what the employees in the lower brackets receive, nor has there been any feeling in recent years toward protection for the older employees and many who have spent their whole lives with the industry are tossed out on Friday with a pink slip notice."

According to Russell Moss, biz agent of the union, Local H-63 wanted to poll each company on its position with reference to the wage boost, but the film companies would not permit such action.

Landis Calls TV Webs Protective Of Own Gravy

Washington, Jan. 21.

Real television networks objections to toll-tv are centred on their "fear and resentment" of effective competition for the limited audience time, James M. Landis, counsel for Skiatron Electronics & Television Corp., told the House subcommittee on Interstate and Foreign Commerce here last week. The committee is holding hearings on pay-tv.

Webs aren't concerned about the "free air," nor do they really worry about the lack of frequencies, which is a myth anyway, Landis held. What they really fear is "any fractionalization of that audience time by the capacity of a competitive television station to appeal to specialized groups. Their basic plea is to maintain their existing dominance in the field of telecasting—a dominance that approaches oligopoly if not monopoly."

Landis defended the toll trials due to be authorized by the Federal Communications Commission in March on the basis that "a new communications industry is prepared to offer its service to the public—a service which the public can accept or reject. We want it that way. Our opponents, the major television networks and the motion picture exhibitors, do not. They obviously are afraid to let the public decide how it wants to spend its own money for entertainment and for cultural attractions."

The attack vs. pay television "is an attack not only on scientific advance but on this right of a people to determine the character of their entertainment," Landis stated.

He argued that tollcasting would actually result in more programs being offered to the public—free and toll—inasmuch as the pay method was apt to open additional, now unused, channels which are now "blank because the advertising dollar can't be stretched far enough to cover them."

Landis stressed the advantages of the new and more flexible economic base that would be available to tv under a pay system, and he explained how "if an audience of 7,000,000 people is required to support a particular program under existing system . . . an audience of 50,000 would support the same program given subscription television."

"There are recognized gaps in telecasting, which we think can be filled by subscription TV without damage to the existing system," Landis maintained, adding:

"Pay-As-You-See television asks nothing from the existing television systems. It asks no monopoly of existing frequencies. All it asks is the right to compete with advertiser-sponsored television and the opportunity to put an economic base under our television industry which we hope will enable it to grow and meet the increasing demands that the American public is placing on television."

CALLS MERVYN LE ROY'S VIEWS TALENT-BIASED

Boston, Jan. 21.

In the first of a series of articles on toll tv, Arthur E. Fetridge, television editor of the Boston Herald, took issue with Mervyn LeRoy, who is in Boston filming scenes for "Home Before Dark," in the Boston Herald, Sunday (19).

Fetridge quoted LeRoy's article in The Atlantic Monthly and said: "When we tried to pin LeRoy down to why he wants pay tv we found his only interest is in helping out the makers of motion pictures, salaried producers and actors. He can deny it until the cows come home but actually that is his one and only interest. He doesn't care about the public and certainly he doesn't care one whit about the poor theatre owner. If pay tv comes, how many suburban theatres will survive? And for that matter a lot of big intown theatres that don't charge legitimate theatre prices will go down too."

Wanna Handy Stick?

Theatre Owners of America has commissioned production of a short to expound on the evils of toll television. Reel, to be made available for free to clubs, tv stations, etc., is aimed vs. any form of pay video, weather by cable or over the air.

Subject features an interview between Abe Stark, president of New York City's Council and an avowed foe of pay tv, and Edward O'Neil of the N. Y. Daily News.

'Toll No Menace To Sponsored TV'

Washington, Jan. 21.

FCC chairman John C. Doerfer assured the Interstate Commerce Commission last week that safeguards imposed by the agency in authorizing a three-year trial run of subscription tv will not jeopardize "free" tv.

Testifying at the opening of committee hearings the subject, Doerfer emphasized that "no commission would countenance any operation by tv broadcast licensees that would place our free tv system in jeopardy.

What the Commission did by its Oct. 17 order, Doerfer testified, was to indicate a receptive disposition to authorize a controllable test of subscription tv under conditions in which it could enrich, but certainly not destroy, what the present system is able to offer to the public."

Previously, chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee urged the committee to recommend passage of his bill to invalidate the FCC authorization.

Dude Ranch

Continued from page 7

Men," all made in the east, as declaring that the average Hollywood picture, budgeted at $1,500,000, can be produced in a New York studio at a saving of $400,000 to $500,000.

Listing the advantages of New York production, Poll said studio rentals are cheaper since New York studios do not have overhead or administrative expenses which may add 20% to 40% to the cost of a picture. He also cited the talent pool from the legitimate stage and the availability of trained crews.

Despite the recent movement westward of telepix filming, Poll is convinced that this activity will soon return to Gotham "because of the important economic benefits that will accrue to them."

Distribs Upgrade

Continued from page 5

the release of 40 or more pictures per company, per year has become antiquated. They reason that each picture requires individual selling and consequently requires the full attention of one or more individuals throughout various phases of the production and selling. Those assigned to a particular picture will be called upon to follow it through from preparation through production and release.

This method, it's argued, has been successfully followed by the various indie publicists who have been retained by independent producers. These publicists have worked with the major releasing organizations. In many instances, the releasing companies have resented their intrusion and are perhaps hopeful that the new method will give the distribution company fuller control of the exploitation functions.

Although the prospective policy comes because of economy and the necessity to work with smaller staffs, a number of pub-ad chiefs are convinced that it will work successfully. They see no reason why a publicist cannot spread himself around all media rather confining his activities in a narrow groove. In general, it's felt that it's all part of the change in operational methods that is taking place in the film industry.

SEE CONGRESSIONAL SWING VS. TOLL BUT HEARINGS TOUGH ON 'ANTIS' TOO

Washington, Jan. 21.

Congressional hearings on tollvision resumed today (Tues.) amid signs that the lawmakers, while apparently swung over to opposition to home fees, may nevertheless remain non committal on the matter. This was evident from the questioning of NBC president Bob Sarnoff in today's session of the House Committee on Interstate and Foreign Commerce.

Congressmen put Sarnoff through a grueling day's testimony, and while earlier they had appeared friendly to anti-toll witnesses, they gave the NBC boss a thorough going-over. At the same time, one committee member implied that the courts might be the best place to settle the matter of the authorization of pay-tv.

There were two witnesses today, Sarnoff and Solomon Sagall, prexy of Teleglobe Pay-TV System Inc., newest entry in the toll field. CBS president Frank Stanton will take the stand tomorrow (Wed.), to be followed by ABC topper Leonard Goldenson. Sagall, in his testimony favoring immediate tests of tollvision, proposed a bold International Television University, a system of education by pay-tv which he claimed could solve some of the nation's most pressing educational problems.

Sarnoff asked that the committee officially request the FCC to withhold action on pay-tv tests until the Congress has resolved this public policy issue" and that it support proposed legislation which would prohibit the use of the broadcast channels for tollvision.

He opposed the pending toll-tv tests on the grounds that feevee will not provide the public with a new or different program service, that it will deprive the public of existing free programming and that authorization of fee-tv would leave the public without "any effective choice" between free and pay tv. He added that tests of tollvision "promise no meaningful resolutions of the issue" because they would be on a "basis far removed from the realities of the operation."

When the "pay-tv promoters say the money they seek from home box offices is for the purpose of offering a different and better service," Sarnoff declared, "I say what different program? What better service? They must, of course, make this claim to wi admittance to the haven of public interest. To offer the same programs for pay that are now free would be transparently opposed to the public interest."

But "the economics of pay-tv—like those of free television—compel it to develop the largest possible subscription audiences," and to do this requires the use of attractions and stars "already tested in the crucible of competition for public favor, stars who have proven their ability to win and hold a mass audience." The sources of such programs and stars "will be found primarily in the program schedules and talent lists of the three national networks."

Warning that "pay-tv could easily outbid our advertiser-supported medium for the same program and talent we have developed and which provide us our economic base," Sarnoff said the public "will be left with an uncomplicated alternative: to pay for programs once free or to stop watching them."

If tollvision "progressively siphoned off our key attractions," Sarnoff stated, "we would lose our only means of holding mass audiences" and the webs would be forced to abandon the public service programs that have made television such a "vital force in American life." He said such programs cost NBC alone almost $11,000,000 last year.

Pay-tv, he said, "can succeed only by cannibalizing free television;" and while NBC neither seeks nor wishes to enter tollvision, "if it comes, and if it follows the step-by-step progression I have outlined, we—like the public—will have no real choice. Our only choice will be to go in the pay-tv field or go out of business."

Sagall said that by negative action, the Committee would abet the undesirable growth of a cable-tv network. Like Zenith, Teleglobe believes that tollcasting should be done only over the air.

Sagall said the whole conception of pay-tv was "a natural result of dissatisfaction on the part of the American public with the substandard, low-level, anemic programs" being offered. "Some of the purveyors of tv entertainment have been treating the public as immature children, dumping on the airwaves thirdrate material, being only concerned with filling airtime.

Opining that pay-tv was "bound to come," he said that blocking the Federal Communications Commission at this stage "will lead only to a change in the mechanics" but will not result in the suppression of pay-tv.

Sagall, describing Teleglobe's application to education, said every home could be turned "into a potential classroom." The International Television U. would provide high school and college credit courses through cooperation with authorized educational institutions, with the schools themselves getting income through their participation.

Hostility Evident

The hearings started off last Tuesday (14) before a Committee which appeared none too friendly, if not hostile, to the witnesses called—the members of the Federal Communications Commission, headed by Chairman John C. Doerfer. Committee members, particularly Chairman Oren Harris (D-Ark.) bombarded the Commissioners with sharp questions regarding the authority of the FCC to permit a three-year trial run of feevee. Some of them were obviously skeptical of the justification of the agency's action.

Doerfer, cool and collected, stoutly stood his ground, assuring the Committee that the Commission had imposed sufficient controls to prevent subscription from running away with free tv during the test period. He also scored by promising that after the Commission has been able to appraise subscription in actual operation it would report its findings to Congress for whatever action it may deem desirable regarding authorization of the service on a permanent basis.

Emphasizing the need of a trial run to answer many of the questions which were put to him, Doerfer once referred to the possibility of a Congressional resolution to hold up subscription until Congress resolves the question. Having just stated that he did not believe in passing the buck on " a hot potato," he expressed doubt that the issue would ever get off "dead center" if Congress had to resolve such a difficult problem.

"One of the finest contributions we can make to Congress and the public," he told the Committee, "is to get the final answers as to whether subscription has merit or is merely a promoter's dream."

Committee members had peppered Doerfer and his colleagues quite severly during the first two days of the hearings. By the third day, however, their questioning had toned down. But Harris, who displayed unusual knowledge of the subject (he owns a 25% interest in KRBB-TV in Eldorado, Ark.), maintained his sharp interrogation. Another member, Rep. John D. Dingell (D-Mich.), who has been strongly critical of the Commission, continued to press witnesses.

Harris unwittingly might have indicated doubt that the Committee may act before March 1 (when the Commission considers pay tv applications) by suggesting, at one point, that the agency's action in authorizing the three-year test would be an appropriate subject for investigation by the Moulder Subcommittee on Legislative Oversight. The Committee is charged with determing whether the regulatory agencies are operating in accordance with the laws under which they were established.

On the fourth day of hearings, at which spokesmen for the pay tv developers testified, Committee attendance had fallen off substantially and only a few members were present when the third witness, James M. Landis for Skiatron, took the stand. Landis, as well as Paul Porter for Telemeter and W. Theodore Pierson for Zenith, had a comparatively easy time of it.

Nor was there great interest shown when the last witness, Harold E. Fellows of the National Assn. of Broadcasters, who was the first of the industry opposition to appear, put in his testimony. Fellows signaled the networks' pitch for a Committee resolution directing the FCC to withhold action on pay tv applications pending a Congressional determination of public policy.

Such a resolution is probably the most that could come out of Congress before March 1 since it's considered unlikely that both the House and Senate could enact legislation barring feevees by that time if, at all, this session. Whether a resolution would stop the Commission isn't certain but it would doubtless have great weight.

MPAA's Brochure Evaluates Toll

Release of new films on television via toll-tv would unquestionably attract those who now belong to the group of non-frequent theatregoers, the Motion Picture Assn. of America's survey, "The Public Appraises the Movies." shows.

Poll found that 41% of the setowners queried would prefer to see current attractions on the air even if they were available only for a charge. Another 40% said they'd prefer seeing new films in the theatres; 16% said they didn't know, and 3% had other opinions.

Survey significantly established that the attitude vs. pay video differed in relation to frequency of attendance. Thus 51% of those who go to see films in theatres less than once a year voted in favor of home-toll whereas only 24% favored pay-as-you-see among those who see films once a week or oftener.

Motivation of those who'd prefer getting their pix in the livingroom centres primarily on the "comfort" aspect (15%) with general convenience getting another 9% of the vote and the "less expensive" factor corralling only 6%.

Contrariwise, those who like to see films in theatres say they like the large screen (15%), better picture quality (7%) and color (5%). Sound is mentioned by 3%.

Gina's Suit

Continued from page 5

brigida's charges by listing her varied refusals to go through with her contract, finally asking the actress to return all money advanced on the production. In his open letter, Rizzoli notes Miss Lollobrigida's fee for the pic as being $180,000 plus a percentage of the net, with some $90,000 to be paid to the actress and another $90,0000 to go to a "foreign company," in which she has invested.

Actress recently finished shooting "Anna di Brooklyn" for RKO release and is reported set to play a leading role in "Solomon and Sheba," a United Artists project slated to be made in Europe next summer under the direction of King Vidor.

Bowling Ballyhoo

Continued from page 2

chine Foundry Co.), $165,000 for the bowling alleys (torn down after the tournament); staging, promotion, prize list and miscellaneous items, $100,000, and another $50,000 for travel and living expenses by the 300 participants.

The negligible income is derived from gate receipts and program advertising and sales along with the contestants' entry fees of $120 per man and $77.50 per gal.

Underwriters of the tournament are the National Bowling Proprietors Assn. which represents 3,600 bowling establishments with 46,000 lanes.

Updating the Zulli Scorecard As Booksellers' Best Friend

Retail booksellers in metropolitan New York area have stopped pooh-poohing the intelligence quotients of tv fans. Proof of this is evidenced in the interest being displayed by viewers in the purchase of required reading matter for the second "Sunrise Semester" over WCBS-TV from Jan. 27 thru May 9.

The first course in Comparative Literature, telecast cross-the-board at 6:30 a.m. since last September, ended last Saturday when 142 of an enrolled 177 students took a written exam at NYU under the supervision of Dr. Floyd Zulli Jr., the prof who's been giving the video lessons.

Interest in the course was so high that the august New York Times assigned one of its staff reporters to do a feature story on the results of the first semester and played it to the hilt with a three-column cut on page one of last Sunday's (17) issue.

Both the New York U. Bookstores and Barnes & Noble were not caught napping this time. When Comparative Literature 10 was first launched, many book stores found they did not have sufficient copies of required reading matter on hand and had to scurry about for additional books. When news of the launching of Comparative Literature 20 broke, the book sellers alerted all publishers to have adequate supplies on hand. Available copies of an English edition of Stendhal's "Red and Black," for example, were exhausted almost immediately and Random House, which had a three-year supply of the same work on hand, found itself without copies after three weeks.

Consensus is that there will be no letup in the interest of the Zulli courses. Alexander Zavelle, manager of the NYU bookshops, reports that his organization alone sold approximately $10.000 worth of books in connection with the first course. He estimates selling more than $15.000 of books for the second semester.

Elsa Lichtenstein, trade book buyer at Barnes & Noble, and NYU's Zavelle mailed out lists of the 20 new titles to customers who ordered books for the first "Sunrise Semester." Response has been most gratifying, they report. Bookshops are offering a special price for the complete list of books which comes to $24.50. Ordered separately the books come higher.

Zavelle reports that numerous book stores wrote for the new list. Bookstores that did well with the first list included the Princeton U. Bookstore and the Yale Co-op where the management thought it sufficiently important to ballyhoo the course with a large display in the main section of the shop.

Dr. Zulli, in the opinion of booksellers, has had an enormous influence on video fans and proved a remarkable shot in the arm for educational tv. "He is to be thanked for a new popular pastime in serious reading," Miss Lichtenstein said.

Furthermore, Barnes & Noble, as a result of the interest in "Sunrise Semester," asked Dr. Zulli to do a college outline book on Contemporary Literature. Barnes & Noble will also continue to use the spots on the telecast series. Henceforth spots will be of 10-second duration and will be seen at 7:30 a.m., the new time.

FRANK COOPER PREPS 'REX MORGAN' SERIES

Frank Cooper Associates is developing a new television package based on the "Rex Morgan, M.D." comic strip, to which the Cooper office recently acquired tv rights. Prexy Frank Cooper planed to Toledo last week with writer Doug Hayes for meetings with Nicholas Dallas, creator of the strip. Show is planned as a fall entry.

Cooper office also set a series of script deals last week, primarily with Coast vidpix producers, setting Jim Fritzell to do a "Mr. Adams & Eve," John Kneubuhl a "Suspicion," Jack Laird and David Chandler "Target" segments at Ziv, Christopher Knopf an "Alcoa Theatre," Stirling Silliphant a CBS-TV "Pursuit" and Al Ward on a new Jack Chertock project.

Bully For You

Nobody can accuse Sylvania of not leaning over backwards to be fair in its annual television awards.

Sylvania's only sponsored vehicle this season is on ABC-TV, yet that web didn't come off with a single award.

Carl Stanton Also Exits NBC in Web '58 Streamlining

NBC accepted the resignations of three v.p.'s last week in a move to streamline the web's operating costs. Trio comprised Carl Stanton, Davidson Taylor (as predicted last week) and Billy Goodheart. In each case, v.p.'s concerned were highly paid but limited in their functions.

In light of the general soft economy and the threat of reduced revenues this year, the web moved to pare down in areas not demanding a top-heavy "brass section," as have many other major corporations. In two cases, the v.p.'s were replaced without creating new veeps, and in a third, the operation was absorbed by other departments.

Succeeding Taylor will be Ed Stanley, who becomes director of public affairs. He's currently manager of public service programs, which fell under Taylor's pubaffairs domain. Stanton's color coordination dept. will be dissolved and its functions taken over by sales and programming. In sales, Mrs. Nancy M. Salkin becomes color coordinator for the sales planning dept. (Changes and circstances surrounding Goodheart's resignation are detailed in a separate story.)

Stanton, a veteran of the old Lord & Thomas agency, has been with NBC for the past eight and a half years, first operating in the program operation, then becoming head of the NBC Film Division and its successor, NBC Television Films. When NBC reorganized that as California National Productions, Stanton was moved to the business affairs sector at the web, then to the color coordinator post, a spot which exec v.p. Bob Kintner had held momentarily in the brief interval between joining the web and becoming exec v.p. for sales & programming.

JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBYE
Currently TV Spokesman for the NESTLE CO.
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

'Stagecoach' As 60-Min. TV Series; Garry's Nite Hour

A second full-hour western, tentatively bearing the title "Stagecoach," is being planned by CBS-TV as a coproduction with Screen Gems for next fall. Project is still in the preliminary stage, so far as casting and personnel are concerned, but the deal between CBS and Screen Gems is neatly set.

Also in negotiation with Screen Gems is a "Dennis the Menace" series for CBS. Films would be based on the Hank Ketchum cartoons, and the pilot would be scripted by Arnie Rosen & Coleman Jacoby, the comedy team currently working on the CBS Phil Silvers show.

Web, in the live area, has two other new projects in the works, a one-hour nighttime Garry Moore show and a new Walt Framer package, "For Love or Money," which the network has optioned. Format on the Moore nighttime entry (he's quitting his daytime show come the fall) hasn't been worked out, nor has a time slot been set for it yet. "For Love or Money" is a quizzer which permits contestants to choose between luxury gifts or cash, and employs a couple of new gimmicks in a "money machine" and a "dancing decimal."

The four new entries are above and beyond the 15 already announced last week by exec v.p. Hubbell Robinson to the CBS-TV affiliates in Washington. Among those was the web's first full-hour western, to be developed by Charles Marquis Warren and tentatively titled "Rawhide."

Top 10 on the Nielsens

(Two Weeks Ending Dec. 21)

Shifts in the overall picture notwithstanding, CBS-TV continues to dominate the Top 10 Nielsens on a seven-out-of-10 week-in and week-out (only once this season did CBS dip to six). Same holds true for the Second December report (two weeks ending Dec. 21), with Columbia taking seven again, NBC two and ABC one. Columbia grabbed six out of the top seven spots, with NBC placing only "Wells Fargo" that high on the list, but with that jumping to the No. 2 spot. ABC's only entry was another western, "Wyatt Earp."

AVERAGE AUDIENCE

1. Gunsmoke	CBS	42.0
2. Wells Fargo	NBC	34.1
3. Jack Benny	CBS	33.8
4. I've Got a Secret	CBS	33.3
5. General Electric Theatre	CBS	33,2
6. Alfred Hitchcock Presents	CBS	33.2
7. Danny Thomas Show	CBS	32.9
8. Wyatt Earp	ABC	32.5
9. Perry Como Show	NBC	31.9
10. Have Gun, Will Travel	CBS	31.7

TOTAL AUDIENCE

1. Gunsmoke	CBS	44.1
2. Perry Como Show	NBC	40.8
3. Ed Sullivan Show	CBS	37.2
4. Jack Benny	CBS	36.7
5. Wells Fargo	NBC	36.5
6. Steve Allen Show	NBC	36.2
7. General Electric Theatre	CBS	35.9
8. I've Got a Secret	CBS	35.7
9. Alfred Hitchcock Presents	CBS	35.6
10. Cheyenne	ABC	35.5

This Perry's Gotta Relax, Too

CBS-TV's "Perry Mason" series holds the unique distinction of being the only network film show which won't be able to come up with 39 new shows next year, by reason of logistics. Reason is the fact that as an hour film entry, it employs a six-day shooting schedule that stretches right through to June, and a continuous cast that can't be let off while shooting is in progress.

Other hour shows have solved the problem via rotating stars and fewer permanent cast members. "Wagon Train," for example, uses Ward Bond in one story and Robert Horton in another, alternating so that they can get some time off. Similarly, "Maverick" employs the hero's "brother" in an occasional episode for the same reason. But with five permanent cast members including the title character (Raymond Burr), "Perry Mason" can't do that.

Under its present schedule, "Mason" won't complete its current cycle of 39 until the beginning of June. That's just about the time shooting would have to begin on the fall cycle of 39, so that the cast and staff wouldn't get any kind of break, with the six-day schedule keeping them at it right through the entire year. Probability is they'll have to settle for 26 shows next season, interspersing reruns from this year's crop of 39.

Radio's Grip on the Globe

143,330,000 Receivers Outside U. S. and Canada Plus 28,918,000 Wired Sets

Washington, Jan. 21.

Exclusive of the United States and Canada, there are in the world an estimated 143,330,000 radio receivers, plus 28,918,000 wired radio receivers, or speakers.

This estimate has just been made by Government sources. It is from official figures of various countries, together with supplemental estimates based on import and production figures.

This staggering hold of radio on the globe is regarded as an indication of what the spread of television is likely to be when it is universally adopted. The study discloses further that between Feb. 1, 1957 and Jan. 1, 1958, the number of radio receivers increased 10% outside the U. S. and Canada, while the wired sets expanded by 16%. Greatest expansion in the past year, both in numbers of sets and percentagewise, has been behind the Iron Curtain in Eastern Europe.

There, the survey shows, there was a gain of 4,500,000 radio receivers plus nearly 4,000,000 wired sets. The heavy concentration of wired sets in European Russia and the European satellites may be an effort to prevent people there from tuning in the Voice of America and similar broadcasts.

Soviet Russia leads the world, outside of the U. S., in total number of sets. The estimate is 8,000,000 regular radio sets, plus 23,000,000 wired sets. The United Kingdom reports 15,754,00 regular receivers and 1,042,000 wired receivers. The first figure includes 7,900,000 set licensees who are also licensed for tv.

France has 10,532,000 regular receivers; and West Germany, including West Berlin, has 14,879,000. Italy has 7,400,000 radio sets. Fewest radio sets in Western Europe are in tiny San Marino—1,700.

Next to Russia in Eastern Europe is East Germany with 5,200,000 regular receivers; it has no wired system. Czechoslovakia has 2,963,000 sets, plus 143,000 wired receivers. Poland has 2,359, radio sets and 1,526,000 wired sets.

There are no wired speakers in the Arabic countries. Egypt leads

(Continued on page 54)

NBC-CBS Split It Up

Trendex Top 10 for January shows an even NBC-CBS split down the middle, with the two webs taking five shows each in the listing. ABC shows up with one, with the total of 11 accounted for via a 10th-place tie between CBS and NBC shows. "Gunsmoke" continues on top. List for the week of Jan. 1-7 is as follows:

Gunsmoke	CBS	37.5
Lucille Ball-Desi	CBS	35.7
Perry Como	NBC	33.6
Restless Gun	NBC	29.7
Hitchcock Presents	CBS	29.3
Wells Fargo	NBC	28.9
Groucho Marx	NBC	28.5
Wyatt Earp	ABC	28.4
GE Theatre	CBS	27.3
Playhouse 90	CBS	27.2
Loretta Young	NBC	27.2

Goodheart Exiting NBC Sales; Scott, Up Don Durgin

Departmental reshuffling has resulted from the resignation last week of Billy Goodheart as v.p. in charge of television network sales at NBC. Walter Scott is moving up into Goodheart's spot as boss of the department, with sales planning veep Don Durgin moving up to replace Scott as v.p. and national sales director. Dean Shaffner, director of sales planning, takes over Durgin's duties but sans stripes.

Goodheart left NBC after a year in the post to take up private business ventures in Phoenix. He was brought into the network during the period of reorganization that followed the arrival of Bob Kintner as exec v.p. and the concurrent completion of the Booz, Allen & Hamilton management survey, which called for a drastic administrative overhauling of the sales setup. Goodheart's role had been described both by insiders and by himself as a sort of catalytic agent to speed the revamp, so his departure after a year didn't come as to great a surprise at the web.

He came to NBC last year after more than four years in retirement on his farm in the midwest, prior to which he had briefly prexied the then-new Official Films. Before that, of course, he was headman at MCA.

NBC Exec Turnover

Elevation of Walter Scott to post of veepee for sales at NBC-TV as successor to Billy Goodheart, who resigned last week, accents the turnover in the key execs in the network's sales area over the past half dozen years or so.

Not necessarily in the order of their appearance there was Jack Herbert, Ed Madden, George Frey, Joe Culligan, Billy Goodheart and now Walter Scott.

BRIT. TV'S ANSWER TO '64,000 QUESTION': AXE

London, Jan. 21.

Associated TeleVision has dropped the "64,000 Question" from its winter program schedule. This is the British version of the American quizz game. It went off the air Saturday (18), because said ATV topper Val Parnell, its appeal was falling off. The program will be replaced by an adventure series, "Sword of Freedom" starring Edmund Purdom.

The "64,000 Question" was the first major quiz game to go out over the commercial tv network, and carried the largest prize—$8,760 plus additional gifts. It's estimated that more than $160,000 has been won by contestants during the program's run.

The ATV announcement follows a decision made by ABC-TV to drop the program from its Northern and Midland program schedules.

TV'S TROUBLESOME ECONOMICS

Has It Taught A Lesson?

There can be no arguing the fact that last week's assemblage of CBS brass and network affiliates in Washington served the industry in good stead. It could possibly have put out a fire or two in the present crisis. Particularly important was the "getting to know you" stance in inviting a mass turnout of Congress for the annual banquet, with the lawmakers and affiliates seated according to their individual states. This certainly had the effect of generating a new and healthy relationship between the broadcasters and the body politic that wields so much influence and power in determining the ultimate fate of the networks and the local station operators as well as the industry as a whole.

But transcending in importance this CBS-affiliate "one shot" is the overall question: "Why must the broadcasting industry wait until it 'panics' before attempting to set its D.C. houses in order?" A rapport with Congress and other influential Potomac-berthed VIPs is essential. Lacking their continuing support and *understanding of industry problems*, any wholesome progress would automatically be checkmated.

Long since the motion picture industry recognized the importance of Washington. This recognition is personified today in an Eric Johnston and the MPPA office, which has created the type of healthy climate, both in its dealings with the nation's lawmakers and other troublesome areas, that would obviate the need for such "panic sessions." It's even possible that, had the broadcasting industry alerted itself years back to the need for its own Eric Johnston in instilling the "right people" with a full appreciation of the problems besetting the networks and the stations, there might not have been a Barrow Report—or at least a considerably less painful one.

The D.C. conclave is over. The emergency is being met on all fronts. Maybe it'll help. Maybe it won't. But it would be indeed unfortunate if, having hurdled the present crisis, the industry once more turned its back on the vital Washington area with a characteristic "business as usual."

Art Duram Thinks the More Heads The Wiser on TV Script Selection

If dramatic shows are to continue to be a prime staple of television programming, it's going to be necessary for clients and agencies to become involved in script selection. So believes Art Duram, senior v.p. and director of radio-tv at Fuller & Smith & Ross, who qualifies it with the point that the client-agency reps involved should have backgrounds in show business.

Duram's point is that several heads are better than one in the matter of selecting a good half-hour script. He made his observations last week as the result of a crack by one of his own producers, Four Star Films prexy Dick Powell, who turns out "Alcoa-Goodyear Theatre" for F&S&R (repping Alcoa) and Young & Rubicam (repping Goodyear). Powell had charged that those "Madison Ave. geniuses" are lousing up his stars in their script selections and the result is bad stories.

Duram isn't concerned in getting into a personal hassle with Powell, but believes that the more qualified people who can sit in judgment of a script, the more likely the script will be a good one and conversely, the less likely a bad one will be selected. In his own case, he and another agency

(Continued on page 55)

Rod Serling's Jo-Nan Setup

Hollywood, Jan. 21.

Rod Serling has formed his own production company, Jo-Nan Productions, to shoot an hour-long series, "The Twilight Zone," with the pilot to roll within the next two months. Serling and CBS are currently discussing terms, and series ownership will probably be split 50-50 between the producer-writer and web, Serling said here.

Serling will co-produce the series with a CBS producer not yet selected, and will write 12 to 15 of the 39 scripts of the scientification-fantasy series.

Pilot script is "I Shot An Arrow Into the Air," by Serling. John Frankenheimer will likely direct the pilot. Anthology series budget will be from $75,000 to $100,000 for each segment.

Gogol's 'Inspector' Gets BBC-TV Airing

London, Jan. 21.

Comedian Tony Hancock will play the lead role in a BBC-TV production of Gogol's "The Government Inspector" on Feb. 9. Hancock was voted best comedian of the year by the TV Producers Guild in 1957.

The comic's partner throughout his tv series for the BBC, Sidney James, has been lined up for his own 30-minute series for commercial tv, commencing next month.

Sheaffer Pen's Brace of Specs For Yule Trade

Sheaffer Pen Co. is changing its television strategy for next fall, and in a case of doing its Christmas shopping extra-early, has signed a deal with Talent Associates for two musical specials for next November and December. Richard Adler, who with the late Jerry Ross turned in such Broadway scores as "Pajama Game" and "Damn Yankees," will provide the score for musical versions of "Little Women" and "Gift of the Magi."

"Little Women" will be the November entry, while 'Magi," for which negotiations are in the

(Continued on page 56)

ABC MAKES ALL THE DIFFERENCE

By GEORGE ROSEN

"Paradoxes of '58" will go down as the big smash-or-bust attraction of recent years. It won't go on the air, for this is the behind-the-scenes story of the strange economy pattern evolving at the networks. It's already in "rehearsal." Events and incidents of recent weeks carry with them ominous overtones as tv digs in for what may be its biggest blow since NBC and CBS first flaunted the SRO banner. F'rinstance:

(1): The exiting within a single week of a trio of top-level vice-presidents at NBC (Billy Goodheart in sales and Davidson Taylor in public affairs, along with Carl Stanton, in charge of color coordination, is seen as perhaps the prelude to a tightening-of-the reins and pulling in the purse-string in the face a realistic appraisal of the sharply downward curve of NBC's '57 profits in contrast to '56.

(2): CBS-TV Bill Hylan's crystal-balling at the Washington, D.C., affiliate powpow last week in which he foresaw a growing advertiser resistance to making longterm commitments (partcularly on vidpix series), so that they won't be saddled with program flops, aggravates an already aggravated situation which finds, even now, something like 13 sponsors anxious to unburden themselves of existing entries at mid-season point. Some would like to even give up their time slots. (CBS had a flock of cancellation notices thrown at it over the weekend).

(3): If there's a paradox lurking somewhere in the background of what, at first glance, is seemingly a recessive climate for television, one need only set the facts straight: more money spent on network tv than ever before (7% more than last year). There are more sponsored hours on network tv than at any previous time. Viewing is at an alltime peak.

The answer, of course, lies in the fact that ABC has come into the picture as a network treated with the same repsect as NBC and CBS. The revolution, for that's exactly what it amounts to, took place in '57, when the food spenders, the tobacco spenders and the soap spenders (the big three) took official cognizance of ABC as a network to be treated on an equal footing with the others.

Previously, the bulk of the big-time advertisers' coin went to NBC and CBS alone. Without an upgraded ABC, NBC would have had little difficulty disposing of a "Wagon Train" or a "Suspicion" series (two partially-sold entries that will cost NBC a barrel of loot before the season is out). and CBS would not have been obliged to wait until the mid-year mark to sell the other half of "Perry Mason."

But the ABC ascendancy with its inception of a three-network economy has altered the picture drastically. Kaiser, virtually a "dedicated" client where NBC was concerned, now puts its money in ABC. So does Campbell's Soup, for years a Friday night NBC champion. Gulf, which dangled its emblem for years on NBC, now wants to share its $4,000,000 tv budget with Kaiser on sponsorship of ABC's "Maverick." Sylvania, which for years waved the CBS flag, is

(Continued on page 54)

CBS-TV Hit With a Flock Of Major Cancellations; $6,000,000 Rap Unless Shows Are Resold

CBS-TV has been hit with four major cancellations, although three of them may be softened with partial extensions. Clients are Purex, Kellogg, Bristol-Myers and Lever Bros. And although CBS execs state that each of the cases are due to specific circumstances of each client, the rash of axings follows CBS prexy Frank Stanton's warnings of a softening market.

Specifically, Purex is dropping its alternate-week hour in "Perry Mason." There's a good chance it may simply cut back to a half-hour on alternate-weeks, but the mechanics of network contracts call for it to cancel the hour first, then buy a half-hour under a new deal. While it definitely will drop the hour, it's not yet certain it will pick up the half-hour. Problem here is budgetary.

Kellogg has reached the end of a 52-week cycle, and contract termination is coming up for the cereal outfit's Wednesday night alternate-week half-hour commitment, which is currently "The Big Record" (though Kellogg originally began as an Arthur Godfrey sponsor last season). Kellogg has indicated that it doesn't intend to renew, at least in part because the show didn't live up to expectations, but it may extend beyond termination date on a week-to-week basis, though in no case will it go beyond an additional 13 weeks.

Bristol-Myers is cutting back its "Playhouse 90" sponsorship from an hour on alternate weeks to a half-hour. Since the B-M budget is concentrated mainly in Bufferin and Vitalis and since B-M just recently purchased a piece of "Perry Mason," it's faced with using the same commercial on the entire hour of "Playhouse 90," and so has decided to cut back. That extra coin will probably be made available again next fall on the web.

Lever is another instance where termination date on a 52-week contract is due, and while the soap outfit and CBS sat down late yesterday to talk renewal, word is that Lever wants out. Time period in question is Tuesday at 8:30, which Lever shares with Shulton on "The Eve Arden Show." Shulton will continue with a new package, but Lever is out unless CBS can come up with an attractive enough replacement show. Lever started its 52-week run in the time last winter with the "Private Secretary" reruns.

CBS spokesman pointed out there's a good deal of sponsor activity centered on the availabilities created by the quartet of cancellations, but in some instances, as with Lever, the web hasn't been able to offer the spots because of the outside chance of a renewal. However, the web is bullish that the gaps can be filled. If they're not, there's some $6,000,000 in time & talent billings riding

'Don't Crowd Us'

NBC-TV has issued orders not to offer any more tickets to the network's studio shows after Jan. 31. That's the date that the National Assn. of Broadcast Employees & Technicians threaten to strike if the web, along with ABC, doesn't "come around" meeting the new collective bargaining demands.

Web doesn't want onlookers in case there's a foul-up in the way administrative help handle the cameras in NABET's absence.

NABET's Feb. 1 Threat to Strike Vs. NBC & ABC

Boston, Jan. 21.

Charging ABC and NBC with "stalling," the negotiating committee of the National Assn. of Broadcast Employees & Technicians, AFL-CIO, has turned to its membership for a blanket strike authorization when the current pact expires Jan. 31.

Technical union, which began dickers here Jan. 6, demanded a 15% wage increase from both webs and a "shorter work week" as a cushion against automation. NABET also demanded an improved pension plan from NBC and establishment of a pension at ABC. G. Tyler Byrne, the association's international executive veep and head of the negotiating committee, said that "no progress has been made on any major union demand."

"They have dismissed our demands, Byrne said, as 'fantastic,' although both firms have had an exceedingly profitable year and are well able to meet our demands without impairing their profits to the slightest degree." Byrne added, "So far we've only gotten speeches."

Strike authorization, for which ballots have already been mailed to the membership, would give the negotiators for the union a blanket authority to strike when the present contract ceases the end of the month. NABET says it reps 1,600 NBC and 800 ABC employees, and warned that a strike would cripple most of the major tv shows on both coasts.

Jules Power, Don Herbert End 7-Yr. 'Wizard' Tie

Chicago, Jan. 21.

Producer Jules Power is terminating his association of almost seven years with Don Herbert and NBC-TV's "Mr. Wizard" for what are described as personal reasons. Science show, which is owned by Herbert, its star, has been written and produced by Power.

Pair had teamed up in Chicago whence "Wizard" originated at start. Show has been sustainer in around 100 markets for past nine months.

Houseman's New Shake After '7'

Although CBS-TV's "Seven Lively Arts" will be folding in the next few weeks, John Houseman, who was brought in as executive producer of the series, will continue with the network under terms of his contract, which still has more than a year to go.

CBS-TV exec veepee Hubbell Robinson Jr., in charge of programming, says Houseman will be utilized in other programming areas, perhaps as a rotating producer on "Playhouse 90."

"If we can parlay the talents of Fred Coe, Houseman and Martin Manulis on a rotating "Playhouse 90" basis, I think you'll agree we'll have something worth crowing about," Robinson crowed.

Deal with John Crosby (who emcees "Lively Arts") is just for the run of the show.

After March 1st, 1958

Newsstands
35c
Per Copy

VARIETY

Subscription
$15
Per Year

See Details Page 51

Talent Agencies Join in Fight For Extra Fees on Kine Sales O'Seas

Growing pressure is being put on NBC-TV to pay extra talent charges on the kinescopes of live U.S.-produced tv stanzas when they are sold outside the United States and Canada.

Last week, the talent agencies, William Morris and MCA, joined in demanding additional pay for any of their actors who appear in NBC shows which have been sold to foreign tv interests.

American Federation of Television & Radio Artists renewed a threat that if NBC-TV "proves wrong in their position, the network is going to owe us a fortune."

From both the agents and the unions comes still another threat. When AFTRA first demanded overseas payments, it appears that the federation was willing to let NBC-TV get away without paying extra monies for the use of kines of its shows on stations in Mexico City, Honolulu and San Juan, Puerto Rico, where the web has been delivering its shows for quite some time. But now the network's opposition is clamoring for coin in those cities, too—not just in Europe, Asia and South America.

In the fourth place, AFTRA very recently asked Steve Allen if the network has sold any of his NBC stanzas in foreign tv markets. The union is trying to round up a list of all live shows and the foreign places the network has sold them.

Hassle was launched when NBC sold the Perry Como shows and a special for General Motors to English tv stations. And after its initial burst of public fire, NBC officialdom has been silent on where it stands. Originally, it countered the AFTRA demand by saying that it had the right to sell live program kinescopes to any station where it had an "affiliation."

Unofficial NBC position is that an affiliation abroad "is the same thing as constitutes an affiliation in the United States." (Mentioned were stations in Mexico, P.R., Hawaii, Venezuela and Columbia.) A representative of William Morris, on the other hand, considered that NBC has no right to call a foreign station an affiliate unless "the network has operational control."

Though the network has never made the point publicly, it has been pursuing its side of the argument by using Canada as a precedent. AFTRA said that it has al-

(Continued on page 56)

WGA's Fee Pattern

A little known fact is that the Writers Guild of America, since 1955, has had an agreement with the television networks on additional payments to writers for foreign exposure of live tv shows. It's the only agreement of this kind by any union in the industry. Moreover, the WGA-network contract is also the only one whose contract clearly defines the geographic boundaries of a "national television network."

Outside the specified boundaries (U. S. and Canada) the networks are contractually committed to ask WGA for a foreign "waiver." WGA's extra payments for foreign tv play of live shows is a $1-per-station minimum. In all probability, WGA is going to ask for a substantial increase of the minimum in the forthcoming negotiations with the networks. All the foreign plays have to be made within 60 days of the initial U. S. exposure, otherwise the networks have no right to use WGA material.

Effective last June, NBC, ABC and CBS came to WGA to ask foreign waivers on certain shows.

Parody Privilege (Benny Vs. MGM) Before Court

Washington, Jan. 21.

The U.S. Supreme Court has slated the "Gaslight" case for argument about the middle of next week. This is a precedent-setting copyright case involving Metro, CBS and Jack Benny.

Big question which the court will be settling for the first time is whether copyrights extend to burlesques of serious properties.

The Metro melodrama, "Gaslight," starring Ingrid Bergman, was burlesqued on radio by Jack Benny. Consequently he made a burlesqued film of the story for tv. Metro sought to halt this as a copyright infringement.

CBS takes the position that throughout theatrical history parodies and burlesques of works have not been covered by the copyright.

Ramsey on German TV

Frankfurt, Jan. 21.

American singer Bill Ramsey, 26-year-old former GI from Cincinnati, who is currently breaking into the German movie industry and singing in German nightclubs, stars on a new television program on Hessischer Rundfunk (local tv outlet of the German tv net) Feb. 1.

'What's It For?', Even Though It's Cancelled, Invites $700,000 Suit

Los Angeles, Jan. 21.

NBC misappropriated his 12-year-old radio program variously entitled "What Is It," "Guess the Gadget," and "Gadget Jury," in creating the tv program "What's It For?" Don L. Davis charged in a $700,000 damage suit filed in Superior Court against NBC, Entertainment Productions, Inc., Pharmaceuticals, Inc., and Parkson Agency.

Davis said his program originally was broadcast over KFWB, local indie radio station, and remained on the air from 1946 to 1948. Subsequently, it became a tv format and was telecast over KECA-TV and KTTV between 1948 and 1952. Program, Davis added, was telecast over the CBS-TV network and, as late as 1955, was used as a segment of the Jack Elroy show on KCOP, local indie telestation.

Complaint filed by the law firm of Fendler, Lerner & Lowry, cited Davis' activities as president of the Gadget-of-the-Month Club said that his programs have won national and international recognition and numerous awards. Davis contended that the programs were submitted to NBC in 1951 and again in March, 1957, under expressed and implied contracts that he would receive reasonable compensation if any portion of the program was used.

Suit asked $300,000 for damage to his programs by unfair competition, an additional $100,000 for use of an almost identical title and $300,000 in punitive damages for "wilfully, intentionally (and) maliciously" causing damage to the plaintiff.

"What's It For?" went off the air a couple weeks back.

THE HONEY DREAMERS
Currently on "The Jim Backus Show," Daily-American Broadcasting Network.
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

ACLU in Bid For Spectrum Review; Hits Web Control

American Civil Liberties Union rapped the "tight control exercised by the networks over American broadcasting" in separate letters to Warren Magnuson, head of the Senate Interstate & Foreign Commerce Committee, and Oren Harris, his counterpart in the House of Representatives. ACLU exec director Patrick Murphy Malin and Thomas Carskadon, ACLU radio-tv panel chairman, praised the Barrow committee and the Senate communications subcommittee for alerting the public to the network issues, but said in the letters that the relief the two reports proposed was only a "pallative" and didn't hit the root of the problem.

ACLU called on Congress for a "full evaluation" of the broadcasting spectrum, with the focus on how to implement additional channels to meet the "need for diversity of information and opinion" in radio and television.

ACLU said the basic trouble "is the failure to create additional channels so that broadcast service, including diversity in programming, can be increased for the public." The letters continued: "Both the Magnuson and Barrow studies make a bow in this direction of reevaluation of channels allocations. But neither takes a firm grasp on the problem by urging that the use of the spectrum be reviewed to determine whether the present usable portion for broadcasting is adequate for this nation's present and future needs."

Malin and Carskadon, whose letters were delivered on Sunday (19) to the solons, said that the bottleneck in the UHF-VHF hassle could be busted and more channels added if the entire allocation setup were examined.

NBC-TV's 'On Location in S. America'

Chicago, Jan. 21.

NBC-TV may revive Chi's diminished status as a network production centre later this year with either or both of two new formats for Marlon Perkins, former fronter of "Zoo Parade," which the net bumped last fall. The web has accepted both shows, and for the nonce they're hanging fire for sponsors.

It's understood there's considerable sponsor nibbling on one of them, "World Safari," which is intended to be a series of one-hour color specials with a true-life-adventure concept. Network has invested its own money in this ambitious project and has been keeping it under the rose for over a year. Second prospect is a revitalized version of "Zoo Parade" but with a magazine format allowing cutaways to other cities. Titled "Wild Kingdom," it has been described by a network spokesman as a "Wide Wide World" of wildlife.

There's a good chance that "World Safari" will begin in the coming spring semester. It has come to light that Perkins' expedition to the Amazon in November, 1956, was underwritten by the web and was attended by NBC-TV producer Don Meier (who is credited with hatching the idea) and a color camera crew. Perkins brought along veteran explorer Ross Allen who had made 22 previous expeditions into that region, as the expert.

From that junket, Meier produced three hour-long reels for the documentary series, showing wildlife, native peoples, and primitive cultures along the Amazon River and jungle in Colombia, Peru and Brazil. Plans are for 21 additional specials, to be shown over a period of four years, covering six major expeditions which Perkins would go on with experts to all parts of the world.

TV's 'Global Challenge': Selling U. S. Vs. Communism to World Audience

By GEORGE WALLACH
Producer-Director, Int'l. TV Films

Television has been called the world's most potent press agent for products, causes, politics and just entertainment. Therefore, the industry as a whole needs to muster all its forces in what is soon to be the greatest program with the highest Pulse, Trendex and Neilsen in TV's short history. This program will be a continuing one with an audience in Azuza, Cucamonga, Bangkok and Sydney. It would be well to be ready because it's on its way it's Global Television!

At a recent count there were over 300 tv stations on the air, outside the U. S. and Canada, and each week brings the total higher. Over 500 tv stations are scheduled to be on the air as we enter 1958, with the present 15 million receivers in use expected to double in the same period.

This is the business of the networks. The challenge that Global TV will present is theirs and theirs alone!

Should current thinking patterns be reevaluated? On a Global basis there must be something more to sell than 52 weeks with discounts. TV will be putting this country on exhibition, as never before, in areas where most of the people have warped, distorted views of Americans. There will be something more to sell than air time. Something more than "Maverick" vs. Sullivan vs. Allen—It's Communism vs The American way of Life—and Communism is not commissionable.

The American viewing public must be conditioned, too. Global TV is a two-way street. We will be receiving as well as sending. Paris, London, Rio and possibly Moscow. The tv signal is no respector of Iron Curtains. The program fare will vary country by country. We must learn to judge program content by world values and not just by our own standards.

The rest of the world is keenly interested in us as individuals. Actualities—what we look like; how we live; where we live; how we work and play, these things they want to see. News and special

(Continued on page 55)

'Wagon Train' Riding Smooth Nielsen Course

NBC-TV's "Wagon Train," which opened the season in a virtual dead-heat against its bigtime "Disneyland" and "I Love Lucy" reruns competition, now has pulled away from both of its competitors and is lodged firmly as the dominant factor early Wednesday nights.

Latest Nielsens, for the two weeks ending Dec. 21, give "Wagon Train" a solid 27.8 average audience rating. ABC's "Disneyland," for three years the kingpin of the Wednesday night audience race, is now five full ratiing points behind, at 22.8. "Lucy" has a 20.6 on CBS at 7:30-8, while the first half of "The Big Record" at 8:30 is 19.8.

At the start of the season, "Wagon Train" opened with an 18.8 vs. 21.5 for "Disneyland" and 13.9 for "Lucy" and 18.5 for "Record."

Meanwhile, Pall Mall has bought in on two of the show's open dates. Cigaret firm, via BBD&O, has picked up half-sponsorship on tonight's (Wed.) show and the Feb. 3 segment, which it will share with Tums. This is the alternate-week half-hour occupied during the fall by the Drackett Co., which bows out for midwinter but resumes its sponsorship in the spring.

Hearings Start Next Week on 'Probe' of FCC

Washington, Jan. 21.

House Subcommittee on Legislative Oversight, under the chairmanship of Rep. Morgan Moulder (D-Mo.), will start hearings next Monday (27) into the operations of the Federal Communications Commission and other regulatory agencies. However, the hearings will be quite different from what was originally intended—an effort to uncover outside influence on policies and decisions of the agencies.

The Subcommittee decided last week to confine the inquiry—at least at the outset—to a "general survey" of the work of the agencies to determine whether they are administering their operations "without departure from the intent of Congress" in enacting the laws under which they were established.

A 10-point program to be followed in conducting the probe will be directed to such questions as functions of the agencies in quasi-legislative matters, possible inadequacies in powers given by enabling statutes, attempts to "ameliorate" statutes by agency rules, status of the agencies with respect to the legislative, executive and judicial branches, etc.

It was understood the Subcommittee voted down a proposal by its chief counsel, Bernard Schwartz, to look into the possibility that commissioners may have accepted such gifts as tv sets and service guarantees from industries subject to their regulation.

Moulder, who had recently announced that the Subcommittee would begin its hearings with an investigation of the FCC, has encountered opposition from members of the parent House Interstate Commerce Committee, including Chairman Oren Harris (D-Ark.).

The Subcommittee was voted $250,000 by the House last summer after Speaker Sam Rayburn (D-Tex.) took the floor to urge the investigation.

Seattle—Fred H. Kaufman, formerly program manager of WTCN-TV, Minneapolis, has been named program manager of KIRO-TV here. KIRO, on Channel 7, is set to go on the air in February.

Heap Big Praise For Radio-TV in Coverage Of Nobel Anni Dinner

Both radio and tv were bussed on their public service cheeks for handsome coverage of the Nobel Anniversary Dinner at the Waldorf-Astoria last week (11) by Saul Carson, the forum's tv-radio director, in a report to A. G. Mezerik, chairman of the event. Mike Wallace gave the dinner live coverage over the ABC-TV web with CBS-Radio competing against him. World-famous statesmen, scientists, etc., including Canada's Nobel Prize-winning former Minister of Exterior Lester B. Pearson, Lord John Boyd-Orr, noveltist Pearl S. Buck, scientist Linus Pauling and Quaker leader Clarence Pickett were on hand for interviews.

Philip Morris relinquished its commercials on the Wallace show. "When you have a hard-sell organization like Philip Morris surrender its commercials, after spending $50,000 for the program, the fact is worth noting as an instance of responsible citizenship on the part of a big corporation," Carson observed.

Noteworthy air coverage was also extended by the Peoples Broadcasting Corp., which includes WTTM, Trenton, N. J. and KVTV, Sioux City, Iowa; WGAR, Cleveland; WNAX, Yankton, S. D.; WRED, Worthington, Ohio, and WMMM, Fairmont, W. Va. Philly's WIP also carried the show as well as special tape interviews by Sam Serota.

Also, the Voice of America, the Voice of Israel and Radiotelevisione Italiana transmitted vital chunks of the gavel-to-gavel proceedings. Pre-dinner coverage was given by WABD, N. Y. which used its "Nite Beat Probe" with Howard Whitman on hand.

Carson summed up his report by saying that "broadcasting showed it still has a conscience."

EBBETS FIELD—IN MEMORIAM

Glossary, Anyone?

Initially Henry Hede became administrative sales manager for ABC-TV, Last week, this move was followed by two other personnel measures. John (Jack) Fitzgerald became administrator of the cost control unit, and Alice Stamatis has been given Fitzgerald's old title, director of sales service. But in order for the casual observer to understand any of these shifts, a glossary of new and former titles is a virtual must.

Hede, until his new job, was eastern sales manager for ABC-TV But when Thomas Moore became veep in charge of ABC-TV sales department, he made Hede administrative sales manager. Now the administrative sales manager is, according to Hede's superior Moore, essentially the same job Hede held a year ago when he was director of sales service. And for a fuller explanation, the director of sales service has always been recognized from within ABC-TV as the fancy monicker for the sales department business manager.

This leads to Fitzgerald, who until Hede's return to the job of director of sales service (i.e., biz manager), was the director of sales service. Since he was assistant business manager (actual title) when Hede became eastern sales manager, it was only natural that Fitzgerald became director of sales service. Now that most of his duties as director of sales service have been reassured by Hede, he becomes ABC-TV's new administrator in the cost control unit, which can only be described as being . . . the new administrator in the cost control unit.

Meanwhile, Alice Stamatis gets the title of director of sales service, which is not like being the director of sales service since Hede has that job. Her former title was manager of television order processing, which, as one privy to the ways of the run-amock ABC-TV title-givers put it, was "almost" like being assistant business manager for television network sales, when Fitzgerald was still director of sales service. But since Hede has, in reality, become director of sales service again, Miss Stamatis must still be manager of television order processing . . . er unofficial assistant business manager for television sales.

Clear now?

N.Y.'s Gov. Harriman Urges Extension Of Closed-Circuit TV for Teaching

Albany, Jan. 21.

Gov. Averell Harriman, in his annual message to the Legislature recently, recommended extension of the closed-circuit television experiments which have been conducted for two years, with state id, at Albany State Teachers College and at Brockport Teachers College.

He said the programs "have proved such techniques can be extremely valuable both in teacher training and in extending the reach of good teachers to more pupils than would otherwise be possible." He added that "facilities for UHF telecasting are now available inexpensively in the Capital District, and I am hopeful that we can work out a feasible program for New York State's first educational television station. Several non-profit private organizations are doing splendid work in this field."

The governor pointed out: "Last year, your Honorable Bodies approved funds for a program of state aid to communities for educational television, but failed to pass the necessary enabling legislation. I trust enabling legislation will be enacted this year." The amount earmarked for this purpose, but

(Continued on page 54)

KDKA-TV's 'Away' Pact on Pirates

Pittsburgh, Jan. 21.

KDKA-TV, the CBS outlet here, is now busy clearing some prime evening time to allow for the telecasting of eight away-from-home Pirate baseball games this summer. It'll be the first time any of the local National League entry's afterdark contests have been carried here.

Deal was made by triple sponsors, Atlantic Refining, Iron City Beer and Braun Baking Co., to make up for the foreign field weekend clashes that can't be handled when Pirates are in Los Angeles and San Francisco. Arrangement last season had all of the away-from-home Saturday and Sunday games being televised and the eight night carries will make up the difference.

Pirates continue to veto telecasts of home games. Management wouldn't be adverse to selling tv rights to all of its away-from-home schedule but so far there isn't a local bankroller willing to meet the cost.

A Night to Remember

Scripter William Gibson had a big night last Thursday (16). He received, in absentia, Sylvania Award for his original teleplay on Helen Keller, "The Miracle Worker," produced on "Playhouse 90" last season.

And while the Sylvania Awards dinner was being held at the Plaza Hotel, N.Y. a few blocks away at the Booth Theatre, where his new play, "Two for the Seesaw," was opening to rave reviews.

WPIX's $1,000,000 Record Deal For Yanks Ballcasts

New York Yanks, with an astronomical contract for more than a million dollars for 1958 tv rights, will telecast all of their 77 home games and approximately 63 away games on WPIX. This is undeniably the juiciest baseball tv deal engineered in the history of the business.

The tab is being picked up by P. Ballantine & Sons and R. J. Reynolds, both of whom have been Yankee sponsors for many years. Exact sum paid for the tv rights was not revealed, but Ed Fisher, promotion manager for the beer sponsor, made it plain that more than a million dollars was involved

(Continued on page 56)

WOR Sets Marvin Camp Pending Booz, Allen Study

Marvin Camp temporarily will supervise all press and public relations activities for WOR and WOR-TV, N. Y., filling a vacancy created with the departure of Richard Jackson.

Understand the temporary nature of the appointment stems from the current study of the station's operations by the management firm of Booz, Allen, Hamilton, which is surveying all RKO Teleradio o&o operations. Reportedly, all managerial positions have been frozen pending the completion of the study in about two months.

KEEPING TABS ON DEM CHARACTERS

The shift of the Dodgers to Los Angeles left a number of widely publicized Ebbets Field characters out on a limb of the famous tree that grows in Brooklyn. The end of the road for "Dem Bums" in Flatbush, brought about largely by home game tv broadcasts, also meant reduced assignments for such "personalities" as Tex Rickard, the official announcer for the Brooklyn Baseball Club; Gladys Gooding, Dodger organist long familiar to both radio and tv fans; Al Helfer, one of the trio of Dodger sportscasters, and Happy Felton, who did pre-and-post game shows direct from the Dodger dugout at Ebbets Field.

While there is rancor in the hearts of those left behind, the suddenness with which they were hit with the news of the cross-country migration of the Dodgers, left them reeling and bereft of an old familiar fireside.

Miss Gooding, who spent 16 years at the Dodger organ, and created the club's theme song, "Follow the Dodgers," will continue her musical assignments at Madison Square Garden where she's now in her 22d season. Nor is she going to let her Dodger theme song go to waste. A good deal of the words can be salvaged, says Miss Gooding, except for the first two lines. Originally they were "There's a Baseball Club in Brooklyn" and "A team they call dem bums." She's changed it to read: "There's a baseball club in L.A." and "Not exactly native sons." "Follow the Dodgers" has been recorded under the Sports Label.

After the Dodgers scrammed, Miss Gooding tried to interest the Yankees into hiring her for organ work at Yankee Stadium, but George Weiss, general manager of the club, said nothing doing in 1958.

Currently, only four major league clubs use organists at ballgames and they are Cincinnati, Milwaukee, St. Louis and Philadelphia. Dodgers were the first to use a resident organist to put fans in a proper frame of mind. Larry MacPhail hired Miss Gooding in 1942, one of the many MacPhail innovations in baseball-mad Brooklyn. Miss Gooding averaged about 70 games a season. During her early days at Ebbets Field she had a contract but later it was a handshake arrangement.

She's best remembered for her appropriate selections as when she offered "Three Blind Mice" when umpires took their positions behind the various plates and the

(Continued on page 55)

Canada Audience 1st In No. America to Get Subliminal TV Airing

Toronto, Jan. 21.

First television audience in North America was submitted to a coast-to-coast experiment over 27 stations of the Canadian Broadcasting Corp. This was over "Closeup" Sunday night (19) at 10 p.m., emanating from Toronto. Present were James Vicary, inventor and president of Subliminal Projection Co. Inc., of New York and Richard Forest, v.p. and general manager, who supervised the 30-minute test among trans-Canada viewers of their "subconscious advertising message."

"Subliminal Projection" usage has been banned by the three U. S. networks, plus the CBC, but Davidson Dunton, chairman of the latter, gave his permission for the Sunday night telecast. Vicary explained that his company has no plans under Canada's present tv regulations, that he is still seeking patent rights here, together with FCC regulations.

Message at one three-thousandths of a second was periodically flashed with trans-Canada result to be known later.

ABC Radio Gives Up Ghost On Live Music Entries; Big $ Rap; Labunski Quits as Program V.P.

American Broadcasting Network, after approximately four months of live music radio, is on the verge of making drastic revisions in the program format. Live music, except on the longtime Don McNeill "Breakfast Club" strip, will be eliminated in favor of records.

Network said that "economies" and affiliate demands forced the web brass to ankle the "live, fun" format that ABN has been plugging so hard the past few months. The live musical strips are currently running in the vicinity of $16,000 each weekly, and the overall ABN weekly expenditure is said to run (with administrative costs) better than $100,000 a week at present.

Robert Eastman, ABN prexy since last spring, said that by eliminating live music it will give the affiliates a chance for more local cut-ins and news, which "they have been screaming for." "The changes actually affect greater compatibility with local programming," Eastman said. He was referring to the elimination of live musical formats on the Herb Oscar Anderson, Jim Backus, Jim Reeves and Merv Griffin shows for straight gab and records.

Eastman said that the stars on all the programs will be retained, but that in the offing is a possible shifting of time positions. One of the principal changes being considered is the moveout of Anderson from the 10 to 11 spot (after McNeill, who will remain where he is) to another time. There's a chance Backus, now from 2 to 3 p.m. will take his morning anchorage.

Evidently because of the sharp changes in programming, (which now gives the radio web the type of sound it tried to develop nationally a few years back when Martin Block spun disks for ABC Radio), the network's program veep Stephen Labunski handed in his

(Continued on page 55)

Lloyds, of Course

It looks as though the networks can only turn to Lloyds of London for help in complying with the demands of the American Federation of Television & Radio Artists. Expert insurance sources concur that no American insurance company is likely to underwrite either a $300,000 insurance policy or a $200 a week disability policy for actors hurt or killed in the line of tv duty in Cuba—at least not at rates that seem at all realistic to the networks.

On the other hand, one insurance underwriter said, "Lloyds will cover anything, even tv actors hurt in the Cuban revolution."

300G Insurance Safeguard For Cuba TV Dates

Steve Allen and his production partner Jules Green were put on the spot by the American Federation of Television & Radio Artists. Over the weekend, the federation wired them in Cuba that they would be responsible for paying $300,000 worth of insurance on any performer who was killed while working on the "Steve Allen Show" in Cuba.

On Thursday (16), AFTRA notified all its members and each of the tv networks that a performer on any U.S. video show originating in Havana during the Fidel Castro revolt must be insured by the webs with a $300,000 life insurance policy. Additionally, the AFTRA ruling, made after Allen had departed for Cuba, demanded the webs buy a $200 a week disability policy for any actor incapacitated in Cuba.

Union said it regarded Cuba as a hazardous place for U.S. performers to work, because of the political unrest and fighting. Actors must be covered by the networks from the time they leave the continental limits of the U.S. until they return from Cuba.

NBC, which airs the Allen Sunday show, said that it normally carries travel insurance on its performers, but the amount of the insurance was not disclosed. AFTRA said no performers would be permitted to appear from Cuba unless the network paid for the specified amount of insurance—$300,000 life and $200-a-week disability.

AFTRA notified Allen and Green to respond whether NBC had actually insured each member of the performing team for the Cuban trip. Union told them, in effect, they'd be responsible for the full amounts demanded by AFTRA, if the network didn't come across on the grounds the show left for Cuba before the ruling was made.

NBC had intended sending the Jack Paar latenight stanza to Cuba sometime later this year. What with the permanent over-the-horizon tv scatter system, which led to a permanent Cuba-U.S. transmission setup, the expectation is that more and more tv stanzas will be coming from the island.

Bill Nimmo's News Strip

WPIX, N.Y., has initiated a 15-minute stripped news show, Mondays through Fridays, starting at 11 p.m., with Albert Ehlers and Cott Beverages picking up the tab. Station announcer Bill Nimmo is doing the newscasts.

New Sponsor Coin For Mutual Shows

Some fresh sponsor coin has been racked up by Mutual's new '58 shows.

Hudson Vitamin Corp. has taken participations each weeknight in two segments of the "Barry Gray Show," aired from 12:05 to 2 a.m., seven nights weekly. Vitamin outfit also bought participations in MBS' midday "Answer Man" series, and increased its usage of the Gabriel Heatter evening commentaries from two to four a week.

Dumas Milner Corp., makers of kitchen cleansers and disinfectants, has bought participations Tuesdays and Thursdays in the morning stripped "Kate Smith Show." Niagra Therapy Manufacturing is riding with "The Long John Show," broadcast from 11:35 to midnight weekdays.

In the programming department, Don Dunphy has been inked for two five-minute sportscasts Saturdays and Sundays. He replaces Tommy Henrich who left MBS to join the Detroit Tigers as a coach. Dunphy will continue his NBC sportscasting of the fights. Additionally, a new science show will kick off Sunday (26), hosted by Earl Ubell, science editor of the New York Herald Tribune.

On the business end, Murray Grabhorn, former account exec for the American Broadcasting Network, has joined the Mutual sales force. Eugene Fitts, a former executive radio producer, has rejoined MBS as director of station services, a new network department. James Z. Gladstone, formerly a budget manager for NBC, has been named comptroller at MBS.

Around the Ad Agencies

By JACK BERNSTEIN

The old saying "you pays your money and takes your choice" is being echoed on Madison Ave., and some ad men have revised the phrase to say that if you shell out the sponsor's coin you are entitled to some consideration in buying a film show. The consideration the agency men have in mind is short-term film commitments with the right to renew.

CBS' veepee Bill Hylan brought up the subject, which holds as dear a position in the ad man's heart as motherhood, before the CBS affiliates meeting in Washington. The gist of his spiel was that programming will revert to live telecasting if shorter term commitments cannot be had by national advertisers.

Agency men for the most part feel that the 39-week and the year round firm commitment has gone the way of the trolley car and they aren't going to stick their necks out with the possibility of having a show fall flat on its back in the first weeks that its ethered thus being left to hold the 33-week or more bag.

The ad men say that it makes it tough on the agency to commit the client to a long-term tieup when the agency has no idea on how a show will fare ratingwise or what's more important, how many impressions the program will get. If a show has rough sailing, and the ad men are quick to point out that many did this year, then why should the backer be forced to keep sinking money into a program eight months after he realizes it has a loser on its hands?

Under a short-term commitment the sponsor, the ad men feel, would have greater flexibility over a show.

A good deal of the agencies troubles is laid at the footsteps of the webs and the agency men say that if a network has a hot property on its hands it demands a long-term contract, but if the web is stuck then it readily agrees to sell off a program on a short-term basis.

Favor a 26-week Basis

Most agency men feel that there is no reason why a film show cannot be bought on a 26-week basis even though they run up against the problem of name stars who refuse to work on a program unless they extract a 39-week plus agreement. Under a 26-week contract, the ad men claim, the industry as a whole would be better served in that shows wouldn't be on the air simply because the sponsor is stuck with it. As one agency head expressed it, not too many sponsors are willing to get hurt more than once, and if a series of national advertisers are put on the hook then they will find other ways of spending their advertising dollars.

There is an agency splitting-of-the-minds over a short-term 13-week contract. Some ad men would favor this contract but most feel that it would be essentially unfair to the film producers and the networks who are also entitled to some consideration. The majority of agency men who oppose this plan reason that if you ink a 13-week pact it means that somewhere after the fifth show you have to make a decision and this is usually based on only one Nielsen rating. The agency tv heads feel that this is too short a time to foresee if a show is going to be a success or not.

In discussing a solution to the industry problem, many of the film packaging houses came up with the idea last year that sponsors ought to sign on for a 39-week contract and have the privilege of cancelling at the end of 26 weeks at a slightly higher cost than if they took the whole 39-week program.

Benton & Bowles answer to the problem was having four package houses make them films for 13 weeks in the winter for summer showing. These films were put to the test during the hot months and those that fared well were renewed the following tv season. The agency is planning to do the same thing this year and feels that it minimizes the risk to a great extent.

As for Hylan's remarks that tv would go live if shorter term commitments weren't obtained, the agency camp is split in two. Half of the ad men feel that this is the natural result while others say that it t'aint about to happen.

What is about to happen, and for sure the ad men claim, is that with a predicted recession and in all probability a tighter ad budget, the agencies are going to be more careful in selecting their shows and are going to demand shorter term commitments for their clients.

National Sponsors Hot For Saturation Spots?

With all the agency talk about the high cost of television there were rumbles this week about national advertisers switching their tv budgets to saturation spot campaigns. The consensus of opinion by the tv ad heads is that this is just a lot of talk. Agency men say that spot campaigns serve a purpose in supplementing a network show but it can't replace one.

The ad men are quick to add that spot buying is a safe way to do business and you don't have to worry about having flops on your hands but if you are an agency tv head that's one of the risks you have to take.

No Time For SP

Ad agencies along Madison Ave. are not pleading the fifth amendment when it comes to subliminal perception in television. Not one agency admitted that it was even experimenting with the idea. The agencies which specialize in selling hard goods reason that nobody is going to jump out of their tv chair and run outdoors to the nearest auto agency to buy a car. Those which push package goods are going along with the same reasoning and say that if an item is in a home then it may be used, but doubt if anyone is about to go shopping upon "getting the message."

Adams' 'Anvil' Tome

James R. Adams, former prexy and a cofounder of MacManus, John & Adams, has had his book of reminiscences of 30 years in advertising published this month. At the time of his death last fall, the book entitled "Sparks Off My Anvil" was nearly completed, and his son Charles Adams, who now holds the title as exec assistant to the president, finished the book and wrote the foreword.

Book offers mature advice on advertising strategy; on how to nourish the creative mind; on buying motives; on copywriting, advertising art, in addition to offering some good home-spun philosophy.

Shorts: Benton & Bowles which bills approximately $55,000,000 in tv billings alone, has alloted an entire floor to radio and television production facilities at its new home at 666 Fifth Ave. This includes four 16m viewing rooms for television, a 35m theatre providing seats for 30 people, a television studio and a control room serving the theatre and the studio.

The workshop-studio is equipped with live and film cameras for testing commercials and a closed circuit has been set up from the studio to the theatre and viewing rooms.

Functional abstract art was used to tell a corporate story during the Union Carbide Corp. commercial on the "Omnibus" program Jan. 14. The commercial which inter-related such abstract themes as raw materials, technological progress and consumer products was initiated by J. M. Mathes Agency and produced by Academy Pictures.

Lost and Found Accounts: Anderson & Cairns has been named to handle the Vat Dye Institute account.

J. M. Mathes has been awarded the Burlington Industries business.

Needham, Louis & Brorby lost the Wilson & Co., meat packers account. The firm is shopping around for an agency to handle its $1,000,000 billings.

Switches: Edward C. Fleri Jr., named supervisor of spot broadcasting and telecasting at BBD&O. He will handle spot buying.

Leonard Marshall, head of the international department, and Donald D. Halstead, account executive, have been named veepees of J. M. Mathes.

Arthur Decker, formerly of Buchen Co., will join Donahue & Coe as a senior veep and general business manager of the agency's Chicago office.

Here We Go Again

Los Angeles, Jan. 21.

Another libel suit has been filed against Mike Wallace, ABC, Philip Morris and N. W. Ayer & Son over Wallace's network interview with Mickey Cohen. This one was filed by Fletcher Bowron, former Los Angeles mayor and now a Superior Court judge, who seeks $1,000,000 in damages, charging Cohen maintained that Bowron had permitted gambling to flourish in Los Angeles during his tenure as mayor.

Action notes that the charge is particularly serious in that Bowron is an elective official whose career could be damaged.

Suits brought by L. A. policechief William A. Parker and Capt. James Hamilton (both appointed officials) were settled out of court.

With the Station Reps

The station reps' favorite topic of conversation is the amount of coin radio and tv stations they owe them. The "accounts receivable" is no small item to the representatives who state that over $600,000,000 is poured in spot radio and television yearly. Commission on this figure comes out to approximately $5,000,000 every month and many of the reps have had trouble collecting their due with the result that more than one station rep has ended up owning a share of a station in Podunk.

A "Framing Guide" to standardize measurements for the art work for television commercials has been jointly developed by the American Association of Advertising Agencies and Stations Representatives Assn. and is available to advertising agencies an television stations.

Pearson's 19th Year

The John E. Pearson Co. is marking its 19th year in the station rep field this week. The one-man office started in Chicago in 1940 now totals seven company-owned offices throughout the U. S., with John E. Pearson as prexy.

Pearson revealed two major changes in the network of offices by announcing the promotion of F. A. Wurster as manager of the San Francisco office and the appointment of Robert Ross Tortorich to the Chicago sales staff.

Wurster has been a sales exec in the N. Y. office for the past two years and prior to joining Pearson was associated with BBD&O in media. He is former manager of the sales service department of WABD-TV, New York. Tortorich replaces Frank Frost who took over the managerial post of the recently opened Des Moines office.

Matty Fox, prexy of the C&C Television Corp. yesterday debated the topic of whether film barter was harmful to the television industry with Frank M. Headly, president of H-R Reppery before the RTES Time Buying and Selling Seminar.

The Meeker Co. has been named to rep WKAT, Miami.

CBS Spot Sales Study

CBS Television Spot Sales has put out a study encompassing costs, coverage, and ratings of spot television buy in the top 75 markets.

George Skinner has joined the Katz Agency as a radio program consultant. He will report to Morris S. Kellner, veepee in charge of radio sales. Before joining the Katz repperyl Skinner was engaged as an independent radio program consultant.

Robert J. Lobdell, formerly associated with Young & Rubicam, has joined the Adam Young as a radio salesman.

Steve Machcinski who joined the Young organization 13 years ago as a radio salesman was recently made exec veepee of Adam Young Inc.

Ted Van Erk, formerly a special agent of the FBI, has joined the television sales staff of the Bolling reppery.

Frederick G. Neuberth Jr. has been named director of radio research, a newly-created post for Avery Knodel, station representatives. He has been with the firm 10 years working in radio sales, research, and as a staff executive.

Albany — Thomas S. Murphy, general manager of WTEN-TV and of its sister radio station, WROW, has been nominated as a director of the Albany Chamber of Commerce.

TV-Radio Production Centres

IN NEW YORK CITY

Dr. Floyd Zulli of WCBS-TV's "Sunrise Semester," **Dick Heffner** of META and **Howard Brice** of NBC discuss educational television at today's (Wed.) luncheon meeting of the American Women in Radio & TV at Shor's . . . **Art Fleming** and frau **Peggy Anne Ellis** opening a gift shop, the PegArt, on upper Lexington Ave. . . . The **Arthur Patersons** (he's a writer with CBS Newsfilm) celebrating the arrival of a son, their fifth child . . . **Marilyn Reiss**, formerly with Modern Screen, Walt Disney and the Arthur Jacobs flackery, joined **John Walsh's** special projects unit in the CBS-TV press info setup . . . **Joe Campanella**, who wound up shooting on a "Decoy" film and roles in "Modern Romances" and "My True Story," set for tonight's (Wed.) "Kraft Theatre" . . . **Patti Page** to the Coast for 10 days last week with this week's "Big Record" preemption . . . **Lanny Ross**, who apart WCBS chores is v.p. for the Irving Trust Co.'s music division, entertains the bank's execs Jan. 31 . . . CBS Radio sales veep **John Karol** to the Coast for sales meetings, with stopovers last week in Chicago and Las Vegas—latter stop is strictly business sales convention there of advertiser Chas. Pfizer & Co. . . . WCBS program director **Allen Ludden** named cochairman of the radio-tv division of the Boy Socuts fundraising drive.

Joel Heller, clerk in CBS Radio press info, upped to researcher on the web's "Answer, Please" . . . **Dr. Carlton Fredericks** in White Plains hosp with a broken cheekbone he got while iceskating over the weekend, and WOR using tapes of some of his old WMGM "Living Should Be Fun" nutrition shows while he's out . . . **Mike Oppenheimer**, former producer for Frank Cooper Associates and Barry & Enright, named producer on CBS Radio's "Sez Who?" paneller . . . **Abby Lewis** and hubby **John D. Seymour** worked the "Lamp Unto My Feet" show over the weekend and then did a commercial for Manischewitz Wine . . . Singer **Sandy Anselmo**, who did several Jackie Gleason shows last season, back from a Buffalo trip, where he sang a pop concert with the Buffalo Symphony and appeared on several radio and tv shows . . . **Doug Yates**, ex-BBD&O, joined CBS Radio Spot Sales as an account exec serving on the WCBS sales staff, replacing **Lewis Griest** . . . **Marian Carr** set for an "Eternal Light" stint Sunday (26) . . . **Claudia Crawford**, the moppet who pulled down kudos for her duet with **Cyril Ritchard** on the General Motors 50th anni show in November, into rehearsals for "The Master of Thornfield," new **Errol Flynn** starrer slated for Broadway this spring.

Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, named to board of Western Union (WU topper **Walter P. Marshall** has been on the AB-PT board for sometime now) . . . **Charles Coburn** is first guester on the upcoming live **Betty White** show which begins Feb. 5 . . . **Al Freedman**, producer of "Twenty One." and his wife, former Flamenca dancer **Esther Katz**, had a baby girl in Mt. Sinai Wednesday (15) . . . **Charles B. Tranum**, talent agency head, to coast, consolidating his affiliation with the Flaire Model Agency . . . **Art Ford**, host of WABD's "Greenwich Village Party," hosting an "I Remember 1948" party at his posh east side home on Saturday (25) . . . **John Wingate** is abandoning his WOR "Controversy" stanza in favor of a 4 p.m. news program strip on the same outlet . . . Tonight (Wed.) WMCA kicks off a new science series (at 9:30), "This Week In Science," with **Dr. Alan Waterman**, National Science Foundation director, guesting . . . **Sir Cedric Hardwicke** into WABD's "Night Beat" sked on Friday (24) . . . With "You Asked for It" shifting from its old 7 p.m. Sunday time slot to 9:30 (after Caesar) with new host **Jack Smith**, it kicks off with a cruise of the fabled William Randolph Hearst manse, San Simeon.

Ronald J. Pollock has been upped to position of sales development supervisor at WPIX . . . New York Times columnist and vet reporter **Meyer Berger** will appear today (Wed.) on "Excursions in English," telecast by Metropolitan Educational Television Assn., via WPIX . . . **Frank Jacoby**, production manager for the META, vacationing in the Laurentians beginning Monday (27) . . . Network credit sheets have fouled up again. Sole directioral credit for "Rome Eternal" on NBC-TV, telecast on "The Catholic Hour," should go to **Martin Hoade**, of NBC's pub affairs department. NBC's credit sheet, utilized for the credits in VARIETY's review, mistakenly indicated that Richard Walsh also directed the filmed show. Walsh is the director of television of the National Council of Catholic Men, which cooperated with NBC pub affairs department in producing show . . . **Marc Brandel** skied to Coast (20) for production huddles with **Gordon Duff** of "Studio One" and **Eva Wolas** of "Climax" on his two plays, "Tide of Corruption" and "So Deadly My Love," to be given Feb. 17 and Feb. 20, respectively, with his third within a month, "Man Authority," due on N.Y.-based Kraft Theatre in mid-March.

CBS pubaffairs director **Irving Gitlin** addresses a session of the 6th Annual Visual Workshop of the U.S. Dept. of Agriculture in Washington Jan. 30 . . . CBS Radio prexy **Arthur Hull Hayes** to the Coast on business meetings, both in L.A. and San Francisco, with a visit to Phoenix for the NARTB Radio Board meeting . . . **Larry Markes** set as head writer for "Tonight" this week and next while **Jonathan Winters** takes over for vacationing **Jack Paar** . . . **Peter Donald** subbing for **Robert Q. Lewis** on CBS Radio while the latter vacations through Jan. 31 . . . **Ann Sorg**, associated with **Grace Lyons** in the latter's talent agency for the past two years, leaving to take a casting post with the Ted Bates agency. **Julien Williams**, formerly with the John Gibbs agency, joining Miss Lyons . . . **Sandy Nemser**, former femme reporter for AP, named producer-director-writer of CBS Radio's "Answer, Please" . . . **Arnold Stang** featured in "FBI in Peace & War" Sunday (26).

IN HOLLYWOOD

Bates Agency's **Dick Pinkham** around to sample next season's availables and surprised at the few actual pilots . . . **Abe Lastfogel** east to steam up interest in a series starring **Barbara Stanwyck** for next season. Presumably it will have a western flavor judging from her last guesting of "Zane Grey Theatre," which was said to be a pilot . . . Cal. State Radio and Television Broadcasters holds its annual meeting here Feb. 7 with **Jack Schacht** of Sacramento presiding . . . Selling is so brisk and competitive that one packager offered to guarantee that the cost-per-thousand-per-commercial minute would stay under $3 . . . AB-PT prexy **Leonard Goldenson** parleyed with **Walt Disney** most of his three-day visit here. Past contracts will be renewed. His program veep, **James Aubrey**, calling on all studios to see "what they got." . . . **John Guedel** east to make a new three-year deal with NBC for "People Are Funny." . . . **Mark Scott**, voice of the Hollywood Stars on KFWB radi for so many years, started a new sports program on KCOP . . . **Arthur Hull Hayes**, CBS radio prexy, passed a day here meeting with department heads . . . Young & Rubicam tv topper, **Bob Mountain**, takes the opposite view of Bates' Dick Pinkham. Sezze. "I never saw so many pilots." He and his staffers are studying more than 200 shows for next semester . . . Even after "End of the Rainbow" got those blistering notices, **John Guedel** claims it's an exact duplicate of "Surprise," which he tried to sell years ago . . . **Elroy "Crazylegs Hirsch** gave up pro football to become host-emcee of Union Oil's "76 Sports Club" airing over

(Continued on page 52)

Local Public Service Beats Kid Stuff

[CROSS-COUNTRY SURVEY OF LOCAL LIVE PROGRAMMING]

By LEONARD TRAUBE

LIVE TELEVISION may be becoming a dead duck as far as the networks are concerned, but local channels are, if anything, holding the line in the direction of certain categories of live telecasting. As "network live" becomes less and less of a factor in video programming, the locals tend to take up a substantial part of the gap and, in fact, give a good account of themselves in narrowing the difference between the number of live hours—figuring local and network time in combination—in the television week of 1956, compared to the television week of 1957 as of year's end.

Further, the recent uptrend by networks toward "informational" programming, resulting directly from the USSR's exploits with its sputniks and "man in the moon," found many local tv stations way ahead of network thinking from the view that given local channels have been programming such informational segments before Sputnik & Co. burst upon the world, to put America and its allied Western nations into a frenzy of activity based upon improving their scientific reservoir in terms of schools, educators, scholars, and facilities.

First off, let it be put into the record that numerous local stations are not only excelling in "public service" programming—and are more proud of this type of contribution than anything for which they are directly responsible on their local air—but have made such programming "first and foremost" on their own schedules.

This is but one of a number of significant facts brought out in a nationwide survey by VARIETY of specific phases of programming habits by local stations. The investigation was a purely qualitative one; meaning, first, that in the questionnaire stations were not burdened with or prejudiced by the presence or absence of sponsors of specific shows that were under survey; and second, the stations were offered a free hand in "pointing with pride" to their own choice of what they considered their leading programs—irrespective of how these shows are Nielsened Trendexed, Pulsed or ARBed against competitive live local shows, against network originated segments, whether live or film or both, or against the thundering and ever increasing herds of syndicated and Hollywood cinematics inundating the nation's livingrooms.

As an entity requiring no further definition, children's shows rules the roost, at least as far as this particular cross-country survey is concerned. Making a projection based on the poll, the resultant figure is 28% of local stations' "top" programs formatted for kiddie appeal.

'PS' Preeminence

Generically, however, "public service" programs, with 34%, are actually the No. 1 "best program" format around the country. In this sphere are educational and cultural shows, news and press panel segments, and the like.

Musical types, including variety entries, folk-hillbilly or country & western musicals and kindred programs, occupy a niche of 16% in the "top" category; teenage shows, 14%; miscellaneous programs such as audience participationers, quizzes and segments with so-called mother-child and housewife appeal, about 8%.

Here is the statistical story, including frequency of exposure:

Type	Mon. thru Fri.	Sat. (Day)	Sat. (Nite)	Sun. (Day)	1 day (Wkday)	Total %
Public Service[1]	6%	5%	2%	15%	6%	34%
Kid	20%	4%	—	2%	2%	28%
Variety[2]	7%	4%	2%	—	3%	16%
Teenage	2%	10%	—	—	2%	14%
Other[3]	8%	—	—	—	—	8%
	43%	23%	4%	17%	13%	100%

[1] Public affairs, science, educational, news, press panel, etc.

[2] Includes country & western music, general music, etc.

[3] Includes audience participation, quiz, mother-child, housewife appeal, etc.

NOTE: All the percentage figures are "round." Where no figures appear, there is either no data available or no data substantial enough for practical reckoning.

In the section on "second best" live shows (chosen in a *particular* category as against top-level or *any* category), the variation is largely in the first two positions. Here, the kiddie formats rank over public service—a reasonably "normal" exchange of position in view of the fact that "informational shows top the "top" classification. Here is how the formats line up:

Type	Mon. thru Fri.	Sat. (Day)	Sat. (Nite)	Sun. (Day)	1 day (Wkday)	Total %
Children's	20%	9%				29%
Public Service	2%	6%		12%	3%	23%
Variety	7%	2%	2%	2%		13%
Teenage				3%		3%
Misc.	25%*				7%	32%

* Multi-week but less than 5-a-week included here. Housewife-appeal programs would fall, percentagewise, between Variety and Teenage, but data too vague in many instances to set up a Housewife category, including kitchen-type programming.

An overwhelming percentage of the "live ones"—76%—run the year 'round. This includes programs launched only this season but stated as being geared for 52-week airing (with summer preemptions in some cases). Of the balance of 24%, roughly 8% run for a couple of cycle (26 weeks), 6% is scattered among shows running 42 weeks, 39 weeks, 13 weeks, etc., and not specified in this phase of the survey, 10%.

Local-Network No. 1 Competition

Local live programs encompassed in the survey find their foremost competition from a combination of other local plus network shows. This amounts to 31% of the stations covered in the poll. "Local only" rivalry is second at 22%, and "network only" competition third at 20%. The full breakdown:

Net & Local	Local Only	Net Only	Net & Synd.	Local & Synd.	Syndication Only
31%	22%	20%	15%	7%	5%

The final category in the survey appeared to give some of the respondents a difficulty not encountered in the other questions.

The questions were: Total number of live shows now running on your station (give total hours); and total number of live shows one year ago this date (December. 1957) (give total hours).

It had been assumed that stations would list the number of live shows and total hours on a per-week basis—and the great majority did so. Other, however, interpreted this classification in various ways: some cross-the-board programs were listed as "five" shows. others counting a series as "one" show for purposes of weekly definition Several stations rendered their totals on a per-day basis. Also, there were a number of errors purely mathematical. In addition, some channels gave the compilation as of the past December without bothering to make the comparison with December of 1956, or vice versa. In a few cases, where the number of shows were specified, the total hours were not, or vice versa. Several of the stations responding were not on the air during part or all of 1956, or part of 1957.

Eliminating these returns, approximately 70% of the questionnaires were counted as "information in full." With these in hand, it can be stated that there was scarcely a quantitative difference between live programming in 1956 and that of 1957, figuring about the middle of the past December as the terminal point.

Approximately 39% of the stations marked a decrease in the number of shows, whereas roughly 42% racked up an increase; carrying the same number of shows or with no appreciable change, about 19%. There was scarcely a difference in the number of live hours as between 1956 and 1957. Reduced to the very lowest common denominator, the ratio would be 60 minutes of 1957 programming against 63 minutes of 1956 programming—an academic difference in terms of number of shows spread on the number of stations.

Caution would dictate, however, that the basic figures in this particular division of the survey, for the reasons set forth, are not as "scientific" as the data in the other categories of the poll. A supplementary reason is that it is believed some stations either failed to note that only "live" shows were under consideration or accepted shows as "live" in the case of so-called "live transmission" or programs beamed on "live time." Nevertheless, there appears to be no trend toward a dip in live programming on the part of the local channels.

As a matter of fact, developments oncoming during the survey period and for the weeks immediately thereafter, appear to reflect a sharp uptrend in live beaming by many locals, with particular emphasis upon information segments. It already has been shown that upsweep in public service programming follows the curve of new developments in Allied (U.S., Western nations) and "co-existence" (USSR & Co.) tensions and ICBMing.

At year's end, too, the networks dramatized the international and domestic news of recent months by significant excursions into the realm of "inventory on 1957" stanzas, plus other one-shotters such as the controversial Rockefeller Report This was immediately reflected in repeat or similar programming on the local level.

Perhaps not typical, but apparently a big-city trend and obviously a powerful public relations and exploitation instrument, is the blueprint by WEWS, the Scripps-Howard channel in Cleveland. WEWS climaxes its January "Festival of Local Live TV" with the appearance—on the 27th—of Bishop Fulton J. Sheen from its Cleveland stu-

(Continued on page 52)

'Live' Lives Long

SET FORTH in the sampling for response by local television stations in the survey by VARIETY were questions on facts and figures relating to a minimum of two live shows presented by each station. The figure of two was offered as a minimum in the questionnaire because it was deemed a respectable one in view of the fact that, even in some of the largest markets, including network owned & operated properties and flagships, there are not many more than two or three live series, other than news & weather, offered by a single channel.

This category brought what may well be a striking statistic—certainly a possible surprising one, at least for those quarters not familiar, or only vaguely familiar, with the programming customs of local stations. Networks are, of course, more than merely conversant with what goes on locally in their owned & operated stations—but it is the affiliated stations, the "loose" and "multiple" affiliates and the "no tie" or "no link" independents that constitute the secret word in local television programming.

Here, as will be shown, some channels in communities with less than 50,000 population—"places you never heard of"—take their stand with important shows of national significance—some cutting across the invisible national boundaries into the international-value sphere—that can stack up against (1) similar formats of large stations and (2) similar programs emanating from the national circuits.

90% Have a Pair

The "staggering" statistic is this: nearly 90% of all replies included figures relating to the minimum number—two—of live shows produced locally. Of these, 42% slot series cross-the-board. Next in line are the 24% with Saturday berths; followed by 17% with Sunday segmentation, 14% with one-a-week programs on weekdays, and a scattering of 3% with three-a-week, two-a-week and alternate weeks.

Another strategic factor is the staying power of shows chosen by the stations as their "top" efforts on a qualitative basis. Approximately 46% of the programs so singled out are one year or more old. That figure might be larger had all the stations filled out this classification completely. The largest percentage is for programs launched only this season of 1957-58, with a figure of 34%. About 32% have been running two years or more. The breakdown on program hashmarks:

Up to six months old	34%
Six months to 1 year	14%
1 year to 18 months	8%
18 months to 2 years	6%
2 years or over	32%
Not specified	6%
	100%

'In Business' to Stay

Of those series running three years or longer, the average is well over three years—the best indication that these local adventures are "in business." In many cases they have been "in business" a good deal longer than live shows, with similar formats or otherwise, put out for or in behalf of the networks. A not unusual expression in the responses to the survey was "running since 1950" or "running since 1951."

In the bracket of "second level" or "second best" programs (again with no relationship as to sponsorship or viewer measurement) there are a few minor variations. The most affirmative of these is that 38%—or four percentage points higher than the "best show" category—were launched this season, in September, October, November or December. Roughly 18% are 18 months to two years of age. The breakdown on "second platoon" longevity:

Up to six months old	38%
Six months to 1 year	9%
1 year to 18 months	11%
18 months to 2 years	18%
2 years or over	19%
Not specified	5%

R.S.V.P.-U.S.A. Facts

THE survey by VARIETY of local live television programming brought a response of slightly more than 22% from the stations polled: This is equivalent to over 2.2 stations of each 10 channels invited to participate via the form of a questionnaire limited to a single page returnable as is.

The geographical spread of the replies embraced 30 states and the District of Columbia. The largest response was from: Ohio, North Carolina, Alabama, and the next largest response from: Georgia, New York, West Virginia, California, Maryland, Indiana, Oregon, Massachusetts and Washington State.

The 12 states in the foregoing accounted for 60% of the total number of replies to the direct-mail poll, with no second questionnaire or other types of followups or "pressures."

Likewise as to balance, there was not a sharp spread as to the size, market-by-market, responding to the poll—ranging from a response of 16% from the smallest market (50,000 or under), 20% from the largest market (500,000 or over) to the 26% (leading the roost) from the very sizable "middle market" of 100,000 to 250,000 population.

Here is the market-by-market breakdown in round percentages:

Population of 50,000 or under	16%
50,000 to 100,000	18%
100,000 to 250,000	26%
250,000 to 500,000	20%
500,000 or over	20%

'Balanced' Markets

The percentage of returns from these markets did not vary sharply from the percentage of questionnaires sent to each of the five population areas enumerated in the foregoing. As a result, it is the belief of VARIETY that the returns are representative or typical rather than special, from the view of balance in the number of markets covered in relation to the number of stations nationally (some 400), the respective populations in those markets, and the "owned & operated," network affiliation and "independent" complexions thereof.

Only the continental United States was covered; but through a clerical error there were several questionnaires sent to territories, with one response, from Anchorage—KTVA-TV, listed in the group of the CBS Television Network. In view of the error, specific information from this station is given herewith for what it is worth, although the survey proper does not deal with the data by name, as such, from every one of the other stations which responded: "Top" show, "Know Alaska" with Tex Noey, described as a Will Rogers type of character of long standing in the territory. Noey shows and narrates silent films on fishing, hunting and natives throughout Alaska. There are occasional guest appearances, but restricted to conform to the show's format. The slot is 7 p.m. Monday, with show launched during the winter of 1954 and running the year 'round. Competing is KENI-TV, carrying ABC and NBC programs. Station's other selection in a "particular" category (the "top" show listing was for "any" category) was "Kitchen Kapers," wherein local chefs serve meals, which are cooked on the air, to various guests. This is berthed 4 to 4:30 p.m. Monday-Wednesday-Friday and was started only a few months ago, on Nov. 4, 1957. The total number of live shows weekly (network and local) on station are 18 consuming 20 hours; against 15 shows running 17½ hours as of the same period of 1956.)

In addition to the 12 states, listed separately which contributed about 60% of the replies to the survey questionnaire, these are the 18 states in the spread of 30 states (and the District of Columbia) included in the poll: Arizona, Arkansas, Connecticut, Iowa, Kentucky, Louisiana, Maine, Michigan, Minnesota, Mississippi, Missouri, Montana, Pennsylvania, South Carolina, Texas, Utah, Vermont, Wisconsin.

Mortality Rate on Coast-Berthed Vidpix Plants on Increase in '57

By DAVE KAUFMAN

Hollywood, Jan. 21.

Hazards of telefilming are pinpointed in the disclosure of at least 14 Hollywood vidfilmeries have either folded during the past year or have no production in sight for 1958, except for a pilot or so. The mortality rate among the telefilm plants has increased considerably the last few years, as the tendency has been toward fewer but bigger firms.

In most cases, the victims have been companies with one vid-series only, thereby leaving them with no cushion or "insurance" in case something happens to that single series. In this category on the casualty list are Dallad Productions, which turned out the axed "The Brothers"; Federal Telefilms, which produced "Crossroads"; Fordyce Enterprises, which made "On Trial," and Wesmor, which churned out "Dr. Hudson's Secret Journal."

Other companies with no production in sight include the Allied Artists tv subsid, Interstate Television; Tom Curtis Productions, which sold its "Sergeant Preston of the Yukon" series to Jack Wrather; Medic TV, which folded when the "Medic" series got the ax.

Splendix Enterprises made several pilots of "Five Star Show," never sold any; Studio City TV, the Republic subsid, is virtually dormant, with plans for one pilot; Jack Chertok Productions, once a bustling company, is now confined to making scattered pilots for NBC.

Gross-Krasne has no Hollywood vidpix on its slate, although it is shooting a series abroad; Superman Inc., another one-series company, won't know until renewal time next summer if it's still in business.

Flying A, Gene Autry's company which once had a heavy production sked every year, has no definite production slated for the coming year; Hobart Productions, Frank Sinatra's vidfilmery which was to have filmed his ABC series in its entirety plus two other series, is no longer telefilmery since the web and sponsor ordered his series to go live, and deals for his other vidseries failed to jell.

In addition, there are many other so-called "fringe" companies which hope to have a sponsor and a series in 1958, but no assurance of either yet. Into this pattern fall companies such as that of Roy Rogers, the oater star currently in negotiation on a series, but with no concrete plans for the coming year.

Insecurity continues to beset the one-series companies in telepix industry; hence the tendency to multiple-series companies which aren't at the mercy of one sponsor, or one agency.

In addition to the companies mentioned, there are many fly-by-night operations which shoot a pilot or two, then vanish as the film fails to find a sponsor. But there are less of these shoestringers these days, as the cost of telefilming increases, and it's that much more difficult for them to find an angel.

UA to Release More Post-'48's

United Artists is prepping a new package of post-'48 theatricals, consisting of from 39 to 52 pix.

Package will be pitched to stations in from two to six weeks, but definitely prior to the April convention of the National Assn. of Radio and Television Broadcasters.

As to the titles, UA is sitting on them until it gets full clearances, fearful that the current Hollywood-exhibitor campaign to keep post-'48's off tv may upset any deals by premature disclosures.

UA has been releasing a steady stream of post-'48's, via individual deals with producers and keeping a fund in escrow for the time when and if a tv residual formula is reached with the talent guilds.

Wide Com'l Acceptance For Britannica Pix

Encyclopaedia Britannica Films are gaining commercial acceptance with sponsors, according to a survey conducted by Trans-Lux Corp., which distributes the EB films to tv stations.

Polling stations which have bought the library, Trans-Lux found that about half of the programs utilizing EB Films are commercially sponsored. The survey encompassed about 20 stations which replied to the Trans-Lux poll in detail.

Responding stations created over 60 programs specifically as a framework for the EB Films. Many of the EB shorts also are being utilized in connection with telecasting of feature films. The flexibility offered by the EB of shorts is gleaned from a 10-page report on the survey, showing stations employing the films for shows ranging from travel, civics, science, to kiddie and adult programming.

Adventure Segs Key Revue's Sked For Next Season

Hollywood, Jan. 21.

Revue Productions is planning from 8 to 10 new vidpix series for next season, with the emphasis on the new product to be high adventure, which Revue execs feel will be the trend next semester.

Among upcoming projects, Revue is shooting a minimum of 13 "Cimarron City" hour-long vidfilms for NBC, and 39 "Special Agent 7," starring Lloyd Nolan.

Other series possibilities are pilots such as an untitled meller series starring Dennis O'Keefe, with name guest singers and musicians in the N.Y. locale; Focus," starring Edmund O'Brien; "Yankee Bly," Nat Holt production starring Alex Nichol; and "Secrets of Old Bailey" and two comedy series.

SCREEN GEMS SETS 'DIAL 116' SERIES

Screen Gems has set Herbert B. Leonard's new "Dial 116" series, based on the work of the Los Angeles Fire Dept.'s emergency squad as a syndicated entry and has given Leonard the go-ahead for production to begin next month. The Columbia vidpix subsid expects to have at least one pilot in the house by mid-spring and will then begin selling the show for a fall airdate.

At the same time, Screen Gems has provided a new twist for one of its older syndicated shows by converting the Patti Page series, which aired originally as a quarter-hour segment for Oldsmobile and was then syndicated in non-Olds and rerun markets, into a half-hour version. There are 31 half-hours in the new package, with stations getting a choice of buying the new 30-minute group or the original package of 78 quarter-hours.

'Sea Hunt' Sales O'seas

Following a policy of an almost day and date release of syndicated series abroad, Ziv has racked up sales on "Sea Hunt" in seven foreign markets.

Lloyd Bridges starrer has been bought in the United Kingdom by ATV for London and Granada TV for the north of England. In West Germany, the series has been purchased by the government-owned network. In the Philippines, it was bought by DAZQ-TV, Manila. Osaka TV has purchased the deep-sea skein for the Japanese net. ATN and GTV have purchased the show for Melbourne and Sydney, Australia, with sales also inked in Puerto Rico, Cuba and Venezuela.

ABC FILMS SALES' EXEC REALIGNMENT

A general revamping of ABC Film Syndication's sales force is underway, with the takeover of the sales v.p. post by Phil Williams.

Resignations include Robert Marcato, eastern sales manager, and William Hooper, account exec for northern New York and New England. Replacements will be made shortly. Continuing his field trip, Williams will join prexy George Shupert in a trip to the Coast shortly for conferences with William Clark, v.p. of Coast operations.

John Burns remains as v.p. in charge of national sales.

WCBS-TV Nixes 'Double-Exposure'

A blanket rule against the "double-exposure" of any first-run syndicated skein telecast on WCBS-TV, N.Y., has been issued by Sam Digges, station topper.

The rule came to light in the wake of the shift of MCA TV's "Mickey Spillane's Mike Hammer" series from WOR-TV to the CBS New York flagship. RKO Teleradio had initially inked the skein for its o&o's, including WOR-TV. Sponsors American Home Products and Marlboro Cigs bought the rights away from WOR-TV and placed it on WCBS-TV, when the Tuesday at 10:30 p.m. slot became open.

Any "double exposure" by WOR-TV was nixed by Digges, who feels that if the series is available on another station, it would cost WCBS-TV rating points on the program, even if the episodes follow the WCBS-TV run.

A similar situation arose with Ziv's "Sea Hunt," when WPIX attempted to corral alternate sponsors Home Finance Corp. and Bristol Myers for an extra ride on the New York Daily News indie. That, too, was nixed by Digges.

There are a number of "double exposure" skeins now being telecast in the New York market, including "Highway Patrol," "Boots and Saddles" and "Harbor Command," with either WPIX or WOR-TV, taking the second run.

"Mike Hammer" begins on WCBS-TV on Tuesday (28).

In Mpls. the Swing's To Syndicated Segs Rather Than Features

Minneapolis, Jan. 21.

Broadcasting circles here see significance the fact that WCCO-TV, the local CBS outlet and which shares with KSTP-TV (NBC) the honor of being the Twin Cities' stations with the largest followings, has switched from features to half-hour syndicated shows in the 10:30-11 p.m. time slot Mondays through Fridays.

In place of movies at 10:30 p.m. WCCO-TV now is shooting away with "Frontier," Jackie Gleason, "Frontier Doctor," "Charlie Chan" and "Dr. Christian" on Monday, Tuesday, Wednesday, Thursday and Friday, respectively.

Station undoubtedly was influenced in making the change by the fact that KSPT-TV, consistently using syndicated features Mondays through Fridays ("The Crusader," "Badge 714," "Mr. District Attorney," "Highway Patrol" and "Waterfront") at 10:30 p.m. has been garnering high ratings, leading the field.

There is a general swing to the syndicated pix here. KMGM-TV, which not so long ago confined itself almost entirely to movies, now includes 22 half-hour syndicated features weekly. WTCN-TV (ABC), the other Twin Cities' commercial station, offers 15 of them per week. However, in the 10:30 p.m. time slots both KUOM-TV and WTCN-TV continue to offer features.

KMGM-TV, the only one of the four Twin Cities' commercial tv stations sans a network affiliation, is strongly entrenched with movies that include the entire Metro video library and a considerable number of United Artists, 20th-Fox and RKO screen attractions that have been made available for tv.

TV's 'Cinematic Interlocutor'

Chicago, Jan. 21.

Video appears on the verge of giving birth to its own counterpart of the radio disk jockey — the cinematic interlocutor, the reeler-and-spieler, the fellow who hosts the Hollywood oldies on the home screen.

Whatever he's eventually to be dubbed, the film host's purpose is already severalfold and in Chicago, at least, there are only a few feature film shows left that go on unhosted. More than window dressing, the cinematic emcee serves to keep a station live during an impersonal 90-minute film, and in that way he's a means to channel identification. This is considered especially important when the film is a good one. Often, too, he's depended on to stretch time on rigidly clocked shows when the feature is running short. And in addition he's expected to create a congenial atmosphere for viewing, deliver live blurbs when they're needed, and give newscasts whenever that's a competitive factor.

It's more than conceivable that the host can become an attraction himself, especially in cases when it's a tossup for the viewer over which film to watch on which channel.

One of the most significant moves along that line of thinking is WBBM-TV's importing of Jerry Colonna to Chi to host its "Late Show" cross the board. With the nationally known comic bringing on the pix, the station expects to call greater attention to its nightly feature films than ever before. It's possible too that the host might become so welcome, the viewer won't mind the breaks in the film for commercials.

WBKB has also lately added a pair of film emcees, kiddie comic Chubby Jackson for its afternoon "Great Comedies" series and Terry Bennett for the station's Saturday night "Shock Theatre." Latter, guised as a ghoul named Marvin, was an overnight catchon with the juves and has earned his own daytime show on the station thereby.

From the inception of "Movie 5" in the late afternoons, WNBQ has used Tom Mercein as an armchair host, although the station's principal firstrun entry on Sunday night goes on cold to an off-camera announcer. In addition to Colonna, WBBM-TV has been using Jerry Dunphy on its premium "Best of MGM" (soon to be retitled "Best of CBS") feature on Saturday nights. Garbed formally and in a simulated theatre lobby for the deluxe effect, Dunphy greets and gives out background intelligence on the stars in the film.

NTA Film Network Losing Major Sponsor; Moves in Other Directions

Commercial sponsorship on the NTA Film Network is due to wind up, with no major sponsor renewals inked at this date.

What the future of the first filmed web ever to be organized will be, remains to be seen, but it's understood that National Telefilm Associates, which is partnered with 20th-Fox in the network venture, has a multiplicity of plans for what had been an experimental project when initiated.

Warner-Lambert Pharmaceutical, which bought two-thirds sponsorship for a 39-week period when the feature filmed web went commercial in April '57, definitely is out. Warner-Lambert alone repped about $2,000,000 in biz.

Reason for the bowout of the pharmaceutical house was that Warner-Lambert has "overcommitted" itself with NBC-TV shows, buying half-of "Tic Tac Dough" and finding itself with full sponsorship of "Restless Gun," although it would like to alternate on the latter. According to Lambert & Feasley, agency for the drug firm, the NTA Film Network proved itself out and its "premise is a good one." The agency exec said that the 39-week ride delivered a cost-per-thousand well under $3, indicative of the pull of top pix.

The net, which comprises 134 participating stations claiming coverage of 95% of U. S. tv homes,

(Continued on page 50)

Pete Cooper Heading Lawrence Animation

Pete Cooper, who was production manager in charge of UPA's animation for commercial clients, starts as general manager of Robert Lawrence Production's new animation division shortly.

Ken Drake, who was replaced as UPA production manager two years ago by Cooper, returns to the job. At that time, Drake went to UPA's London office, which closed last spring.

Tieup with Cooper was brought on as the result of Lawrence breaking off, after only a few months, his animation affiliation with Ernest Pintoff in Pintoff-Lawrence Productions. Subsequently Lawrence decided to incorporate a new animation arm within the existing RL production company.

TPA to Syndicate 'Lassie'; 1st Runs Continue on CBS

"Lassie" has come home again with Television Programs of America, which acquired U. S. syndication rights to 103 episodes.

TPA plans to distribute the series in late spring, while the first-run episodes continue on CBS-TV under Campbell Soup sponsorship. Jack Wrather in September '56, bought all rights to "Lassie" from TPA and Robert Maxwell, the program's original producer and co-owner with TPA for $3,500,000.

Prior to the syndication deal with Wrather, TPA had been contracted to handle foreign distribution of the series, selling it in 22 countries.

Under the syndication deal for the series, the old episodes cannot be slotted against the current "Lassie" series, or the sponsor's "Colt 45" network show. Neither can the reruns be sold to a competitor of Campbell's for sponsorship. Also definitely out as sponsors, due to the nature of the dog and family show, are beers, liquors and feminine toiletries.

The show has been networked since the fall of '54. The syndicated 103 episodes as yet untitled, will have the original cast, Jan Clayton, Tommy Rettig and George Cleveland.

WFIL-TV's Hot Daytime Payoff

Philadelphia, Jan. 21.

According to December ARB ratings, WFIL-TV has the top seven daytime (Mon.-Fri.) programs, and eight of the top 10.

Heading the list, with a cumulative 42.5 is "Popeye Theatre," AAP cartoon series, closely followed by "Starr Theatre"; both hosted by Sally Starr. "Starr Theatre" features Gene Autry syndicated films and the "Range Rider" on alternate evenings.

WFIL-TV claims the battle for the No. 1 spot has been a one-station duel all the way, since "Starr Theatre" was in the first spot in November and for five other months. "Popeye" has held the No. 1 slot for three of the past five months it has been on the air, and the other month's top position was held by the WFIL-TV originated "American Bandstand."

In the last half of 1957 these

(Continued on page 50)

'SHORT-TERM' SHORT-SIGHTED?

Knife at Mom's Back

Atlanta, Jan. 21.

When WSB-TV purchased group of horror films they dutifully scheduled them for Thursday nights at 11:15 p.m. in order to comply with Federal Communications Commission regulations barring such pics from being shown during time when young peepers could view ghoulish goings-on with possible resultant nightmares.

What station didn't figure on was fact that school kids were going to stay up and see these films willynilly, defying parental authority and sandman, too, despite lateness of the hour.

Kids got real vocal (via letters to WSB-TV and radio and tv editors) and station this week acceded to their demands that horror movies, shown as "Late Shock Show," be switched to Friday nights so youngsters could see show and then sleep late Saturday ayems. And the mothers sat down and put pens to paper and gave switch their blessings. Kids probably dictated what to put in letters.

SAG Demands Up to 100% TV Com'l Hike; Faces 'Obsolescence' Charge

At the opening of the collective bargaining talks Monday (20) with the Film Producers Assn. of New York, Screen Actors Guild presented new contract demands that called for anywhere from 15 to 100% wage increases for performers in telefilm commercials. Union said the "substantial" hikes were to "compensate for vast expansion" in the television viewership and number of tv markers since the first filmed commercial pact was made in 1953.

Aware of the nature of the guild's demands, a body of unhappy performers—between 75 and 80 of them called the TV Film Commercial Performers Caucus—met in New Yorrk a few days before dickers began to get the union to do a research study on a "more equitable" means of presenting demands. The Caucus, which says it represents every type of player on the SAG teleblurb books, insisted that the union execs have failed to keep up with the times, and pointed out that SAG is still working under the delusion that program rates are important. As a result, several Caucus spokesmen revealed, national spot rates are far too cheap to be in keeping with the reality of increased national spot biz nad the slow but steady decrease to network tv program work.

Caucus said that the research study it wants would primarily be to "re-educate" the "entertainment-oriented" union hierarchy. These opposition players said that never in their talks with union execs did they demand anything like "800% to many thousand percent" increases in national spot minimums; they were only citing "examples" to the union, but they are intent upon ending the national spot practice of "unlimited use of the same spot within 13 weeks."

(1) A key formula change asked by SAG was in the area of deciding "use payments." Presently, payments reach maximum when a commercial is televised in "over 20 cities." Now SAG wants the producers and ad agencies, who are also in on the session, to reclassify payments in terms of limiting "Class A" usage to from 21 to 50 cities, a new "Class AA" in from

(Continued on page 50)

Desilu's Feature On 'Lepke Story'

Hollywood, Jan. 21.

Desilue is planning a theatrical feature of "The Lepke Story," and has asked Walter Winchell to prepare a draft of the Murder, Inc., orgy of crime during his vacation from TV four-week extension the renewal of Winchell's ABC-TV "File" has been granted by Desilu, which will take the show at least into April.

Revlon, according to Winchell, is "happy" with his new national rating of 15.3 and 18.9 in nine of the markets. Sponsor has taken over Esquire shoe polish and will probably assign that product to his show instead of the current Ravlon cosmetic line.

Katz Down Under

London, Jan. 21.

Norman Katz, director of foreign operations for Associated Artists Productions, planed out to clinch a tv deal in Sydney, Australia, last Sat. (18).

From Australia, Katz will head for New York via Honolulu and Los Angeles. He plans to return to Britain with Eliot Hyman, AAP topper, early in February.

NTA Still Trying To Lick That UA Takeover of AAP

National Telefilm Associates has moved again in court to upset the United Artists deal for the purchase of 700,000 shares of Associated Artists Productions stock.

Filing a new action in N. Y. State Supreme Court, NTA asked the court to issue an order holding United Artists to account for the stock and deliver it to NTA. Plaintiff NTA contends in this action, as in another action pending in the same court, that it had a prior deal for the purchase of the stock which was abrogated. If the stock is undeliverable, NTA asked $18,000,000 in damages, maintaining that it had signed a contract for essentially the same shares when UA "interfered."

Named as co-defendants were UA, its telefilm subsid, Gotham Television Film Corp.; AAP; Eliot Hyman, Ray Stark and Henry Zittau, all AAP directors; and Chemical Corn Exchange Bank, which is holding the stock for Gotham. According to the complaint, Chemical Corn advanced UA the money for the deal.

Damages of $200,000 are being sought if NTA receives the stock as petitioned. The initial NTA deal was for 820,000 shares, representing a majority of AAP stock. The 700,000 shares purchased by UA through its subsid Gotham from former AAP board chairman Louis Chesler, his group, and others, are just short of a majority, but represent a controlling interest. Another action, arising out of the suit of a minority AAP stockholder, was dismissed in N. Y. Supreme Court, as well as all motions by the various parties. The disputed issues now will be thrashed out in NTA's suit.

BISCHOFF PREPPING 'DAN McGREW' SERIES

Hollywood, Jan. 21.

"Dangerous Dan McGrew," a new telefilm series localed in the Alaskan territory around the turn of the century, will be produced by Bischoff-Wilbur Productions. Sam Bischoff will produce and Crane Wilbur will write the stories.

First 13 telefilms will go into production immediately. Title character, however, bears no resemblance to the "Dangerous Dan McGrew" immortalized in the Robert Service poem of the Yukon.

DEBATE LENGTH OF COMMITMENT

One sure way to penalize a winner in the network filmed series derby is to ask for and to get a short-term commitment on a telefilm show.

That contention and many others were raised by telefilm producer-distributors in rebuttal to the push for short-term commitments, stemming from advertisers, agency and web quarters. CBS Film Sales, Television Programs, ABC Film Syndication and other telefilmeries, all concerned with the push, joined in the rebuttal.

It was readily acknowledged that no one likes to be hung with a poor show, whether live or on film, especially in a soft economy period. But before rushing for the axe prior to the 13 or 26-week period, efforts should be made to doctor the show, despite the number of episodes in the can. That method, it's argued, is more constructive. If the whole concept of the show is bad, whether on film or live, nothing will help.

But look at the other side of the coin. These are the dangers of the short-term drive as seen by Leslie Harris, CBS Film Sales prexy, Michael Sillerman, TPA sales v.p., and George Shupert, ABC Film Syndication.

There's at least a six-week lag before any decent rating history can be built on a show and it takes about two months before some measure can be taken of trade and sales impact. If only a 13-week commitment is secured on a series, when is the greenlight going to be given for the next 13 or 26-week cycle? Important to bear in mind in this connection is that it takes at least 90 days for a producer to prepare for another cycle of 13 episodes. The good shows, as well as the weaker ones, would be caught in this time vise, it's argued, if only a 13-week commitment would be secured.

Then there are these factors for the short-term proponents to ponder. Stars would be difficult to ink. Program costs, already a bone of contention, would be still further hiked, going as high as 30% more where a good deal of location shooting is required. Problem of studio rentals and crews also would be multiplied.

From the producer's viewpoint, he couldn't get financing for any period beyond what the sponsor committed himself. The residuals in any series is diluted if the number of episodes are less than 39.

ABC Film Syndication topper Shupert feels that he could live with a 26-week commitment, even though per program charges would be greater. There are many ex-

(Continued on page 50)

A&P Cowpoke Gypsies

Albany, Jan. 21.

An unusual local tie-in which may pave the way for similar syndication stunts was performed by Tris Coffin and and Kelo Henderson, stars of "26 Men," in their tour here.

They performed in a series of 40-second filmed commercials, taken at the A & P Colonie market, with the customers utilized as part of the act. A & P sponsors the ABC Film Syndication show on WTEN.

The shooting of the "movies" fascinated the kids and interested the oldsters. One commercial was staged behind the counter in the baked goods department, while gun-toting Coffin and Henderson munched jelly doughnuts.

Bad weather and fear of criticism from the local Humane Society, led A & P to cancel a parade of 26 men on horseback through the streets of downtown Albany. But the cowpoke twosome at the store created quite a hubub—as well as upped trade from the adult-accompanied bubble gum set.

More TV Film News
Page 50

Metro Dickers Cukor for Dramatic Series; Carol Channing Skein on Tap

Hollywood, Jan. 21.

Metro TV now is prepping a 60 or 90-minute dramatic anthology series, tentatively titled "Dramatic Theatre," which would have on tap the studio's 1,000 unproduced properties.

Charles C. (Bud) Barry, Metro TV veepee, was slated to confer with George Cukor on producing and directing the dramatic series. He said the pilot would be ready later this year.

Treatment is now being made for an updated version of "Masie" and Barry is partial to Carol Channing for the title role. Other properties on the future production schedule at Metro are "Father of the Bride," based on an old Metro pic, and a half-hour western, "Desert Rider," a composite version of two MGM oldies, "Apache Trail" and "Stage Station." For the time being "Feminine Touch" has been shelved and production concentrated on other properties.

Elmer Wilschke, formerly of Fine Sound, an MGM subsid, has been named by Barry as big manager of the commercial department, and appointments will be made for business affairs and program development.

Barry met with Leonard Goldenson, ABPT prexy, and James Aubrey, programming veep for ABC-TV, in an attempt to revive interest in a previously negotiated MGM property, "Mystery Street." Title has been changed to "Act of Violence," based on an old Metro theatrical pic, and other changes made to develop an hour series of mystery plays. Barry would bolster the mysteriosos with top talent.

Charlie Isaacs, who recently powdered the Gisele MacKenzie tv show because of outside interference, may wind up as head writer and director of Metro's "Min and Bill." He conferred with Barry last week. Isaacs would have to be relieved of his interest in the Jeannie Carson series, now being piloted, to cast his lot with the Culver studio.

Nichol for 'Yankee Bly'

Hollywood, Jan. 21.

Alex Nichol will star in a new vidpix series, "Yankee Bly," to be produced by Nat Holt under the aegis of his Overland Productions at Revue.

Papers haven't been signed, but actor has agreed on terms, and will topline the pilot. Shooting date has not been set yet. Hal Gefsky of the Mitchell Gertz agency repped Nichol in negotiations.

'Playhouse 90' Pix for Theatre Release O'seas

First bona fide foreign theatrical distribution of made-for-television American feature-length programming is being planned by Screen Gems for two of the eight "Playhouse 90" films it produced for CBS-TV last year. Screen Gems will turn the two "Playhouse 90" entries over to the parent company's Columbia Pictures International for theatrical release abroad while packaging the other six itself as a feature film group for overseas television.

Two films are "The Country Husband," with Frank Lovejoy and Barbara Hale, and "Confession," with June Lockhart and Dennis O'Keefe. This isn't the first instance of theatrical playoff abroad of television product — Sheldon Reynolds used to bunch his "Foreign Intrigue" films into groups of three and play them as features. In fact, Screen Gems has done the same with its "Ford Theatre" half-hours. But these are the first made-for-tv films running 60 minutes or more which have been channeled into theatrical use by a major distributor.

As for the other six of last season's "Playhouse 90" entries, they will be marketed overseas by Screen Gems' own international sales setup as a separate feature film package. Films are "Ain't No Time for Glory," "The Blackwell Story," "Clipper Ship," "Homeward Borne," "Massacre at Sands Creek" and "So Soon To Die."

All eight of the "Playhouse 90" features have already been integrated into the 112-feature "Triple Crown" package for domestic sale by Screen Gems, and the company has already sold them in 15 markets, latest of which was KNXT, the CBS-TV o&o in Los Angeles. Also purchasing the package was Transcontinent TV, for its WGR-TV in Buffalo, WROC-TV in Rochester and WSVA-TV in Harrisonburg, Va.

Video Artists Suing Republic for $1,000,000; Claims Contract Breach

Newly-organized Video Artists, which claims to have made a distribution deal for post-'48 Republic pix, now is suing Republic subsid, Hollywood Television Services, alleging breach of contract.

Video Artists, topped by Sig Shor, maintains it inked a deal with HTS for distribution of Republic pix in 20 specified markets. The markets said to be contracted for were exclusive of the six markets covered in the NBC o&o deal for Republic's post-'48's. Video Artists markets were said to include Detroit, Boston, San Francisco, Miami, Kansas City, Denver and Seattle.

Summonses procured from the New York Supreme Court have been served against HTS and Earl Collins, prexy of the Republic subsid. Damages in the amount of $1,000,000 is being sought.

OF to Produce Telepix on Own

Official Films is getting its feet wet in production.

Foregoing the usual co-production, co-financing route, Official Films plans to do a detective series on its own, tentatively titled "Signal Eleven," and based on the experiences of the New York City's detective bureau. A production unit will be hired to do the pilot in New York.

"Signal Eleven" will be one of five pilots slated for 1958 sale. Three of the five will be westerns, including "Calamity Jane," produced by John Wayne's Batjac Co. "Jane" pilot has been around before, but Official plans a variety of different treatments for interested clients. Others in the western category include "Western Union," to be filmed by James L. Saphier; and "Big Foot Wallace," under the production aegis of William Stevens. Chuck Connors has been inked to play the title role in the latter series, dealing with the Mexican-Texas border war.

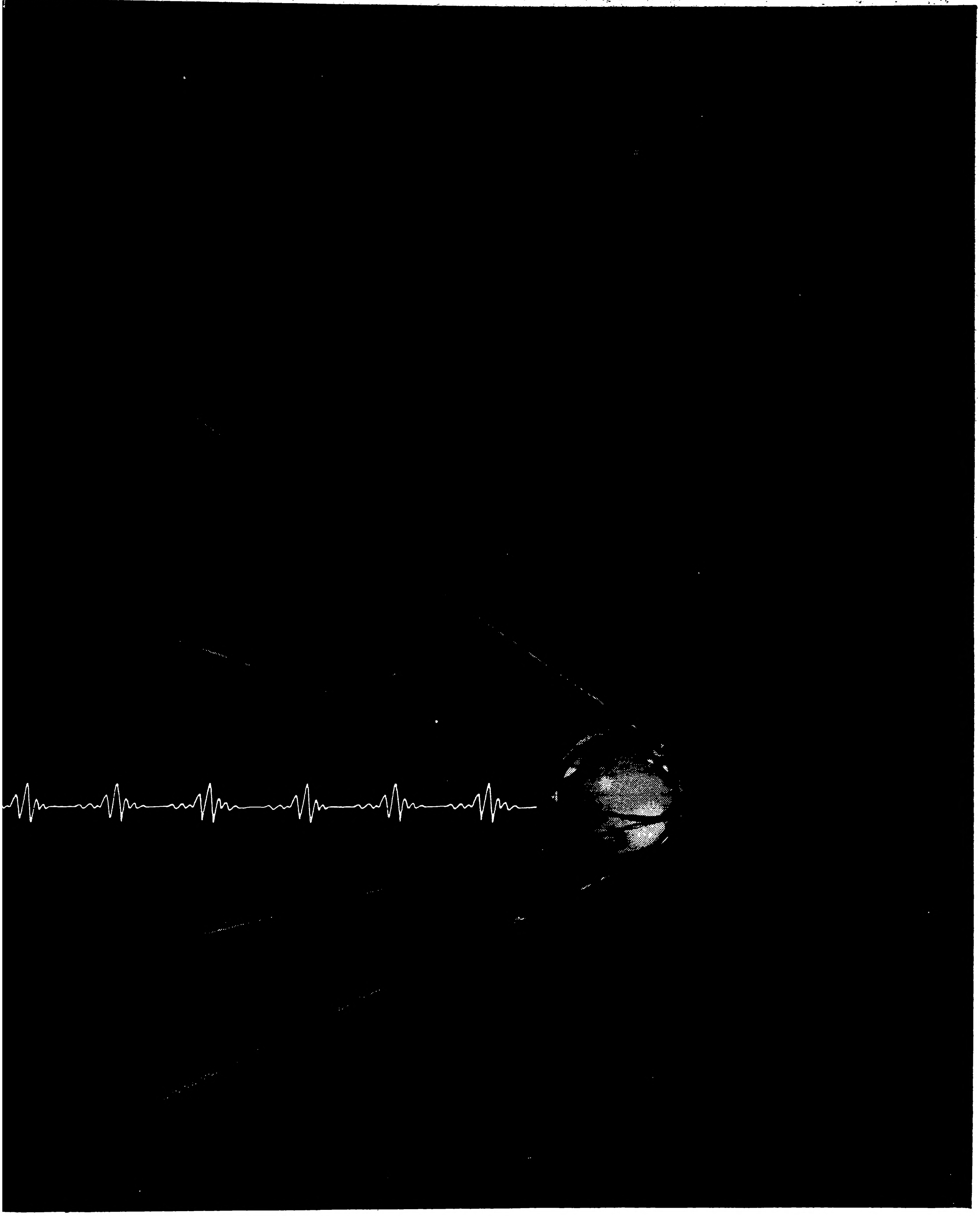
The fifth project will be "The Adventures of the Invisible Man," based on the H. G. Wells' book, which will be filmed in London by British producer Ralph Smart.

Significantly, Hanna Weinstein's Sapphire British-based operation is not represented in Official Films' '58 roster. Official still is handling Sapphire's network-berthed "Robin Hood" series, but prior to this year, Official had a number of new Sapphire entries for sale in the U.S. market.

SIGNAL FOR A NEWS FLASH

The first faint sounds of Sputnik as it soared through space were heard on NBC. This was one of the year's most important news breaks. More than that, it was dramatic evidence of the spirit which characterizes NBC News today.

At a time when the headlines have a special urgency for America, NBC News is providing minute-by-minute coverage of world events that is unmatched in broadcast journalism for speed, alertness, comprehensiveness and mature interpretation.



This has been evident all through the past months of crisis. For its resourcefulness at Little Rock, Variety called NBC News "a heads-up, hustling, news-digging operation."

Just recently NBC received astonishing evidence of the role it is playing in informing America. During an interview with Nelson Rockefeller on TODAY, Dave Garroway offered a copy of the Rockefeller Study to anyone who would send for it. After this single announcement more than 200,000 requests were received.

Official recognition came last week when the annual Sylvania Television Award for outstanding network news was given to the National Broadcasting Company "because it has taken a big step in 1957 in doing more things and greater things with news."

NBC TELEVISION NETWORK

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

NEW YORK

Approximate Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Playhouse of Mystery (Myst)	WCBS	TPA	Sat. 10:30-11:00	18.8	37.6	50.0	Your Hit Parade	WRCA	18.8
2. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.9	38.0	41.8	7 O'Clock Report	WCBS	10.9
							CBS News-D. Edwards	WCBS	10.2
3. The Honeymooners (Co)	WRCA	CBS	Tues. 7:00-7:30	15.5	37.3	41.5	7 O'Clock Report	WCBS	12.5
							CBS News-D. Edwards	WCBS	9.2
4. Code 3 (Adv)	WRCA	ABC	Wed. 10:30-11:00	14.7	29.5	49.8	U. S. Steel Hour	WCBS	19.0
5. If You Had A Million (Dr)	WCBS	MCA	Sat. 7:00-7:30	12.0	33.9	35.4	Sky King	WPIX	7.5
6. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	11.5	29.8	38.6	7 O'Clock Report	WCBS	12.3
							CBS News-D. Edwards	WCBS	11.3
7. Death Valley Days (W)	WRCA	Pacific-Borax	Wed. 7:00-7:30	10.9	26.5	41.1	7 O'Clock Report	WCBS	14.7
							CBS News-D. Edwards	WCBS	13.0
8. Popeye the Sailor (Ch)	WPIX	AAP	Sun.-Fri 6:00-6:30 Sat. 5:30-6:00	10.5	31.8	33.0	MCAA Football	WRCA	11.5
9. Annie Oakley (W)	WABC	CBS	Sun. 6:00-6:30	10.2	27.1	37.7	Meet the Press	WRCA	8.9
10. Looney Tunes (Ch)	WABD	Guild & AAP	Mon.-Sat. 6:30-7:00	9.6	35.8	26.8	Early Show	WCBS	7.9

CHICAGO

Approximate Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	29.4	54.3	54.1	Don Ameche	WGN	10.5
2. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	23.0	41.0	56.1	U. S. Steel Hour	WBBM	17.0
3. Men of Annapolis (Adv)	WGN	Ziv	Mon. 9:30-10:00	17.4	29.1	59.8	Suspicion	WNBQ	16.6
4. Annie Oakley (W)	WGN	CBS	Fri. 6:00-6:30	16.7	56.0	29.8	News-J. Bentley	WBBM	5.2
							Impact	WBKB	5.2
							News-John Daly	WBKB	5.2
4. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	16.7	29.2	57.2	Mr. Adams & Eve	WBBM	18.6
5. Sky King (Adv)	WGN	Nabisco	Thurs. 6:00-6:30	16.2	54.0	30.0	News-J. Bentley	WBBM	6.7
6. Brave Eagle (W)	WGN	CBS	Tues. 6:00-6:30	15.7	50.6	31.0	News-J. Bentley	WBBM	7.6
7. Bugs Bunny (Ch)	WGN	AAP	M-F 6:30-7:00	15.0	29.6	50.7	Disneyland	WBKB	28.2
8. Cisco Kid (W)	WGN	Ziv	Mon. 6:00-6:30	14.6	50.3	29.0	News-J. Bentley	WBBM	6.9
9. Flash Gordon (Ch)	WNBQ	Guild	Sun. 12:00-12:30 Sun. 12:30-1:00 p.m.	13.7	58.1	23.6	Western Movies	WGN	3.7
							All Star Bowling	WBKB	7.4
10. The Honeymooners (Ch)	WGN	CBS	Thurs. 9:30-10:00	13.6	21.3	63.8	Playhouse 90	WBBM	23.0

LOS ANGELES

Approximate Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Death Valley Days (W)	KRCA	Pacific-Borax	Thurs. 7:00-7:30	19.9	34.2	58.2	Search for Adventure	KCOP	14.6
2. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	17.6	25.0	70.3	Twenty-One	KRCA	18.5
3. Dick Powell (Dr)	KNXT	Official	Sat. 9:30-10:00	17.4	29.5	58.9	Giselle MacKenzie	KRCA	21.7
4. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	14.4	22.9	63.0	Tic Tac Dough	KRCA	14.4
5. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	14.3	22.3	64.2	Price Is Right	KRCA	14.3
6. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	13.9	21.9	63.6	People Are Funny	KRCA	29.7
7. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	13.1	22.2	58.9	Giselle MacKenzie	KRCA	21.7
8. Search for Adventure (Doc.)	KCOP	Bagnall	Thurs. 7:00-7:30	13.0	21.5	60.6	Death Valley Days	KRCA	19.9
							Men of Annapolis	KNXT	14.4
							Tic Tac Dough	KRCA	14.4
9. 26 Men (W)	KRCA	ABC	Mon. 7:00-7:30	12.6	20.2	62.4	Burns & Allen	KNXT	15.9
10. Harbor Command (Adv)	KTTV	Ziv	Sat. 7:00-7:30	11.4	21.5	53.0	Perry Mason	KNXT	15.6

CLEVELAND

Approximate Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	26.8	47.8	56.1	Your Hit Parade	KYW	18.1
2. Highway Patrol (Adv)	WJW	Ziv	Tues. 7:00-7:30	25.7	54.8	46.9	Best of Bishop Sheen	WEWS	11.0
3. Frontier Doctor (W)	KYW	H-TV	Mon. 7:00-7:30	25.6	67.0	38.2	Big 10 Football Highlights	WJW	7.5
4. Brave Eagle (W)	KYW	CBS	Tues. 6:00-6:30	22.3	70.6	31.6	Action at 6	WJW	4.8
4. Sky King (Adv)	KYW	Nabisco	Tues. 6:30-7:00	22.3	62.6	35.6	News Highlights	WEWS	9.0
							CBS News-D. Edwards	WJW	8.5
5. Popeye Clubhouse (Ch)	KYW	AAP	M-F 5:30-6:00	22.1	61.0	36.2	Mickey Mouse Club	WEWS	11.0
6. Range Rider (W)	WEWS	CBS	Sun. 6:30-7:00	20.6	46.4	44.4	Secret Journal	WJW	13.7
6. Death Valley Days (W)	KYW	Pacific-Borax	Thurs. 7:00-7:30	20.6	56.3	36.6	O. Henry Playhouse	WEWS	8.8
7. Federal Men (Myst)	KYW	MCA	Thurs. 6:30-7:00	20.1	58.3	34.5	News Highlights	WEWS	9.9
							CBS News-D. Edwards	WJW	11.0
8. Studio 57 (Dr)	KYW	MCA	Fri. 7:00-7:30	19.8	57.4	34.5	Badge 714	WJW	8.4
9. Men of Annapolis (Adv)	KYW	Ziv	Wed. 10:30-11:00	19.5	36.0	54.2	U. S. Steel Hour	WJW	18.4
10. Kit Carson (W)	WEWS	MCA	Sat. 6:30-7:00	19.1	52.2	36.6	Annie Oakley	WJW	11.9
10. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 6:00-6:30	19.1	56.8	33.6	Dinner Theatre ;Mr. Jingeling	WEWS	11.9

ATLANTA

Approximate Set Count—575,000 *Stations*—WSB (2), WAGA (5), WLWA (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Sheriff of Cochise (W)	WSB	NTA	Tues. 7:00-7:30	26.6	59.4	44.8	Badge 714	WAGA	15.1
2. Amos 'n' Andy (Co)	WSB	CBS	M-F 6:00-6:30	23.2	59.5	39.0	Annie Oakley	WLWA	12.7
3. Whirlybirds (Adv)	WSB	CBS	Wed. 7:00-7:30	22.7	51.7	43.9	Gray Ghost	WAGA	13.1
4. Code 3 (Adv)	WAGA	ABC	Sat. 10:30-11:00	22.6	54.6	41.4	Your Hit Parade	WSB	17.6
5. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	21.5	48.3	44.5	Rin Tin Tin	WLWA	16.4
6. State Trooper (Adv)	WAGA	MCA	Fri. 7:00-7:30	21.1	49.4	42.7	The Honeymooners	WSB	15.8
7. Casey Jones (Adv)	WAGA	Screen Gems	Mon. 7:00-7:30	20.9	48.9	42.7	If You Had A Million	WSB	20.0
8. If You Had A Million (Dr)	WSB	MCA	Mon. 7:00-7:30	20.0	46.8	42.7	Casey Jones	WAGA	20.9
9. Sky King (Adv)	WLWA	Nabisco	Wed. 6:30-7:00	19.7	48.9	40.3	News; Weather	WSB	13.1
							News-Huntley-Brinkley	WSB	15.8
10. Kit Carson (W)	WLWA	MCA	Tues. 6:30-7:00	16.7	43.2	38.7	News; Weather	WSB	13.4
							News-Huntley-Brinkley	WSB	13.4

Bury the Dead Comedians

(with apologies to Irwin Shaw)

By AL SCHWARTZ

TIME—Midnight.

SCENE—An empty lot on a corner of Madison Avenue, New York City. It is lighted by a strong spotlight. It is the only light on the stage. Two office boys from an ad agency stand in an open pit, so that the audience sees them only from the hip up. They are digging a common grave to accommodate three bodies wrapped in canvas.

GERALD, the first office boy stands on the right, on the edge of the grave smoking. IRVING, the second office boy, in the shallow pit stops digging.

IRVING. Say, Gerald, they stink . . . (waving his shovel at the corpses) Let's bury them in a hurry.

GERALD. What the hell do you think you'd smell like if you'd been off the air since last season? They'll be buried soon enough. Keep digging.

IRVING. (with a deep sigh) What a business, television! You're either digging graves, or growing ulcers. (he heaves up three shovelfuls of dirt in rapid succession) There. This should be deep enough.

GERALD. Not for comedians it ain't! You gotta go all the way down. If someone should walk overhead with a rapid pulse-beat, they'll think it's applause and come up and take a bow. Keep digging!

IRVING. Okay. Okay. (he heaves up another clod of dirt) There. Now let's put them away.

GERALD. If you're in such a hurry, all right, buy them.

(He helps Irving carry the bodies to the open pit, where they lay them down, out of sight of the audience)

Go ahead. Pile the dirt on them.

(A groan is heard. A second later another groan is heard)

IRVING. (Startled) Gerald, I heard a groan.

GERALD. You're imagining things. Go ahead. Bury them.
(another groan is heard)

IRVING. Gerald, I tell you I heard a groan.

GERALD. So what. If you've got anything to do with television you always hear goans.

IRVING. It's from down here! Somebody down here groaned.

(A head appears slowly above the open pit. A man stands up, facing them.)

O, my God! One of them is still alive!

(another head, then shoulders appear over the rim of the pit. Then silently, a third corpse rises in the middle of the grave. THE THREE CORPSES stand silently. IRVING screams, and scrambles out of the pit. GERALD suddenly talks)

GERALD. What do you want?

FIRST CORPSE. Don't bury us.

IRVING. Let's get the hell out of here!

SECOND CORPSE. You may need us.

THIRD CORPSE. No one knows how long those Westerns will last.

GERALD. We've got to bury you orders from the agency.

FIRST CORPSE. What if those Westerns don't hold up? You'll need replacements.

IRVING. The agency says you're dead. And if the agency says you're dead, you're dead. Now be good guys, and lay down.

SECOND CORPSE. I ain't laying down.

THIRD CORPSE. Me neither.

FIRST CORPSE. We'll just hang around.

IRVING. (in a panic) Gerald, what are we going to do?

GERALD. You stay here and talk to them. I'll be right back. (FADEOUT)

(When the spotlight goes on, we are in the private bedroom of Mr. BB, head of the agency QQ. He is angry, obviously disturbed at being awakened at such a late hour. GERALD is talking to him excitedly)

GERALD. Forgive me, sir, but I thought that you should know.

BB. (unconvinced) You're not making this up?

GERALD. Oh, no, sir!

BB. Why don't you admit it, Gerald, you were drinking and breathing in that clean Madison Ave. air, and what with the liquor and the air . . . Well . . . go back and forget your ghosts.

GERALD. But I assure you, sir, they were not ghosts. What shall we do?

BB. (yawning) Just tell them there's no use they're hanging around. The Westerns are getting big ratings. Tell them to be sensible chaps and lay down.

GERALD. But, sir, they won't listen.

BB. (disgustedly) You are not thinking top-drawer, Gerald. Take a doctor back with you. Have the doctor make out official reports. And let's hear no more of this.

GERALD. Yes, sir. Very good, sir.
(wheels to go out)

BB. And Gerald . . .

GERALD. Yes, sir.

BB. Stay away from the bottle.

GERALD. Yes, sir.
(The light fades from BB, and follows GERALD as he gulps two long swigs) (BLACKOUT)

(The light is thrown on the burial scene again. A DOCTOR is seen examining the CORPSES in their grave. The DOCTOR is talking, as he passes from the first corpse.

DOCTOR. (shaking head sadly) Number One. Hardening of the Hooper. (he goes to the second corpse Number Two. (shaking his head again) Poor fellow. He's got a clogged up laugh track. (He examines the third corpse) Number Three. (shaking head sadly) What a terrible way to go. He's got a ruptured kinescope!

IRVING. They all dead, doctor?

DOCTOR. All dead.

GERALD. Drink, doctor?

DOCTOR. Yes, thank you.

(He takes the profferred bottle. Drinks long from it. He stands looking at the CORPSES. (BLACKOUT)

* * *

(The spotlight returns once more to BB. He faces the DOCTOR and GERALD. BB has the doctor's reports in his hands)

BB. In your reports, doctor, you say each of these comedians is dead.

DOCTOR. Yes, sir.

BB. Then I don't see what the fuss is about. (to GERALD) They're dead—bury them.

DOCTOR. I'm afraid he can't sir. They are standing in their graves. They refuse to be buried.

BB. You've been drinking, too, Doctor.

DOCTOR. Yes, sir.

BB. What a night! Everybody's drunk! Gerald, I want a new regulation passed tomorrow in all departments. There will be no drinking except during office hours.

GERALD. Yes, sir.

BB. Men, this situation must be kept quiet. Remember that. Not a word. God knows what the network will think if we can't get our comedians to lay down and be buried. This is the damndest problem! They never said anything about this sort of thing at Louis and Armand's where I took my agency training. Not a word, nobody must know. (BLACKOUT)

(The spotlight illuminates the grave, where the CORPSES ar still standing, hip-deep. GERALD, and IRVING listen as BB addresses the CORPSES)

BB. (at the brink of the grave) Comedians! Listen to me! This is a strange situation in which we find ourselves. I have no doubt but that it is giving you as much embarrassment as it is us. I grant, my friends, that it is unfortunate that you are dead. It's no one's fault. It's the changing tide of our business. People do not want to laugh anymore. Happiness is no longer a thing called Joke. Gentlemen, your agency demands that you lie down and allow yourselves to be buried.

(He waits, but the CORPSES do not move)

You're dead, men, dead! You can't be dead and stand there like that. I'll prove it to you. (He takes out the Doctor's report, and shouts again) Here it is. Officially, you're all dead. Lie down! (The CORPSES stand) Jackie Zippers! Red Joyson! Sid Julius! Lie down. Your agency demands it.

FIRST CORPSE. We no longer have an agency.

SECOND CORPSE. No agency.

THIRD CORPSE. They sold us for four points of bloody rating.

BB. I told you, fellows, it's not our fault. We cater to the public's whim, and right now the people do not wish to laugh.

FIRST CORPSE. People always want to laugh.

SECOND CORPSE. They're born smiling.

THIRD CORPSE. How do you know they don't want to laugh?

BB. We took a poll.

FIRST CORPSE. I know the kind. (Mimicking BB) 'Men and Women of America, mail in your heads. We want to check your cheeks to see if you're smiling.'

BB. (gives up) Fellows, I'm disappointed in you. Disappointed. (BLACKOUT)

(A baby spotlight on a television set. On the picture tube we see BB. Through the loudspeaker, we hear his voice.)

BB'S VOICE. This is a direct appeal to the writers of Jackie Zippers, Red Joyson, and Sid Julius, reported dead. Writers, the network demands that you immediately present yourselves at the empty lot on the corner of Madison Av. and 54th St.)! It is within your power to do your network, and your agency a great service. (FADEOUT)

* * *

(The spotlight is once again on the grave. COMEDIAN JACKIE ZIPPERS and his writer, SAM WEDLOCK, talking)

SAM. (gently) Jackie, why don't you lay down?

JACKIE. I hear they got you writing Westerns now, Sam.

SAM. (shrugging) Gotta steal a buck someplace.
(gently) Why don't you lay down?

JACKIE. Those Westerns—they get big laughs?

SAM. Not the cowboys . . . but the horses do pretty good. God, have they got funny horses!

JACKIE. Those horses—they get big laughs?

SAM. Not like the laughs you got. But then again, how could they? You were a physical comic. You just didn't rely on words.

(He pauses as he gathers strength to resume his mission) Jackie . . . why don't you lay down?

JACKIE. (bitterly) Lay down. Lay down. That's all I hear. They've got you on their side, too.

SAM. (softly) Jackie, there's no point to you hanging around. Last year you were out of the first 10.

JACKIE. So I was out of the first 10. Why is ten the magical number? Why isn't 20, or 30 good enough?

SAM. Jackie don't yell at me. I don't make the rules. The sponsor . . . he . . .

JACKIE. (interrupting angrily) The sponsor! Why doesn't he make rules that work both ways. When I was Number One, and his product was number 12, did I say to him, "*Nobody* can move your product. Why don't you take it off the market, and bury it!"

SAM. Jackie, I just told you, I don't make the rules.

JACKIE. (fiercely) And you, Sam. If Nielsen rated writers—would *you* be in the first 10?

SAM. Jackie, take it easy.

JACKIE. And what if a successful doctor, or plumber had to be in the first 10? Believe me they'd be a lot of people in this country with burst appendixes and leaky faucets!

SAM. Jackie, you don't get the point.

JACKIE. I get the point, Sam. Go back to your Westerns. Go back to your westerns. (BLACKOUT)

* * *

(The spotlight picks out CORPSE NUMBER TWO, RED JOYSON, where he stands in his grave. His writer, SNAG LIPSCOTT sits and stares up at him)

SNAG. Say something.

RED. What do you want me to say?

SNAG. Something—anything. Only talk. You give me the shivers standing there like that . looking like that

RED. Okay. Let's talk. They got you working on Westerns, too?

SNAG. No such luck. They stuck me on a musical.

RED. Musical?

SNAG. Yeah. It's the new thing. They take a singing personality, stuff him with jokes, and tell him he's a comic.

RED. That doesn't make him a comic.

SNAG. You telling me? It will take the next five years to scrape all that yolk off the coaxial cable.

RED. That only proves they need me, Snag. Go to them, Snag. Tell them they need me.

SNAG. It won't do any good, Red. All you've got is talent, and today talent is out of style. Stop fighting it, Red. You comics have been replaced by a bag of oats, and a lyric.

RED. I don't believe it. I don't believe it.

SNAG. Red, as far as they're concerned, you're dead. Dead.

RED. They can't do this to me. I've only had two short seasons on tv. I'm entitled to a career equal to my talent, to be ended by an unhurried fate, not by some graph on an agency wall.

SNAG. Red, I wish I could do something, but I can't. Believe me, I'll never forget you. I go through the file three times a week, touching the jokes that got us the biggest laughs. (voice breaks) Red, I promise you that no one will ever tell those jokes again. (sobbing) Red, I can't stand this any more. Let them bury you, Red. Let them bury you! (BLACKOUT)

*

(The spotlight illuminates the THIRD CORPSE, SID JULIUS. He stands listening to his writer, ACE COLLINS.

SID. (Heatedly) I tell you your'e wrong, Ace. it isn't all ver. I got things to say. Big things. Important things.

ACE. But you've said them before.

SID. No. The kind of things I want to say now, you hav to wait till you're dead.

ACE. Thing, like what?

SID. Like walking into the network office . . . . like saying when I first came to you I was a fresh young personality. You said I had a remarkable future. All I needed was time to ripen. So what do you do? You stick me opposite Playhouse 110 with an 80 rating, and a $10.000 writing budget.

ACE. Sid, that still doesn't excuse you for striking out.

SID. So Mickey Mantle strikes out, too. BUT THEY DON'T THROW HIM OUT OF THE INDUSTRY. THEY JUST THROW HIM OUT OF *THAT* GAME!

ACE. Don't blame television, Sid. There just isn't the time. You've got to be a hit on your way to rehearsal.

SID. Well, they'd better find time. The words, Prudence and Patience, should be a slogan—not the name of a song team.

ACE. Are you through, Sid?

SID. No, I'm not through. I got other things to say. Other things. I want to say to them—you bought me, Sid Julius, because I had a different personality. So why did you try to turn me into another Jack Benny. There is only one Jack Benny, and there is only one Bob Hope. There will never be another one. Talent does not come with a split personality!

ACE. You're wrong, Sid. If you want success you've got to copy success.

SID. (shakes head sadly) That's the trouble. Television used to be a challenge—now it's a piece of carbon paper with a knob on it.

ACE. You'll never get anyone to listen to you (he gets up to go).

SID. Not even you.

ACE. Sorry, but I gotta get back to the typewriter. I still haven't finished my script for Playhouse 110. (he turns to leave) And Sid

SID. Yeah.

ACE. Don't louse me up. Lay down. We're doing your life story tonight. (BLACKOUT)

(A spotlight picks up BB., GERALD and IRVING. BB paces before them frantically)

BB. Nothing worked. Nothing. There's only one thing left to do. As God is my judge I don't want to do this, but they leave me no choice. (he motions to the wings. Three familiar looking square-jawed cowboys step forward. Their guns are drawn) Men, it's up to you. If you want to remain stars on television, you'll have to kill these comedians so we can bury them. (he indicates the CORPSES) Let's get it over with. I'll give the command to fire.

FIRST COWBOY. Not me! I ain't gonna shoot no dead man.

SECOND COWBOY. Me neither.

THIRD COWBOY. You'll have to shoot them yourself. (he hands his gun to BB)

BB. (whispers) Oh, my God. (he looks down at gun then slowly gets down on one knee behind it. The CORPSES come together in the middle of the grave, all facing the gun. There is absolute silence. The CORPSES begin to walk toward BB. BB raises the gun, but he is unable to press the trigger. The CORPSES walk past BB, and continue up Madison Ave. They walk leisurely knowing that they have won the battle for their future.)

(the lights dim)

CURTAIN

THEY SAY—

Let Them Sa

IN ENGLAND

LONDON, Palladium

"HIS INTENSE AND VIRILE METHOD OF PUTTING A SONG OVER, HIS SUPERB SHOWMANSHIP, HIS SENSE OF HUMOR, CARRY HIS AUDIENCE WITH HIM ALL THE WAY."

"A PACKED HOUSE PAID A TRIBUTE OF SQUEALS OF DELIGHT. MR. LAINE WAS PRESENT-DAY SHOWMANSHIP AT ITS PEAK. MR. LAINE PULLS THEM IN, AND WORTHILY EARNS HIS DOLLARS."

"HIS TALENT IS UNQUESTIONABLE AND HE HAS THE EXPERIENCED TOUCH OF A SEASONED TROOPER. HE PUTS ON A HIGHLY POLISHED PERFORMANCE."

IN FRANCE

L'Olympia, VARIETY

"FRANKIE LAINE'S STYLE GETS POWERFUL PLAUDITS HERE. LAINE OPENS WITH SOME FRACTURED FRENCH, BUT KEEPS IT DOWN AND GIVES THEM WHAT THEY CAME TO HEAR. HIS FINE RHYTHMS IN JAZZ BITS, AND THE UPBEAT DRAMATICS OF HIS BALLADS, EASILY HAD HIM PASSING THE LINGO BARRIER."

"L'un des rois du micro aux U.S.A. . . . est difficile de ne pas etre seduit par l'admirable technique de ce chanteur." —LE JOURNAL DE PARIS.

"IT IS DIFFICULT NOT TO BE SEDUCED BY THE ADMIRABLE TECHNIQUE OF THIS SINGER."

"Frankie Laine chante et nous sommes conquis. La voix est ample, le geste rare, et quel rythme dans l'interpretation! C'est un tres grand artiste." —FRANCE-SOIR.

"FRANKIE LAINE SINGS AND WE ARE CONQUERED. THE VOICE IS AMPLE, THE GESTURE RARE, AND WHAT RHYTHM IN THE INTERPRETATION. HE IS A VERY GREAT ARTIST!"

IN ITALY

MILANO:

"Dinanzi a liu sono impallidite le piu' colossali adunate oceaniche che si siano mai registrate in Italia."

"THE ACCLAIM FOR FRANKIE OVERSHADOWED THE GREATEST EVENTS THAT EVER TOOK PLACE IN ITALY."

"Frankie ci ha fatto qualche cosa: Ci ha ridato il desiderio di godere ed apprezzare la vita. Ci siamo trovati a camminare in mezzo alla strada, fishchiando gaiamente, come non avevamo fatto da molto tempo."

"FRANKIE DID SOMETHING TO US: HE GAVE US BACK THE DESIRE TO ENJOY AND APPRECIATE LIFE. WE FOUND OURSELVES WALKING IN THE MIDDLE OF THE ROAD, WHISTLING GAILY, AS WE HADN'T DONE FOR A LONG TIME."

"E' un cantante inimitabile. I suoi acuti sono supersonici."

"HE IS AN INIMITABLE SINGER. HIS HIGH NOTES ARE SUPERSONIC."

"Diciottenni in delirio al ritmo di GRANADA. 200 agenti di polizia non riuscivano a controllare i 4000 teenagers che impazzivano per Mr. Ritmo."

"TEENAGERS WERE DELIRIOUS TO HIS RHYTHM OF GRANADA. 200 policemen could hard control 4000 teenagers as they went wild over Mr. Rhythm."

ROME:

"La voce di Frankie incanta uomini e donne . . . Anche in Italia miglia di donne tirano sulla spesa e sul rossetto per comprarsi un 45-giri di Frankie."

"FRANKIE'S VOICE ENCHANTS BOTH MEN AND WOMEN. EVEN IN ITALY THOUSANDS OF WOMEN TRY TO SAVE MONEY ON THEIR GROCERIES AND ON THEIR LIPSTICK TO BUY A (45) RECORD OF FRANKIE."

Gazetta del Popolo—Massagero (ROME); Il Corriere—Della Sera—Il Giorno (MILANO); La Stampa (TORINO)

IN BELGIUM

BRUSSELS:

"Il est un des maitres de l'ecole moderne de la chanson. Si je devais classer les artistes dan l'ordre de mes preferences, je placerai incontestablement Frankie Laine en numero un." —LA NOUVELLE GAZETTE.

"HE IS ONE OF THE MASTERS OF THE MODERN SCHOOL OF SONG. IF I WERE TO CLASS ARTISTS IN THE ORDER OF MY PREFERENCES, I WOULD INCONTESTABLY PLACE FRANKIE LAINE AS NUMBER ONE."

ANTWERP:

"Zyn Sukses tydens een voorstelling ligt in her kontakt met zyn publiek. De persoonlykheid van de zanger en deze van de luisterende massa vloeien voor een oogenblik in elkaar." —GAZET VAN ANTWERPEN.

"HIS SUCCESS DURING A SHOW LIES IN THE CONTACT WITH HIS AUDIENCE. THE PERSONALITY OF THE SINGER AND THAT OF THE LISTENING CROWD FOR A MOMENT FLOW TOGETHER."

"Son tour de chant . . . a connu un veritable triomphe, que lui a reserve un public de grands connaisseurs . . .

"Et lorsqu'il interpreta son immense succes, son I BELIEVE, que tant de chanteurs ont copie mais jamais egale, le public lui fait une ovation delirante." —LE MATIN.

"HIS SHOW . . . WAS A REAL TRIUMPH, GIVEN TO HIM BY AN AUDIENCE OF GREAT CONNOISSEURS . . ."
"AND WHEN HE SANG HIS IMMENSE SUCCESS, HIS 'I BELIEVE,' WHICH SO MANY SINGERS IMITATED BUT NEVER EQUALLED, THE PUBLIC GAVE HIM A DELIRIOUS OVATION."

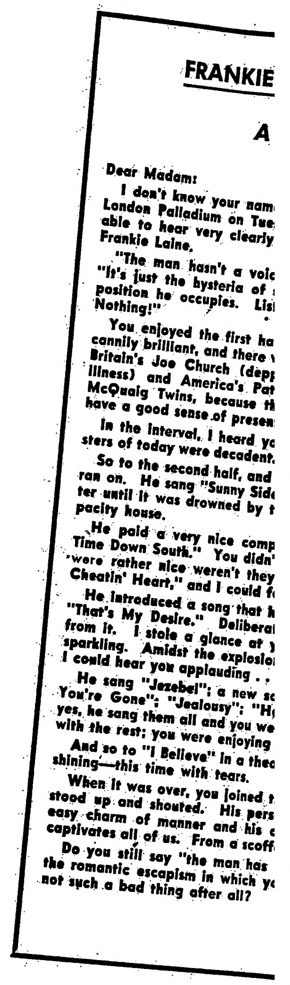
"Frankie Laine, de Amerikaanse wonderzanger." —PICCOLO.

"FRANKIE LAINE, THE AMERICAN WONDERSINGER . . ."

MECHELEN

"Frank zit boordevol ritme, showmanship en . . . talent. Zyn publiek heeft hy volledig in de ban, zyn houding op het toneel is spontaan en zelfzeker, zyn punch werkelyk aanstekelyk." —JUKE BOX.

"FRANK IS FULL OF RHYTHM, SHOWMANSHIP AND . . . TALENT. HE HAS HIS AUDIENCE COMPLETELY SPELLBOUND, HE ACTS NATURAL AND WITHOUT CONSTRAINT, AND HIS DRIVE IS REALLY COMMUNICATIVE . . ."



FRANKIE

A

Dear Madam:

I don't know your nam
London Palladium on Tue
able to hear very clearly
Frankie Laine.

"The man hasn't a voic
"It's just the hysteria of
position he occupies. Lis
Nothing!"

You enjoyed the first ha
cannily brilliant, and there
Britain's Joe Church (dep
illness) and America's Pa
McQuaig Twins, because th
have a good sense of presen

In the interval, I heard yo
sters of today were decadent.

So to the second half, and
ran on. He sang "Sunny Sid
ter until it was drowned by
pacity house.

He paid a very nice comp
Time Down South." You didn'
were rather nice weren't they
Cheatin' Heart," and I could f

He introduced a song that h
"That's My Desire." Delibera
from it. I stole a glance at
sparkling. Amidst the explosio
I could hear you applauding . .

He sang "Jezebel"; a new s
You're Gone"; "Jealousy"; "H
yes, he sang them all and you we
with the rest; you were enjoying

And so to "I Believe" in a thea
shining—this time with tears.

When it was over, you joined
stood up and shouted. His pers
easy charm of manner and his
captivates all of us. From a scoff

Do you still say "the man has
the romantic escapism in which y
not such a bad thing after all?

AND JUST
THE SHAMR

The H

FRAN

"A gentleman, who is, to m
our era, Frankie Laine . . .
sing and it makes swell lis
"When a singer can take
and horn-tooting into pi
you know he's got some
Emerald Room."

COLUMBIA RECORD

Latest Release
ANNABEL LEE
b/w All of These

Opening Los Angeles Ambassador Cocoanu

y!

LAINE AT THE PALLADIUM

LETTER TO A LADY

LONDON MUSICAL EXPRESS

', but I happened to be sitting next to you at the
day. You had a loud voice, and therefore I was
your caustic comments to your companion about

e or personality or anything," I heard you say.
hrieking teenagers that has elevated him to the
en to his records I ask you—what has he got?

f of the bill the acrobats and jugglers were un-
vere two contrasting styles of excellent comedy—
ing for a troupe that couldn't appear through
Henning. You weren't too happy about the
eir harmony was brassy and strident, but they
ation so (like me) you applauded.
u developing your favourite theme—the young-

the piercing of the sound barrier as Mr. Rhythm
Of The Street"; I heard your derogatory chat-
he wall of applause, cheers and yells of a ca-

liment to Louis Armstrong and sang, "Sleepy
t say anything; the lazy rhythm and the feeling
? Amidst wild shrieks of joy, he sang "Your
el you stirring restlessly. I wondered why . .
e told us he had been singing for seven years
ely, he extracted every ounce of sex-appeal
ou. You were laughing and your eyes were
that greeted the conclusion of the number.

ng, "Te Amo"; "Girl In The Wood"; "After
y, Joe!" (with help from the audience)—
e right under his spell. You were applauding
yourself.

tre hushed and reverent, and your eyes were

he representatives of "decadent youth" and
onality, his rhythm, his verile sincerity, his
ompelling voice had captivated you as it
er to a fervid fan in 32 minutes . . .
nothing?" Or do you agree with me that
u are held spellbound by Frankie Laine is

Yours sincerely,
THE EDITOR

RETURNED FROM
OCK HILTON HOTEL

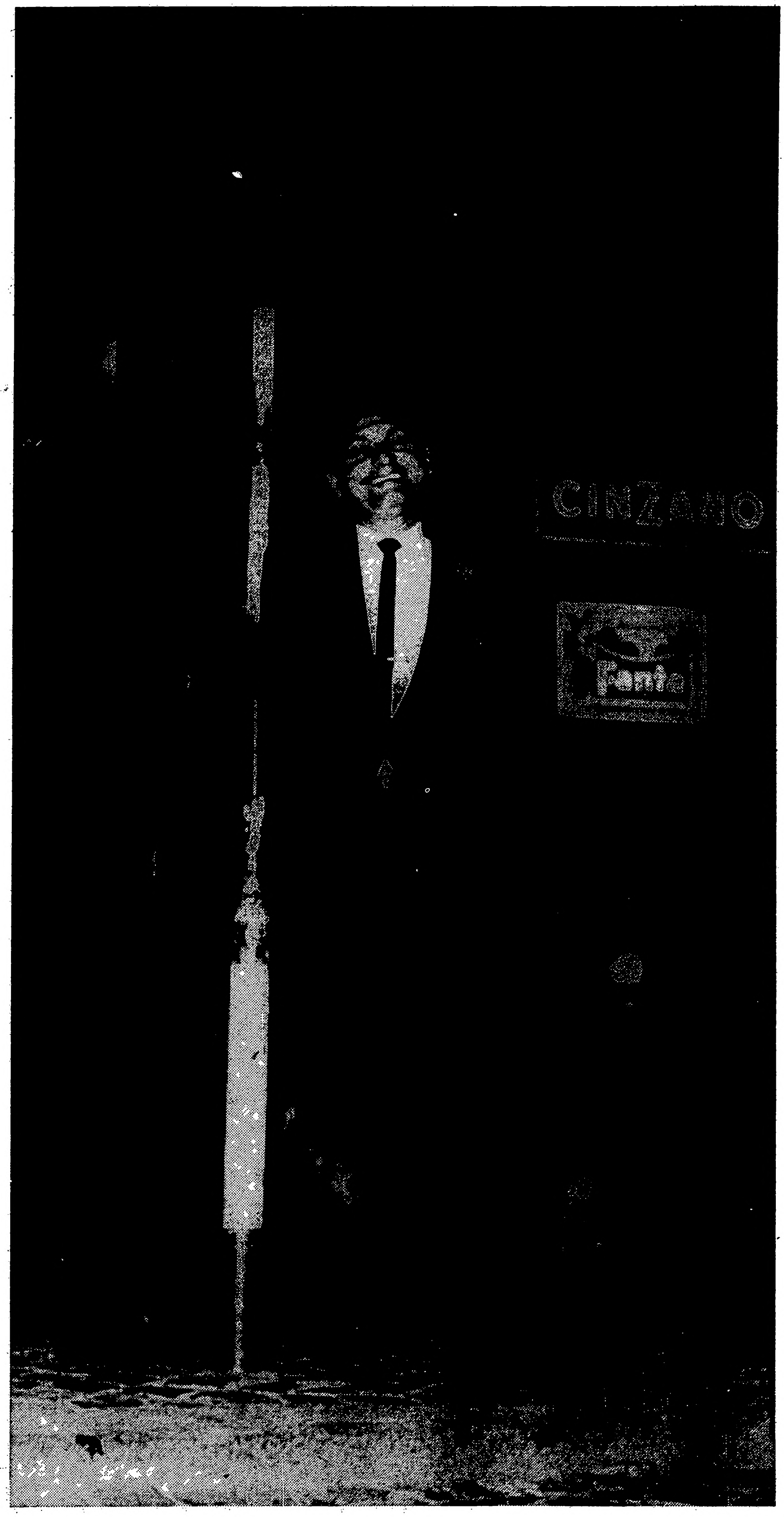
ouston Press:

KIE'S GREATEST

y mind, one of the greatest pop singers of
No gimmicks, just a straight stand-up-and-
ening.

New Year's Eve crowd, hush the tumult
lrop silence with a song like 'I BELIEVE,'
hing. Frankie did that to the packed

Direction GAC



FRANK (Lo Vecchio) LAINE

t Grove January Twenty-Second

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

WASHINGTON

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATI	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1957 TOP COMPETING SHOWS		ARB RATING
1. **DARK PASSAGE—** Humphrey Bogart, Lauren Bacall; 1947; Warner Brothers; Associated Artists Productions	Safeway Theatre Sat. Dec. 7 10:30-12:30 a.m. WMAL	23.5	25.6	19.1	56.6	Gray Ghost 11 P.M. Report Pride of the Marines, Late Show	WTOP WTOP WTOP	16.9 13.4 8.8
2. **GASLIGHT—** Charles Boyer, Ingrid Bergman, Joseph Cotten; 1944; MGM; MGM-TV	Late Show Fri. Dec. 6 11:15-1:30 p.m. WTOP	9.0	12.3	6.0	50.8	Stringer; Michael; Sam Tonight	WRC WRC	6.0 5.6
3. **PRIDE OF THE MARINES—** John Garfield, Eleanor Parker; 1945; Warner Brothers; Associated Artists Productions	Late Show Sat. Dec. 7 11:15-1:30 a.m. WTOP	8.8	10.1	6.8	37.0	Dark Passage, Safeway Theatre	WMAL	23.5
4. **PRESENTING LILY MARS—** Judy Gardand, Van Heflin; 1943; MGM; MGM-TV	Early Show Sat. Dec. 7 5:30-7:00 p.m. WTOP	8.3	9.0	7.4	25.3	NCAA Football	WRC	14.8
5. **HIGH SIERRA—** Humphrey Bogart, Ida Lupino; Arthur Kennedy; 1941; Warner Brothers; Associated Artists Productions	Warner Brothers Premiere Sun. Dec. 1 4:00-5:30 p.m. WTTG	7.7	8.2	6.5	22.0	Pro-Football; Scoreboard Omnibus Tales of the Texas Rangers	WTOP WRC WMAL	20.7 11.3 11.0
6. **MAN FROM CHEYENNE—** Roy Rogers; 1942; Republic; MCA-TV	Footlight Theatre Wed. Dec. 4 5:30-6:30 p.m. WRC	6.1	6.5	5.7	17.7	Mickey Mouse Club Sky King	WMAL WMAL	21.3 14.9
7. **TO HAVE AND HAVE NOT—** Humphrey Bogart, Lauren Bacall; 1944; Warner Brothers; Associated Artists Productions	Late Show Tues. Dec. 3 11:15-1:15 a.m. WTOP	5.4	7.1	2.7	51.9	Stringer; Simpson; Sam Tonight	WRC WRC	4.9 4 3
8. **CRY OF THE CITY—** Victor Mature, Richard Conte, Shelley Winters; 1948; 20th Century Fox; NTA	Early Show Tues. Dec. 3 5:00-6:30 p.m. WTOP	5.2	5.7	4.4	16.5	Sir Lancelot Mickey Mouse Club Foreign Legionnaire	WMAL WMAL WMAL	9.4 20.9 11.9
9. **WAGON MASTER—** Joanne Dru, Ben Johnson; 1949; RKO; C&C	Sunday Movie Sun. Dec. 1 2:00-3:30 p.m. WTTG	5.0	5.2	4.6	13.3	Pro-Football	WTOP	27.4
10. **FRANKENSTEIN—** Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Shock Theatre Sun. Dec. 1 11:15-1:15 a.m. WTOP	4.7	6.8	0.3	48.5	The Paradine Case Feature Festival	WRC	3.1
10. **THE BRIBE—** Robert Taylor, Ava Gardner; 1948; MGM; MGM-TV	Early Show Thurs. Dec. 5 5:00-6:30 p.m. WTOP	4.7	5.2	4.4	14.5	Woody Woodpecker Mickey Mouse Club Jungle Jim	WMAL WMAL WMAL	14.3 21.7 16.2

COLUMBUS

1. **HEIDI—** Shirley Temple, Jean Hersholt, Arthur Treacher; 1937; 20th Century Fox; NTA	Shirley Temple Sat. Dec. 7 6:30-7:30 p.m. WTVN	29.0	29.2	28.2	47.3	NCAA Football; Scoreboard Waterfront The Honeymooners People Are Funny	WLWC WBNS WBNS WLWC	16.3 16.1 17.3 19.8
2. **JOHNNY O'CLOCK—** Dick Powell, Evelyn Keyes; 1947; Columbia; Screen Gems	Something Different Sat. Dec. 7 10:30-12:15 a.m. WTVN	22.7	24.9	20.6	48.3	Last of the Mohicans Alfred Hitchcock Presents Championship Bowling	WBNS WBNS WBNS	20.9 16.0 8.6
3. **DR. JEKYLL & MR. HYDE—** Spencer Tracy, Lana Turner, Ingrid Bergman; 1941; MGM; MGM-TV	Best of MGM Sun. Dec. 1 5:30-7:30 p.m. WLWC	19.2	21.3	17.6	33.6	Cisco Kid I Love Lucy Our Miss Brooks	WLWC WBNS WBNS	18.5 26.4 25.4
4. **AFRICAN QUEEN—** Humphrey Bogart, Katharine Hepburn; 1952; United Artists; United Artists-TV	Armchair Theatre Fri. Dec. 6 11:15-1:15 a.m. WBNS	18.5	22.3	11.6	63.1	Weather; Billy the Kid, MGM Theatre	WLWC	7.6
5. **THE MAN WHO TALKED TOO MUCH—** George Brent, Brenda Marshall; 1940; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. Dec. 1 12:30-2:00 p.m. WTVN	13.8	14.6	12.6	55.9	Wild Bill Hickok Schiff Hour Columbus Town Meeting	WBNS WLWC WBNS	11.2 5.0 5.6
6. **THE AMAZING DR. CLITTERHOUSE—** Edward G. Robinson, Humphrey Bogart; 1938; Warner Brothers; Associated Artists Productions	Lex Mayers Theatre Sun. Dec. 1 9:00-10:30 p.m. WTVN	11.2	11.3	10.6	18.0	G.E. Theatre Dinah Shore Chevy Show Loretta Young Presents	WBNS WLWC WLWC	28.4 26.9 24.5
7. **THE ADVENTURES OF ROBIN HOOD—** Errol Flynn, Olivia De Havilland; 1938; Warner Brothers; Associated Artists Productions	Saturday Showboat Sat. Dec. 7 1:00-3:00 p.m. WTVN	10.9	11.3	10.3	33.9	Pro-Football	WBNS	17.9
8. **SHERIFF OF SUNDOWN—** Allan Lane; 1944; Republic; Hollywood Television Service	Early Show Wed. Dec. 4 5:00-6:00 p.m. WBNS	9.8	10.0	9.3	30.2	Wild Bill Hickok Mickey Mouse Club	WTVN WTVN	11.5 22.5
9. **THUNDERING TRAIL—** Tom Tyler, Bob Steele; 1942; Republic; Hollywood Television Service	Early Show Tues. Dec. 3 5:00-6:00 p.m. WBNS	9.6	10.3	8.6	30.5	Sir Lancelot Mickey Mouse Club	WTVN WTVN	9.5 25.4
10. **BORDERTOWN TRAIL—** Smiley Burnette, Sunset Carson; 1944 Republic; Hollywood Television Service	Early Show Thurs. Dec. 5 5:00-6:00 p.m. WBNS	9.5	10.3	8.3	28.2	Woody Woodpecker Mickey Mouse Club	WTVN WTVN	16.4 25.1

'BATTLE OF BRITAIN'—IN VIDEO

While the City Sleeps

One of the most unusual rehearsal schedules in television history was followed prior to the CBS-TV telecast of the New York Philharmonic Young People's Concert last Saturday (18). Telecast was the first of four remotes from Carnegie Hall with Leonard Bernstein conducting.

Because of Carnegie's other commitments, rehearsals couldn't start until midnight Friday (17). Schedule producer Roger Englander and director Charles Dubin set was as follows:

12 Midnight Set up crew & stagehands
3 a.m. Lighting set up
4 a.m. Operating crew
5:30 a.m. Breakfast
6:15 a.m. Mr. Bernstein (with microphone)
6:30 a.m. Camera blocking—Mr. Bernstein
8 a.m. Audio-orchestra
8:30 a.m. Camera—Mr. Bernstein, orchestra
9:30 a.m. Notes, makeup
10-11 a.m. DRESS (w/film, telop)
12-1 p.m. AIR

CBS Radio Modernizes Daytime Formats for a Newer Generation

Changing composition of the daytime radio audience requires "modernization" of network programming in order to attract the "young housewife group" which is and will be the natural successor to the older "soap opera-oriented" group of housewives as they decline in numbers.

That's the theory on which CBS Radio is moving toward experimentation with new daytime formats to replace—eventually—the standard oldstyle supercharged cliffhangers. Bellwether of the new look is "The Couple Next Door," the Peg Lynch-Alan Bunce series recently installed in the 2:30 strip, which is the first soaper series with a humorous twist.

Reason for the slotting of "Couple," according to programming v.p. Howard Barnes, is that the younger housewives can't identify with the older soaps—"there's no reason for a younger woman to be interested in what happens to a Helen Trent or a Nora Drake." In slotting a humorously slanted show ("on life's minor irritations," Barnes says), the young housewife can identify. Moreover, younger people tend to look upon the traditional soaps as corny and below them, and the modernization technique thus becomes doubly necessary.

"Couple" is a "bellwether" because the network is making haste slowly in its "modernization" cam-

(Continued on page 56)

Philly WRCV-TV Hot on Stripping

Philadelphia, Jan. 21.

In Philadelphia, WRCV-TV has been slotting reruns of highly rated nighttime film series into daytime periods, for a number of years. Channel 3 pioneered stripping when "My Little Margie" was inserted in the 1-1:30 p.m. spot Monday through Friday.

The Gale Storm-Charles Farrell series, that equalled and often topped the Arthur Godfrey night session, was an immediate success when programmed in the afternoon. Station used a strong "It's Nighttime in the Daytime" promotional push.

Currently WRCV-TV has been programming first runs of "Douglas Fairbanks Presents" and reruns of "Public Defender" in the early morning. "Defender" wound up its contract recently and in its place station is planning to insert a pair of 15-minute comedy films with "Fairbanks" following. This filmed hour (9-10 a.m.) has shown a slow but steady gain in ratings against its opposition—a "live" local variety show and "Susie" reruns, and is constantly ahead of an educational session.

WRCV-TV has been battling the late afternoon kiddies programming with the stripping of adult film series. In line with current satellite interest station has been airing first runs of "Science Fiction Theatre."

Writers Guild Dickers Pact With DuM's WABD

Writers Guild of America is trying to line up a contract for news and continuity writers at WABD, DuMont's N.Y. tv outlet. Guild and the station began collective bargaining talks.

Union says that the station has seven writers, four of whom work on the "Probe"-"Night Beat" late-night-strip. Only two weeks earlier, WABD recognized the guild as the scribes' official collective bargaining agent. WGA, locally, reps news and continuity staffers at CBS, NBC, ABC and WOR. WPIX and WATV (Newark) are two local tv stations not under WGA jurisdiction.

Ct. Appeal Nixed, CBC to Be Tried On Lord's Day Act

Toronto, Jan. 21.

Canadian Broadcasting Corp. officials must stand trial on test charges of Lords Day Act enforcers that the Sunday dissemination of news, via radio and television, is illegal. This follows the three-to-two decision of the Court of Appeal which turned down the request of the State-operated CBC that the Lords Day Act complaints be dropped.

Named as defendants in the action are the three Toronto dailies and CKEY, Toronto, for the independent radio stations; with the quartet allowing the legal spokesmen of the CBC to carry the ball initially but now immediately lining up with the CBC defense for freedom of Sunday news reports.

CBC belief is that Sunday-happening news is in the interest of the public, plus the acknowledged fact that much can happen over a Sunday and that this news should be made known to the public. On CBC's request that it be exempted from Lord's Day Act prosecution, dismissal of that appeal is the high court answer. CBC argument is also that the Lord's Day Act is not binding on a Crown corporation, but with high court decreeing that, in the interests of justice, both sides be heard on that majority ruling.

Wayne & Shuster Set For Clooney TV Stint

Johnny Wayne and Frank Shuster Canada's top comics, make their first appearance on U.S. tv in nearly a decade, Jan. 30 on "The Rose-Mary Clooney Show." They'll do an impression of a ball game between England and the U.S.A. They recently flew to London for a tv appearance.

BBC VS. COMM'L JUST LIKE IN U.S.

By HAROLD MYERS

London, Jan. 21.

A pitched battle on program scheduling seems to be developing between BBC-TV and the commercial networks. The clash appears to be most serious at peak weekend periods, when Western pitched against Western, drama against drama, motion pictures against motion pictures and pop music against pop music.

This new development, which began to take shape with the New Year's revised program skeds, indicates the gloves are off in the biggest-ever tussle between the rival webs. It's put the average viewer in a quandary, and has eliminated the element of competition, which was advanced as a vital factor in setting up the commercial outlet.

The conflict in programming becomes most acute on alternate Saturday evenings, when both BBC and Associated TeleVision are screening film classics at overlapping periods. Next Saturday (25), for example, ATV will be presenting "The Petrified Forest" at 8:30 p.m., while half-an-hour later, the state web will go on the air with "Born to be Bad," in which Joan Fontaine is starred. In the preceding fortnight there was a similar clash between "Golden Boy" (ATV) and "Bachelor Knight" (BBC). To accommodate the feature on alternate Saturdays, ATV is switching its Saturday Spectacular from its 8:30 slot to 10:20 p.m.

The first real evidence of the tug-of-war between the two outlets came with the decision of ATV to switch the Jack Jackson comedy deejay show from its late Sunday night position to 6 p.m. on Saturdays, thereby getting in ahead of the top BBC teenage pop show, "Six-Five Special," which goes on the air five minutes later. The clash continues an hour later when "Wells Fargo" (BBC) competes against "Wyatt Earp" (ATV), and between the BBC's alternate vaudeo show which goes on the air half-an-hour earlier than the Saturday Spectacular.

ATV has the edge on the BBC again on Sunday evenings when "I Love Lucy" is presented five minutes ahead of "The Thin Man," but the state web took the advantage in the drama spot last week when its production of "Women of Troy" started five minutes earlier than the commercial drama show, "Man in the Corner."

Although the two webs, between them, are currently screening 277 imported film series (in addition to the Anglo-American skeins lensed in Britain), there is, surprisingly, very little clash other than at weekends and in the children's time slots. Of the total, 11 are unspooled on the BBC wavelength and the remainder on the commercial network.

Bridgeport Squawks Over NBC-TV 'Today' Downbeat Treatment

Bridgeport, Jan. 21.

The NBC "Today" newsfilm report of the current recession in Bridgeport (16) was deceptive and dishonest, W. Dudley Jewell, executive veep of the Bridgeport Chamber of Commerce, has complained in a letter to prexy Robert Sarnoff.

Joseph Michaels, assigned to cover the economic story in this industrial capital, "by innuendo and deception managed to paint a picture of utter despair," Jewell wrote. The Chamber of Commerce official stated he couldn't fathom why NBC would be party to "a deceptive program which can only result in damage to the whole economic system," and urged Sarnoff to admit his network had been the victim of improper reporting.

Bridgeport's slump was previously covered in a special report on Eric Sevareid's Sunday news roundup on CBS.

Wells & Bradford's Hit Formula: 'A Beginning, A Middle & An End'

By BOB CHANDLER

What with straight television variety shows giving signs of going out of favor and this season's flock of musical shows in trouble, a couple of successful veteran scripters in the musical milieu have their own theories of how to make a musical-variety format click. Scripters are Bob Wells and Johnny Bradford, the brothers who've turned out the Dinah Shore "Chevy Show" scripts for the past two seasons.

Essentially, their point of view boils down to two simplifications: (1) the star should concentrate on what she or he does best—"there's nothing so pitiful as a singer who doesn't have a talent for humor trying to be funny'; and (2) the writers should be aware of the fortes, and contrariwise, the limitations, of guest stars and use them accordingly. As corollaries, Wells and Bradford point out that the writers should provide the guests with their material—"it's unfair to require a guest to burn up expensive material that he's worked for years to accumulate."

Starting at the beginning, Wells and Bradford believe that the singer, in assembling his show, should sign writers with some experience in music and niteries, and should eschew the one-line comedy writers, good as they are. Then, a point of view is essential—in the case of a male, some personal characteristic should be developed with which the audience can identify and on which elements of the show can be hung, as with Perry Como's "laziness," which is a springboard for situations, allows him to get acts on and off, and permits him to concentrate on singing. With a femme singer, important thing is for her to retain her femininity and lean heavily on virile male guestars.

In their own case, they admit, there are fewer problems because "Dinah can do anything; whatever we think up for her she'll learn, and there aren't really many limitations for us." But guest stars are a problem in that Wells and Bradford refuse to let them bring in their own material. "We once figured out that there are only five available male guest stars who are really 'triple-threats'—who can sing, dance and be funny. Because of this, we've got to be aware of what the guest can do well and what he can't handle, and work him in accordingly. We usually sit down and talk to him for about an hour to get an idea of how we can use him best."

Show's script is always "hung on a clothesline, there's always some kind of central thread running through the entire show, so that we have a beginning, a middle and an end," they point out. Within the confines of the situations they employ ("we don't write comedy"),

(Continued on page 56)

You Just Can't Win

Rochester, N.Y., Jan. 21.

The Rochester Telephone Corp. has come out with bad news for national tv advertisers by stating that Rochesterians wait for the commercial break to make their phone calls. Robert Brookman, district traffic superintendent for the phone company, says that as soon as a major television show goes on the air the number of phone calls declines but when the commercial comes on the switchboards are swamped.

What's the Rochester Telephone Corp. doing about the situation? Well, when the tv programs are on it tries to arrange the operators' coffee breaks during the show. The phone gals are subject to recall during the commercial.

WBC Pubservice Conference Gets Reprise in Balto

Westinghouse Broadcasting Co.'s Boston Conference on local radio and tv educational and public service programming will get a repeat performance this year, with a change of locale from the New England city to Baltimore, according to WBC prexy Don McGannon. Conference will be held on Wednesday, Thursday, Friday and Saturday, March 5 through 8.

Sessions will be held on the campus of Johns Hopkins U., through whose tv head, veteran educational broadcaster ("File Seven" and "Johns Hopkins Review") Lynn Poole invited WBC to use its facilities, including its modern theatre.

As in '57, WBC's Conference will be angled primarily for creative local broadcasters — the program managers of more than a 150 radio and tv stations from all over the nation. Participation will again be by invitation only. Baltimore Conference, like its predecessor, will be a good cross-section of industry, however, since delegates will include programmers from stations large and small, from all sections of the nation, AM-FM and tv, in-

(Continued on page 56)

NBC's Junket Inspires Radio-TV Editors Seminar For a 'Let's Talk Shop'

First Radio-TV Editors Seminar is on the drawing-boards as an ambitious byproduct of NBC's next editorial junket, a west-to-east reversal of November's trip of eastern editors to the web's Coast facilities. Network's press dept., which plans to bring a flock of Coast editors to New York in late August or early September, hopes to make the Seminar a major sideline to the trip.

Plan for the Seminar stems from the Coast trip in November, where it was noted that the various radio-tv editors enjoyed talking shop with each other and network execs and looked forward to meeting other fourth-estaters and exchanging viewpoints. Idea of the Seminar would be to get them together for similar exchanges, with the added feature of bringing in editors and writers for the wire services and syndicated features which many of them use.

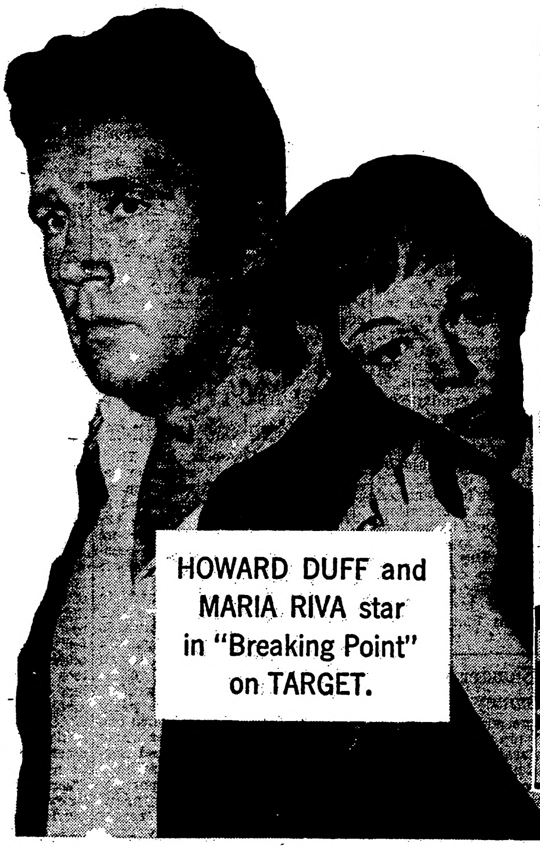
Additionally, top N.Y. critics and trade editors would be present to meet the Coast columnists. Series of meetings would be set up for discussions of wire service features, syndicated offerings, photo services, network publicity services, etc., as well as sessions with network brass.

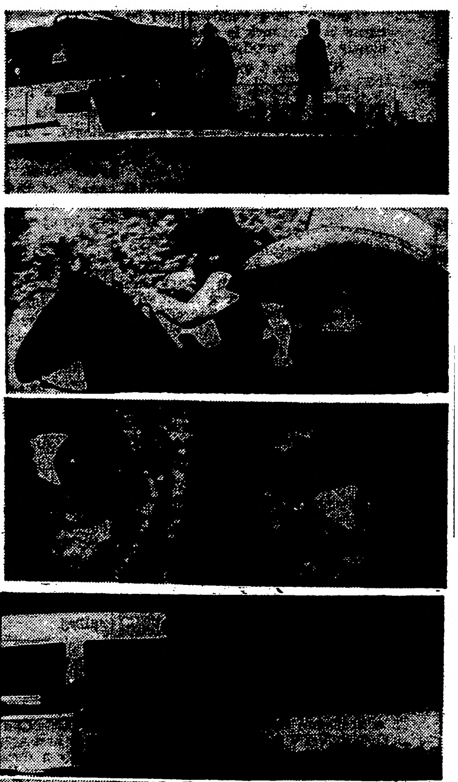
NBC's Late Night Opinionating Seg

NBC News has succeeded in prying some time loose for regularly scheduled on-the-air opinionating, and starting Jan. 31 will present "Comment" in the Friday 10:45 to 11 period following the Gillette fights. Program will replace New York Herald Tribune sports columnist Red Smith's sports segment, which will have run four weeks. (Smith moved into the spot as a sustainer following cancellation of Red Barber's segment.)

"Comment" will employ NBC foreign correspondents on film and the web's Washington staffers live from Washington, along with top U. S. newspapermen, in a panel of three or four for each show. Style will be a la the political columnist, with interpretation on key issues. Julian Goodman will produce.

ZIV's NEW, ALL NEW HALF


HOWARD DUFF and MARIA RIVA star in "Breaking Point" on TARGET.



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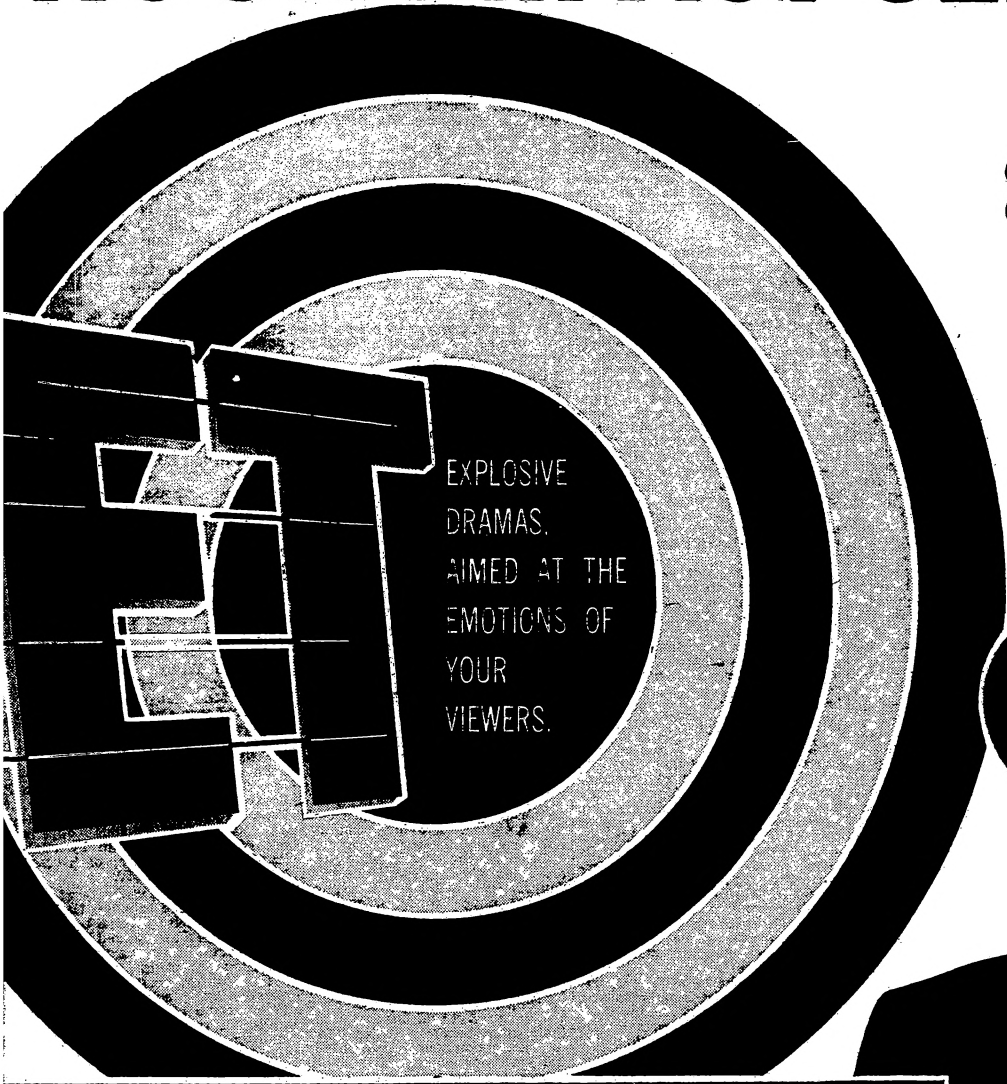

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ZIV
Television

Tele Follow-Up Comment

Steve Allen Show

In the constant struggle for something new, something fresh, Sunday's (19) Steve Allen Show found itself in Cuba for a live origination from the newly opened Havana Riviera Hotel. This event, the NBC-TV publicists proclaimed with great fanfare, was a "major tv 'first'" in that it was the initial telecast of a live variety show from that semi-tropic island.

Technically, the remote was an engineers' triumph for use of the new, over-the-horizon scatter microwave system put almost flawless images on setowners' screens. With the hotel's lush trappings literally waving before the cameras in virtually every scene, this would have been an ideal time and place for an "all-Cuban" show.

Instead, save for a couple exceptions, the talent could have performed just as well in a Gotham studio. Edgar Bergen and Charlie McCarthy discussed an imaginary tour of Havana hot spots that was good for titters as were some contemporary sputnik gags. Lou Costello reprised his ancient "crap shooting" routine that was funny the first time most viewers saw it.

Mamie Van Doren, flanked by the hotel's pool brimming with swimmers and divers, sang "Sand in My Shoes." But in light of the skintight gown (later a swimsuit) she wore it's doubtful that viewers listened to her voice. Steve Lawrence, who opens at the inn today (Wed.), strolled about the joint whilst warbling "Begin the Beguine." Here, too, the viewer had a dilemma. Whether to listen or look at the plush decor of the Casino, pool, etc.

More appropriate for the locale were the Augie & Margo dance duo whose spins and whirls were cameraed from an outside terrace. Likewise, the Facundo Rivero Quintet's dances and instrumental work fitted nicely in the Cuban idiom. Tybee Afra, a svelte nitery entertainer, got into the act as the girl who holds up the brochures for next week's bill.

Allen, of course, adeptly emceed the outing. "Here we are in Havana," he quipped as the show went on the air, "the home of the pineapple and Meyer Lansky." "It's a truly fabulous hotel," he added, "each morning they change the view." Lending him an assist on the funmaking, per usual, were Louis Nye and Tom Poston, among others.

Withal, it was a tossup who got the most plugs—the Havana Riviera or Johnson's Wax which picks up the Allen tab on an alternate basis with Greyhound Bus. *Gilb.*

Dinah Shore Show

Dinah Shore had a couple of winners in her corner last Sunday night (19). Guesting on the singer's NBC-TV show, originating for the second consecutive week from Brooklyn, were legit vets Ethel Merman and Cyril Ritchard. Here were a couple of headliners who showed why they rate star billing. Miss Merman, belting out a number of tunes in her brassy, buoyant style, and Ritchard, handling himself with a savvy that comes of 40 years on the stage, were a pleasure to watch.

Also guesting on the program was Andy Griffith, who registered satisfactorily. He, Ritchard and the Misses Merman and Shore were particularly good in a bright "Applause" number. A segment in which Miss Shore dueted with Ritchard and Griffith on different tunes was okay, but her song session with Miss Merman, in which each tried to copy the other's style, was top drawer.

Ritchard did a slick job on "Brush Up Your Shakespeare," but it was his overall polish that rang the bell. Miss Shore, as usual, combined gracious hostessing with smooth songstering. *Jess.*

Conquest

The second stanza of this series on CBS-TV Sunday afternoon (19) added up to vivid coverage of three different scientific stories. Highlight of the show was the report on the development of the blunt-nosed missile. Via excellent shots of wind-tunnel experiments, a series of schematic drawings and explanatory comments by the designers themselves, the reasons why missiles were converted from needle-pointed to blunt-nosed shapes were turned into a dramatic lesson on the methods of the laboratory scientists.

Another fine sequence was devoted to Dr. Gerard Kuiper, head of the Yerkes Observatory in a fascinating account of an astronomer at work. The focus of this segment was on Dr. Kuiper's work in charting a detailed map of the moon. Along with CBS reporter George Herman, the tv viewer was given a peek of the moon through the observatory telescope and it was as good as any science fiction creation. The topography of the moon was further detailed via an extensive series of photos and Dr. Kuiper's comments.

Opening sequence, devoted to the work of the scientists involved in the International Geophysical Year's study of the heavens, also was instructive. Eric Sevareid, as reporter on this segment and overall host of the show, attempted to squeeze a little bit too much drama out of the IGY worldwide network, but the shots of solar flares and other cosmic disturbances were outstanding and the theoretical speculations about the universe by Dr. Walter Orr Roberts, of the High Altitude Observatory at Boulder, Colo., were fascinating. *Herm.*

Playhouse 90

Originally a short story by Irwin Shaw, "Eighty-Yard Run" was expanded by Shaw's brother, David, for CBS-TV's "Playhouse 90," (16), but the padding was obvious, and only superlative acting by Paul Newman and Joanne Woodward made this worth watching to the finish. First half-hour was particularly slow and repetitious. Several dramatic scenes were ended too abruptly, giving the show a jerky quality, no fault whatsoever of the actors.

In fact, Newman as the ex-football hero gave a forceful, commanding performance which compensated to a large degree for the story's shortcomings. Newman's portrayal contained depth and dimension.

Story begins in college, with Newman an unheralded grid player, who surprises everyone by winning the big game of the year through his long touchdown run. He's considering pro football, but his girl's wealthy father talks him into coming into business with him. Ex-hero is bored with a title and office and nothing to do, and his wife's pseudo-intellectual circle grates on his nerves. Eventually the pair grow apart as the wife insists everything be done her way. Suddenly her pop goes broke and kills himself. The ex-hero is faced with the realization he isn't competent to handle any job; his wife, on the other hand, gets a good job with a mag and her career goes upward. The ex-hero finally finds his field, a job as an assistant football coach, but his self-centered wife won't give up her work to join him. He takes the spot anyway; she becomes involved in a romance with her editor, and a year later, ex-hero asks his wife for a divorce. She's willing until the editor jilts her. There's a reconciliation scene, with the wife finally realizing how selfish she's been. Since the husband's aware she has had an extracurricular romance, he turns out to be the most tolerant character in the script.

Miss Woodward, in the unsympathetic role of the selfish spouse, contributed a skillfully-etched characterization, sensitive and perceptive. Richard Anderson, Darryl Hickman, Robert F. Simon were good in support and UCLA coach Red Sanders, in a brief role, proved football is his forte. Franklin Schaffner's direction was excellent on characterizations, but his tempo was uneven. Shaw's teleplay contained some good dialog and situations, but was spread too thin over the longie course. Sets by art director Heschong were impressive. *Daku.*

The Twentieth Century

"The War in Spain," CBS-TV's "The Twentieth Century's" treatment of the Spanish Civil War, was one of the less satisfactory of that series' discourses this season. It was superficial, sometimes glib and always emotionless, as arid narration which while mentioning the tragedy of the struggle, never quite imparted it.

Emmet John Hughes, who wrote the script—and in this more than any other "Twentieth Century" show the script was paramount, since with only a few isolated clips did the pictorial element amount to anything more than a montage—committed both sins of omission and commission. He failed to background the forces that drove the nation into war. His analysis of the Communist participation was a pat paraphraseology that oversimplified by giving only the world-power explanation for the Communist intervention.

In "covering" the war but failing to spell out neither cause nor effect, Hughes left it an isolated incident in a pattern of growing totalitarianism. His treatment of Franco was casual; his description of the suffering incidental. The treatment was so dispassionate that it failed even to reflect the passions engendered by the war not only in Spain but throughout the world.

The pictorial end didn't give Hughes much help either. Most of the footage comprised jumbled battlefront pictures in which it was impossible to tell who was who. The rest was stock newsreel clips of parades, sieges, bombings, etc., with only a couple of poignant pictures of children in bombing raids and refugees in flight. The pictures didn't effectively complement the text. Perhaps a half-hour is too short for proper treatment of so complex and compelling a theme, but even so, a lot of the 30 minutes that was employed went to waste. *Chan.*

Omnibus

For the first time in its NBC-TV Service, "Omnibus" ventured out of the Sunday afternoon ghetto and into direct competition with the boys who worship the Nielsens. And appropriately enough, the prototype of tv network eggheadism, applied itself to prime time with the same fervor (and formatting) of commercial guys whipping up a spec. In the main, it was a charming show—largely musical in makeup, and though its title, "Suburban Revue," implied it had a purpose and portended cohesiveness, the program on Tuesday (14) evening between 8 and 9 p.m. was about as suburban as a ride on the Fifth Ave. bus and as cohesive as one of Ed Sullivan's usual Sunday night rambles.

Actually, it's not entirely new for "Omnibus" to try items in the popular vein; but whenever the program played things of mass appeal previously, they escaped the mass audience which axiomatically is occupied elsewhere of a Sunday afternoon. It's even within the "Omni" format to try straight entertainment, since a freewheeling arrangement (from lepidopetera to football heroes and Bach to boogie-woogie) was part of the overall concept at the very start.

Unlike most network specials, however, "Suburban Revue," only had one star — Bert Lahr, who, ironically, provided the weakest part of the affair. It was his oft-done "Woodchopper" routine. His effort, as an executive trying unsuccessfully to get rid of two ducats to "Fair Lady," was hardly any improvement. An element of humor, as with suspense, should be surprise, but, since this was an old routine in new raiments, it was hardly a surprise.

The hour show's highlights resulted from the fresh and engaging humor put forth by Elaine May and Mike Nichols—especially by Miss May. Their presentation of a couple of highschoolers on a first date and of a frustated man trying to place a call with his last dime caught perfectly the images they were meant to create. But while May and Nichols had the only really original stuff to offer, there were other exciting performances—on the sheer strength of the persons who performed them.

To denote farce, "Omnibus" did an 18-minute musical skit hooked to the gay 20's and it was intentionally designed, it appeared, to resemble the same kind of over-precise artificiality as in the Broadway-London musical, "Boy Friend." Pat Stanley, a lithe and lovely danseuse with lots of freshness, the rangy Ellen Hanley, Frank Baxter and Frank Aletter, in their exuberance, were complete fun to watch. *Art.*

Wide Wide World

A very workmanlike, informative show, under the general title of "Missile Men," was telecast on the "Wide Wide World" 90-minute NBC-TV tour Sunday (19) afternoon. If there is any doubt in people's minds that the next war will be a push-button affair, with the scientists calling the turns, it clearly was dispelled by the missile armaments displayed.

The last 30 minutes of the show tended to be repetitious. But over the hour-and-a-half span, the flexibility and the range of WWW cameras, provided many arresting moments. On the whole, the format avoided such controversial issues as why we're behind the Russians and neglected to delve into the inter-service rivalry in the missile field. The emphasis was on what the U.S. is doing with missiles and what America hopes to accomplish.

Cameras roamed the Ft. Bliss, Tex., missile training center, the Naval Air Missile Test Center at Point Mugu, Calif., the Jet Propulsion Laboratory of the California Institute of Technology, the Naval Research Laboratory in Anacosta, Md., and other centers.

(Continued on page 56)

Foreign TV Reviews

BON SOIR, KATHRIN!
(The Caterina Valente Show)
With Caterina Valente, Silvio Francesco, Wolfgang Mueller, Richard Allan, Dick & Dodd Reny, The Akeffs, Bibi Johns, Nicholas Suedfunk Ballet, Erwin Lehn and His Suedfunk Dance Orch
Producer: South German Radio
Director: Michael Pfleghar
Writers: Wolfgang Mueller, Eric Von Aro
60 Mins.: Sun., 8 p.m.
West German TV, from Stuttgart

No doubt, Caterina Valente, Germany's No. 1 recording chirp, has picked up a good deal of "Knowledge" in Hollywood where she, three years ago, appeared in Colgate's NBC-TV "Comedy Hour." Her current domestic video shows obviously follow the stateside pattern, with La Valente giving out with several catchy pop tunes and introducing, assisted by a very funny emcee (Wolfgang Mueller), various guest stars.

Show has pace, wit and generally good taste. Wisely enough, it's not strictly "American" but also has a certain "German touch" so that widest appeal is guaranteed. In fact, it's easy to see why this show could quickly become sort of a must-not-miss item with the domestic tv public.

The happy mood is established right off with the opening, showing Caterina Valente looking out of an open window and then more (numbered) windows are opened and each one presents the face of a guest star. Miss Valente starts the singing and dancing whirl with "Sing Baby, Sing," one of her present top ditties, clarinet-accompanied by her multi-sided brother, Silvio Francesco. Eventually the Nicholas Bros., chaps with remarkable dancing abilities, join the duo. All of them reappear in this show. But despite the superlative dancing of the Nicholas duo, in an act of their own, most of the credit belongs to Miss Valente. It's perhaps not so much her singing that counts but more her warm personality that wins the hearts of the audience. Moreover, she has a fine sense of humor.

Others in the show include Richard Allan, good looking (American) dancer, Dick and Dodd Reny, two comical dance acrobats, and the Akeffs, three jumping and balance artists who rate the best houses.

Swedish Bibi Johns is also in the show. Eventually she sings together with Miss Valente, both bringing a medley of popular ditties the grotesque way. This number clicks too, but they should not exaggerate their funny mimicry. Latter tends to be monotonous. Incidentally, the participation of Miss Johns, herself a singing-star in this country, may be called noteworthy in view of the fact that, according to Eric von Aro (Caterina's husband who helps putting on these shows), it's not easy to get local name stars. Jealousy, the fear to get only secondary attention or just plain competitive reasons make them often turn down offers. (The way Bibi Johns could perform, however, clearly reveals that a name star is not supposed to play second fiddle here.)

A special word of praise goes to emcee Wolfgang Mueller. He's the type of comedian that also appeals to fastidious customers. His solo stint ("In the movie house") is an attraction of special sophisticated calibre. Mueller, incidentally, also wrote the script. Erwin Lehn orch is one of the finest bands in the land. *Hans.*

TOP NUMBERS
With Lonnie Donegan & His Skiffle Group, Petula Clark, Earle and Vaughan, Pearl Carr, Steve Martin, Group One
Producer: Arthur Lane
Settings: Bernard Carey
Music: Dennis Ringrowe orch
25 Mins., Sun., 11:05 p.m.
ABC-TV, from Manchester

After several months as a local show in the Midlands and North, ABC-TV is now able to network "Top Numbers" because of a reshuffle in programming times by Associated TeleVision, which has switched its late-night crazy disk program, "The Jack Jackson Show," to an early Saturday evening spot. As a replacement, the new offering is a letdown. Program consists of a non-stop selection of current hit tunes rendered by several resident songsters and a couple of guest artists, tossed in to add a little sparkle to the proceedings.

First networked show failed to maintain interest, due mainly to a lack of color in the musical arrangements and too frequent appearances of resident artists giving out with some over-tired pop numbers. Show headliners Lonnie Donegan and Petula Clark made pleasant contributions in their own style with, "Jack Of Diamonds" and "Long Before I Knew You," respectively. *Bary.*

CONQUEST OF SPACE
With Peter Hunt, others
Director: Peter Morley
Writer: Hugh Pitt
30 mins., Mon., 11 p.m.
Associated-Rediffusion, from London

With space flight already a reality and a trip to the moon just around the corner, public interest in this subject is at an alltime peak, so Associated-Rediffusion has designed four 30-minute programs under the well worn but still impressive title of "Conquest Of Space," to explain to the layman the principles and snags involved. The problems of putting over this involved topic to the public have always been difficult. Scientific jargon is a must, and theory, though by now after the sputnik episodes, quite well known, still presents many problems of comprehension generally. This program tries hard to put over in plain language what it's all about, but fails to hit the mark by leaving too much unexplained.

In the episode reviewed, this fault was mainly due to the eggheads participating. The scientists discussed space stations, cosmic rays, gravity and orbits. Certain pieces of impressive equipment were used, but how they worked was not clearly explained. Peter Hunt, who emceed the offering, was adequate but lacked warmth of personality. *Bary.*

I'LL BUY THAT
With Louise Boyd, Jack House, Lady Molly Huggins, Larry Marshall; Larry Cross, emcee
Producer: Rai Purdy
30 Mins., Tues.
Scottish TV, from Glasgow

Panel game retains its popularity here, though it can readily be faulted for its essential simplicity. Panel members are asked to identify odd and curious objects brought along to studio by challengers, who get $3 for each "No" and a maximum of $60.

At show caught, majority of contestants reached almost the $60 take. Objects brought along ranged from a disk waxed by emcee Larry Cross to a surgical straitjacket and a sarong.

Panel of four respond with astute questioning. Jack House is local Press scribe and w.k. broadcaster while Larry Marshall is comedy man of the daily "One O'Clock Gang," midday show on Scot indie tv. Louise Boyd, a looker, is local chirper, and Lady Molly Huggins is society columnist and lady-about-town. She should avoid awkward mannerisms, such as repeated lifting on and off of her spectacles, which annoys viewers.

Cross handles emceeing chores breezily. Rai Purdy directs crisply. *Gord.*

SABATO BAR
With Nuto Navarrini, guests Teddy Reno, Paolo Panelli, others
Director: Pierpaolo Ruggerini
40 Mins.; Sat., 7:20 p.m.
RAI-TV, from Milan

New musical variety stanza makes the most of a modest budget in bolstering Italian weekend video fare. Several sketches and guest stints are framed by bar motif, with visitors keying insert numbers of musical or comic variety. Total effect makes for easy lightweight viewing.

Opening show featured guester Teddy Reno, in for two songs of potential hit calibre (especially "Tu Sorridi e Passa Un'Angelo") well sung by the young chirper, while the comic moments were in the able hands of Paolo Panelli, a fast-rising young comedian with a bizarre humorous style. Latter's best bit was a monolog about his acting experiences in Rome and Italo pix. Uncredited laughs also came in a variation on the wife-on-the-telephone routine, well executed by an unbilled duo of comedians.

Clever use of puppets livened up a drunk's-nightmare bit which backed a recorded stint by singer Marino Barreto Jr., with puppet lion appearing to be singing the song to his lioness, all technically ably framed via overlap lensing through a blurred cognac glass.

Emcee barman Nuto Navarrini had little material to work with in his bridge work between numbers, and should be given meatier material in future installments. Lensing and other technical credits ranged from average to good on the opening show. *Hawk.*

HOUR OF MUSIC

With Norman Ross, Richard Dyer-Bennett, The Weavers, Mahalia Jackson and ensemble
Producers: Norman Ross, David McElroy
Director: Dick Doerschuk
60 Mins.; Mon. (13), 8 p.m.
CHICAGO TITLE & TRUST CO.
WGN-TV, Chicago
(*Buchen*)

Having abandoned its weekly telecasts of the Chicago Symphony Orchestra this season, Chicago Title and Trust has undertaken instead a series of monthly specials on WGN-TV, each installment of which is spotlighting with top-drawer talent a particular genre of cultural music. It's an ambitious project for a local station and a local sponsor, and this month's opus on folk music must have meant a whole-hog budget outlay for three top acts in the folk orbit—Mahalia Jackson, The Weavers and Richard Dyer-Bennett. A pity, then, that the production side of the show couldn't measure up. It was strictly minor league, dulling the effect of the performances.

Introduced as a good old-fashioned hootenanny the format never really integrated the three acts but unspooled them in a monotonously formal (for tv) now-him, now-them, now-her concert order. The show was one quarter under way before the viewer was aware of a studio audience in attendance, and the camera's panning of the out-fronters during a community sing number by The Weavers embarrassingly found them self-conscious and unwarned. And except for some closeups of Miss Jackson's interesting face, the camerawork was commonplace. Ditto the settings and other effects.

Yet despite the static context, the guest performers managed to bring their own fire to the forge. The Weavers packed a lot of vitality into their colorful versions of "Rock Island Line," "Tzena Tzena," "Top of Old Smoky" and such, and Richard Dyer-Bennett's classy tenor made gems of some seldom heard old English ballads and art songs. Mahalia Jackson's inspired and stirring performance struck a note of how she's been missed on tv ever since her local and network shows expired a couple years ago. While there's no intention here of comparing three diverse acts, each outstanding and showmanly in his own idiom, it's impossible to deny that Miss Jackson's impact is the most immediate of the three.

As host, Norman Ross made with his trademarked low-pressure placebos which in certain other assignments have been a credit but which for this show only contributed to the general lifelessness of the framework. CT&T's hour of folk music was rewarding to the aficianado but probably didn't make many converts to the folk art among the uninitiated, even among those who remained till the end.

Les.

'Know Your Schools' Project Wins Kudos At Capital Ceremonies

Washington, Jan. 21.

NBC won Government kudos last week for the "Know Your Schools" project of its eight o.&o. radio and television stations. Over a six weeks' period, the stations turned a searchlight on the American educational system and greatly increased public knowledge—in the eight cities—of what went on in their schools and what more was needed.

Timing of the project was excellent for it came at a time when America, jolted by the Soviet achievement in hoisting two Sputniks into the ether, has begun to wonder how much improvement is needed in our own educational system.

At the D. C. luncheon at which achievements of the NBC project were reported, Marion B. Folsom, Secretary of the Department of Health, Education and Welfare, declared: "It is heartening to all who deal with education that NBC has lent its able and generous support to a program designed to acquaint citizens with their schools. I don't know anything that could have been more timely than this particular subject. I hope that many other business an industrial leaders will follow your lead."

Commendation of the project was voiced also by John C. Doerfer, chairman of the FCC.

Thomas B. McFadden, vice president in charge of NBC owned stations, made the report on the projects developed by stations in New York, Washington, Philadelphia, Hartford-New Britain, Buffalo, Chicago, San Francisco, and Los Angeles.

N. Y. PHILHARMONIC YOUNG PEOPLE'S CONCERTS

With Leonard Bernstein
Producer: Roger Englander
Exec producer: Richard Lewine
Director: Charles S. Dubin
60 Mins., Sat. (18), 12 noon
CBS-TV, from New York

Leonard Bernstein could turn out to be the one-man army to take some of the edge off the juves' infatuation with rock 'n' roll. With a flair for the dramatic and a passion for his material, the N.Y. Philharmonic director launched a Young People's Concert series in a manner that enthralled the small fry and pleased the parents. It was a music appreciation class with a beat.

Although it was virtually a one-man show (the Philharmonic tootlers were on hand to give the music some body), Bernstein made the hour skip along at an entertaining and yet informative pace. Lecturing, keyboarding, conducting and humming along with the music, Bernstein was all over the Carnegie stage and the home screen but he managed to sustain momentum through the sheer force of his personality. It was a tour de force for a kidaud just as his previous "Omnibus" excursions had been for the adults.

Peg for the series' opener was "What Does Music Mean?" Speaking in simple explanatory terms, Bernstein's theme was that "music is what it makes us feel." He made his pitch via the "William Tell Overture," Strauss' "Don Quixote," "Pictures at An Exhibition," Beethoven's "Pastoral" and Ravel's "La Valse."

Camera work was neat and fluid and from the looks of the attentive youngsters in the aud Alan Freed better watch out.

Gros.

SPORTS ILLUSTRATED SPECTACULAR

With Bonnie Pruddon, Al Helfer, Stan Musial, Billy Pierce, Murial Davis, Ted Lindsay, Devlin Sisters, Max Patkin, others
Producer: Dan Schuffman
Director: Herb Cunniff
60 Mins., Sat. (18), 10 a.m.
POLK BROS. FURNITURE
WBKB, Chicago

The term spectacular has been used in vain on larger-scale tv so often in the past that it hardly engenders disappointment any more, least of all from a local effort. The most spectacular thing about this once-a-month special is the number of angles from which it bounces off the theme of physical fitness. The show, in fact, amounts to an hour-long pitch for programmed exercise, with a few sidebar pitches for the co-op sponsors—Polk Bros. furniture stores, which pays the time costs, and Sports Illustrated Magazine, which brings in the guests.

Guests for last Saturday's (18) opus included some who were specimens of fitness and others whose muscles were mostly cerebral, yet all carried on about physique building as though it were the salvation of the human race. There were plenty of guests, some as spokesmen and some as examples, and in the latter category a Mr. and Mrs. Morse made an appearance with their 11 offspring to illustrate what physical fitness can produce.

A number of athletes participated. Murial Davis, an Olympic gymnast, showed what the fit body can do on the parallel bars; Judy and Sue Devlin demonstrated badminton as a body builder; Stan Musial of the St. Louis Cardinals swung a bat; and Billy Pierce of the Chicago White Sox gave testimony to the value of exercise with all the glibness of a Gillette commercial.

Backbone of the show is Bonnie Prudden, a pleasant video personality and an intelligent handler of children who guides skilled and unskilled subjects in demonstrations of calisthenics. She's the sole regular on this monthly series. Limberlimbed Max Patkin, as the funny fellow who's physically unfit, gagged up the exercises and managed a tittering from the studio audience. Sportscaster Al Helfer handled the emcee chore satisfactorily.

Hockey player Ted Lindsay, whose rough looks belie his articulateness, sat on a panel that included a college professor, a doctor, a female judge and a beauty editor. The panel concluded that physical fitness was darned important.

The show drove home its point all right. So what's for an encore next month?

Les.

San Antonio—Stan Nelson, program director and early morning disk jockey on KITE here is leaving the station in order to become early morning disk jockey for WCOP, Cincinnati. Glen Krueger takes over duties as the outlet's program director. Haywood Armstrong is slated to take over as disk jockey duties on the early morning shift.

BOB HOPE SHOW

With Jayne Mansfield, Hedda Hopper, Jerry Colonna, Carol Jarvis, Erin O'Brien, Les Brown Orch, Arthur Duncan, Peter Leeds, Alan Gifford, Irv Kupcinet, Al Scharper, Terrence O'Flaherty, Herb Krauch, Tony Hope, Les Brown Jr., Charles Cooley, others
Producer: Jack Hope
Director: Mort Lachman
Writers: Lester White, John Rapp, Lachman, Bill Larkin, Charles Lee
60 Mins., Fri. (17), 8 p.m.
PLYMOUTH
NBC-TV (film)
(*N. W. Ayer*)

Bob Hope, a perennial on the GI circuits, in this show, presented his annual Christmas tour under USO auspices. Although somewhat belated for the domestic Christmas trade, it showed every kind of Yule cheer Hope spread around to the servicemen at Guam, Okinawa, Korea and Tokyo.

It was a better than usual Hope show, although the format was about the same. To many, the best part of his offerings is the standup session in which he warms up his audiences. During these periods, he trots out an innumerable number of one-liners. The amount of material used up on these forays is enormous, and most of them take effect. With so many shows emanating from so many places, it followed that Hope had a lot of warming up to do, and thus kept the home sets hot for this show.

Hope got a lot of laughs on his own, and he said some worthy things in explaining why he makes these arduous treks annually at Christmas and some less arduous tours during the year. GI's, it seems, are his best audience. His most ardent appreciators, second to his immediate soldier audiences, seem to be service officials and the families of the troops.

In his Christmas tour, Hope brought along a rather large company including Hedda Hopper and singers Erin O'Brien and Carol Jarvis, none of whom slowed up the show too much; the Les Brown band, which supplied excellent musical backgrounds; Jerry Colonna, who weaved in and out of the proceedings, and Jayne Mansfield. The latter provided the whistle-bait for the troops and took part satisfactorily in a fairly good sketch. There was also a proficient Negro dancer Arthur Duncan and a sprinkling of newspapermen who participated in sketches.

Jose.

STAN KENTON SHOW

With Jan Tober, Pete Perkins, Lester Horton Trio, others
Writer-Producer: Buck Pennington
60 Mins., Wed., 8 p.m.
KTTV, L. A.

Of recent unlamented memory is a tv show called "What's It For?" It had a short life and not a very merry one on NBC. The same might be said for Stan Kenton's initialer Wednesday night on KTTV. It's a good question: what's it for? It couldn't bait a sponsor and the viewer must be equally unimpressed. It won't be around long unless the Times crowd wants to elevate us culturally or some fast work is done in giving it some measure of popular appeal.

As set up for the opener it was as remotely unappealing to a mass audience as the mileage between the Balboa ballroom and the Hollywood studio of KTTV. Not by actual count but it's a fairly safe guess that Kenton spouted more wordage than his sidemen did notes. He's about the gabbiest bandleader ever to grace a podium in these diggin's. If the show has a format, the question of what or who's it for will ride over the applause of the rahs rahs, who apparently will make up the weekly audience. On the opener, USC; next week, Loyola. It was purely a claque audience and at times Kenton disregarded their disorganized attempts to whoop it up.

Kenton's crew played not one song of aural familiarity and those they did play were tricked up or overdone orchestratedly. Attempts at comedy were childish. Considerable time was used up with studies from various classes at USC demonstrating their arts. "They, too," said Kenton, "are concerned with artistic activities." Said Kenton, "we. too, are in the creative field." Shown were pots, models, sketches and architectural designs, which it may be said, are totally extraneous of what is expected from Stan Kenton.

On the entertainment side were singers Jan Tober and Pete Perkins, acceptable band singers, and the Lester Horton trio of interpretive writhers. Transportation, said a card, was furnished through "courtesey" of Trailways. How cum one of the collegiates didn't catch the misspelling? Buck Pennington wrote and produced. Sponsors pitched the show must be asking, "what's it for?"

Helm.

DOTTO

With Jack Narz, emcee; Ralph Paul, announcer
Producer: Ed Jurist
Director: Jerome Schnur
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
COLGATE-PALMOLIVE
CBS-TV, from New York
(*Ted Bates*)

In their long search for a replacement for the ailing "Strike It Rich," the multitude of Colgate agencies finally reached agreement on this Frank Cooper-Sy Fischer package, and it's not hard to see why. For despite some complicated rules and physical layout, this picture quiz game is among the more intriguing of television's daytime entries.

Two contestants vie to identify a portrait, which first appears as a series of dots on two electronically-controlled screens (one for each contestant). With each correct answer (questions graduated according to difficulty), a certain number of dots are connected on the screen to form the lines of the portrait. Contestant can venture a guess at the portrait at any time, but after he connects 25 dots he begins to get verbal clues as well. If a contestant misses a question, his opponent's dots are connected. Neither contestant can see the other's screen, and when a contestant does try to identify the picture, he writes it, since his opponent then gets a chance to remain in the game by guessing the identity of the portrait also. Winner receives a certain amount for each unconnected dot.

Game maintains a high level of home viewer interest by virtue of being in the same position as the contestants, that is, being able to try to figure out the portrait's identity with the players. Moreover, there's also a portrait for home viewers, with clues and new connections every day, with the quiz for the home viewers conducted by telephone.

Colgate brought in Jack Narz, a vet Coast commercial announcer, for his first try at a major emceeing job, and Narz looks in to stay. In this era of faltering quizmasters, he shows the relaxed poise and good nature of the old pros, a refreshing sight. "Dotto" should be able to make a sizeable dent in the competing "Truth or Consequences" audience.

Chan.

LOVE THAT JILL

With Anne Jeffreys, Robert Sterling, James Lydon, Claire Carlton, Barbara Nichols, Fortunio Bonanova, others
Producer-Writer: Alex Gottlieb
Director: William Seiter
30 Mins., Mon.; 8 p.m.
MAX FACTOR
ABC-TV (film)
(*Anderson-McConnell*)

Some of the raw material is there for a situation comedy series and also some of the elements to sell Max Factor cosmetics. But the tissue-thin surface of sophistication possessed by "Love That Jill," which began for Factor over ABC-TV Monday (20) as the replacement for Guy Mitchell, is not supported, except in highly isolated instances, by a jot of humor.

This Anne Jeffreys-Robert Sterling-starrer about competitive model agency heads, written and produced by an old pro, Alex Gottlieb, simpered through a thoroughly contrived plot. A sly grin and a silly wiggle were Miss Jeffreys contributions and her real-life hubby Sterling's help was restricted by the asinine lines.

It was a mistake on this first outing to inject sillyisms into a sophisticated farce about dog-eat-dog New York business society.

Art.

WHBQ's Penny Serenade

Memphis, Jan. 21.

Goodfellows Organization, welfare group iding the needy in Memphis, received 149,100 pennies, or a sum of $1,491 as result of novel contest staged by "Top Ten Dance Party," Victor & Richards syndicated teenage on WHBQ-TV.

Contestants were asked to cast votes in the form of pennies, enclosing a penny with each vote. Stunt ran for three weeks and pennies collected during 1958 will form "Top Ten Dance Party Youth Center Fund" under direction of Memphis Park Commission. Money will be used for youth centers and other worthy teenage endeavors.

"Dance Party" is scripted by Alan Sands. The show is sponsored by Coca-Cola in Memphis.

Albany—Charles L. Murn has been promoted from sales manager to station manager of WOKO, and has been elected to the director's board of Governor Dongan Broadcasting Corp.

KITTY FOYLE

With Kathleen Murray, Ralph Dunn, Bill Redfield, Valerie Cossart, Staats Cotsworth, Mae Barnes, Les Damon, Judy Lewis, Arlene Golonka, Jeanne Barr, Bob Hastings, Casey Allen, Marie Worsham, Juliene Marie, Jan Marlin and Larry Robinson
Executive Producer: Charles Irving
Director: Hal Cooper
NBC Director: Gary Simpson
Writer: Carlton E. Morse (Original story by Christopher Morley)
30 Mins., Mon. thru Fri., 2:30 p.m.
NBC-TV, from N.Y.

From the prolific quill of Christopher Morley came "Kitty Foyle," his most successful popular novel about a white-collar lass of lower middle class, daughter of a Londonderry Irishman and Philadelphia night watchman, who fell in love with the scion (naturally) of a Main Line family.

Here are all the glittering elements of an idyllic daytime serial, but it simply doesn't come off in the opening chapters on tv. This Henry Jaffe Enterprises Inc. production, with Charles Irving as executive producer, is telecast live from NBC's studios in New York, and as part of the promotional drumbeating before launching the series, a talent hunt was conducted for a leading lady.

Nearly 200 actresses were screened and the role of Kitty was awarded to Kathleen Murray, a Brooklyn damsel currently understudying Pat Smith in "Maybe Tuesday" opening on Broadway Jan. 28. Miss Murray won't appear in the serial until the fifth week, at which time most of the characters in "Kitty Foyle" will indubitably be up to their clavicles in unalloyed gloom. The producers dub this serial a "living biography," a tale "by turns comic and dramatic, hardboiled and tender, vital and contemplative." That's all?

In the early days of radio, when soapers reigned celestial, cynics often described this brand of sudsy literature as here today, here tomorrow. Like the relentless tides of the sea, the soaps were here to stay and pull at the sagging heartstrings of American hausfraus. Life on the daytime serial agony avenues hasn't changed much if one is to judge by recent installments of "Kitty Foyle."

This video soaper is certainly no different from the misery-ridden productions aired on yesteryear's radio channels. Like its counterparts on AM, "Kitty Foyle" is unrelievedly tearful and if the episodes caught are any criterion, all the characters in this serial are bound to wind up behind the five ball (no more room behind the eight ball) nursing their deep frustrations and sobbing ever so softly.

Carlton E. Morse, the former newspaperman, did a sound job when he tackled "One "Man's Family," in the pre-video days. His "One Man's Family" deserved the numerous awards it drew from the press and other media, but his handling of the Morley novel is strictly in the electronic washboard weeper style.

Morse's dialog is banal. "Don't get hurt, Kitty, don't get hurt," the heroine's emotionally disturbed brother sobs. "I don't want you to get hurt." Or Kitty's pop sobs: "A hurt is a hurt . . . I'm his father. A father owes something to his son. I want him to stay home. Help me, Myrtle . . ."

Episodes caught open with a flash of what appears to be downtown Philadelphia, a darb of a plug for Philly merchants and surely no one can crab about this shot, least of all the local Chamber of Commerce. The sets are on the blueplate special order and the acting is on par with Philadelphia scrapple.

The organist is there too, with the agitated and ominous bridge music and, sure enough, the producers hired the best musical director in the serial dodge. His name is Bill Meeder and his arpeggios on the organ steal the across-the-washboard show. It may even bring back organ music after the fashion of Ann Leaf.

"Stella Dallas," meet "Kitty Foyle."

Rans.

Renew 'Fate,' 'Trackdown'

Hollywood, Jan. 21.

Two Four Star Films vidseries, "Turn of Fate," and "Trackdown" have been renewed.

Alcoa and Goodyear renewed "Fate," anthology series on NBC, with David Niven, Charles Boyer, Jack Lemmon, Robert Ryan and Jane Powell starring, while American Tobacco and Socony renewed "Trackdown," starring Robert Culp, on CBS.

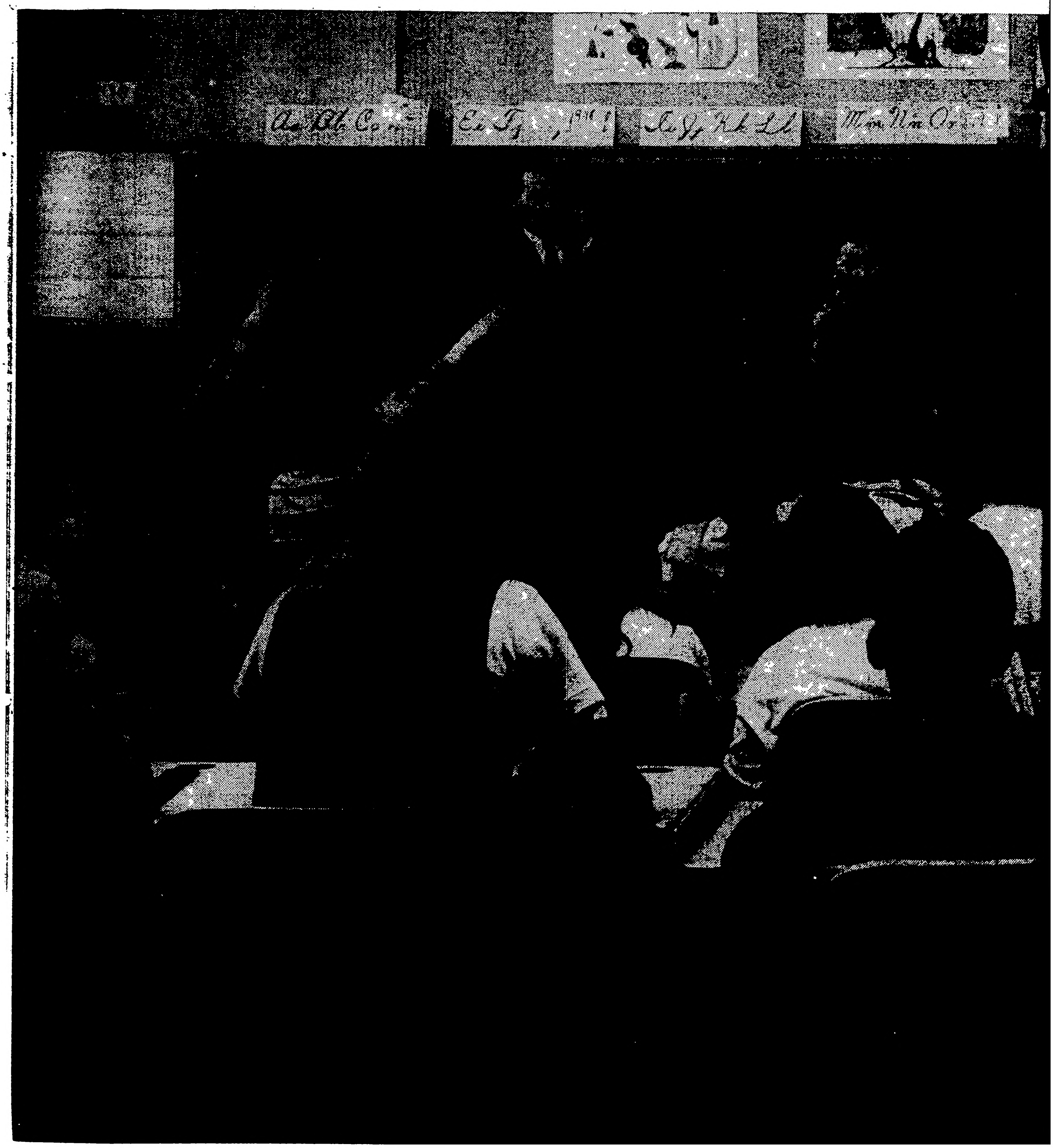
Each series, originally bought for 26 weeks, was renewed for 13 first-runs and 13 reruns, thus taking them to next fall.

"KNOW YOUR SCHOOLS" ALERTS AMERICA TO ITS NUMBER ONE PROBLEM

Last Fall, when Little Rock and Sputnik exploded Education into the headlines as America's greatest problem, the NBC Owned Stations were already at work on their massive KNOW YOUR SCHOOLS Project. Planned with the cooperation of the United States Department of Health, Education and Welfare, this was a community-level examination of our schools, aimed at alerting the public to what is going on inside the American classroom.

At the end of the six-week project, the NBC Impact Public Service technique had achieved *800 million audience impressions.* It had also achieved these results:

HARTFORD – WNBC-sponsored Public Service Festival drew 60,000 to education exhibits



NEW YORK—WRCA, WRCA-TV saturation spot announcement campaigns led to enthusiastic public reponse in behalf of All Day Neighborhood Schools

WASHINGTON—WRC, WRC-TV special interview-series projected the picture for Higher Education in the nation's capital, looking forward to the year 1970

CHICAGO—WMAQ, WNBQ special programs inspired formation of Community Action Meetings and Discussion Clinics in local schools

PHILADELPHIA—WRCV, WRCV-TV documentary series warned of coming need for scientists

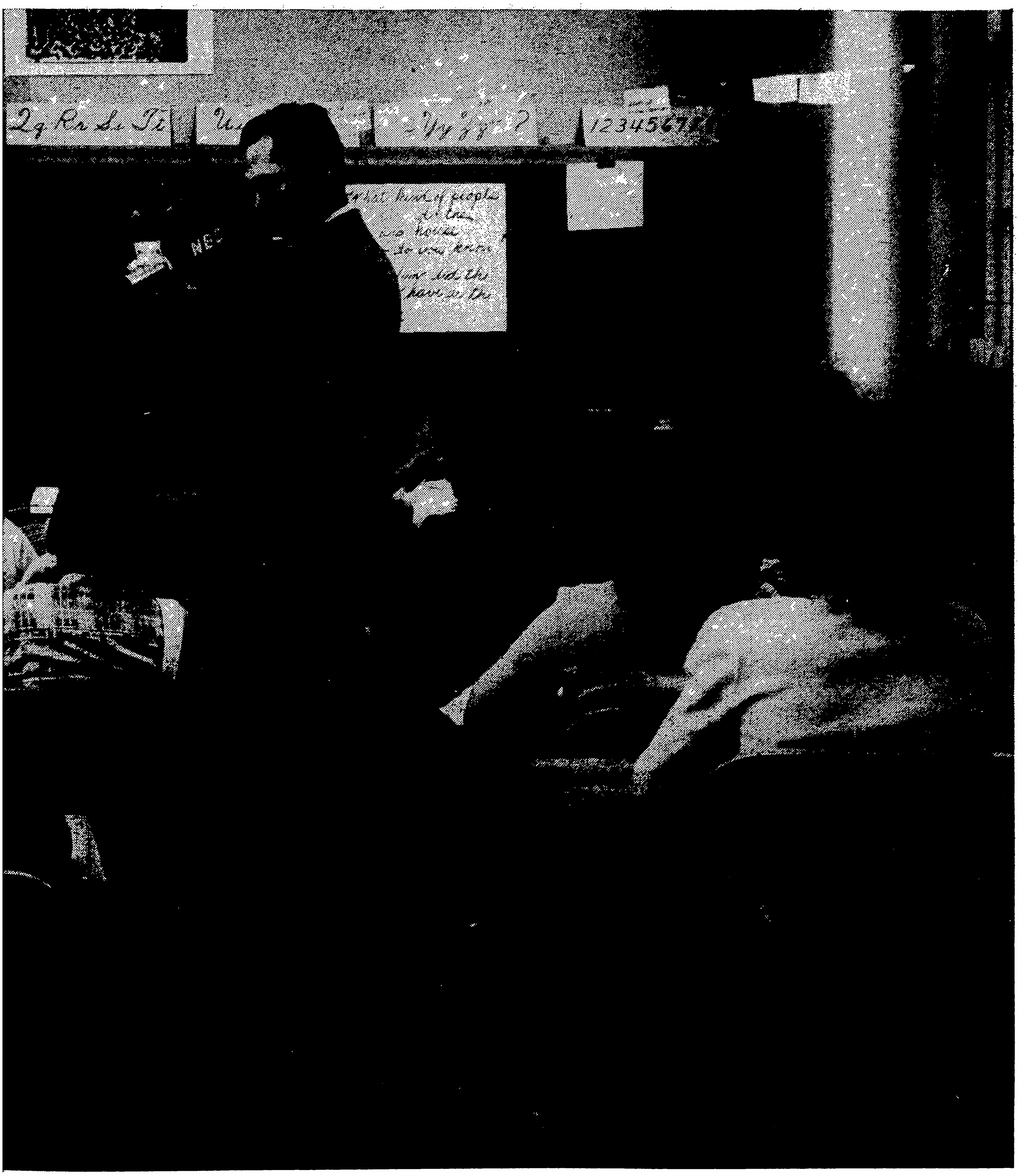
SAN FRANCISCO—KNBC on-the-air promotion brought a 1500 increase in PTA membership

LOS ANGELES—KRCA Benefit Telecast raised funds for important extra-curricular activities

BUFFALO—WBUF promotion boosted parent attendance during Open School Week to record-breaking 55,000.

The techniques used in the KNOW YOUR SCHOOLS Project and the results achieved are now being documented for general use. In making them available the NBC Owned Stations welcome broadcasters, educators and all other interested individuals and organizations to join them in a *continuing* drive to heighten public awareness of America's Number One Problem—Education.

NBC OWNED STATIONS



KTLA, KTTV, Others Buying % In Vidpix to Insure Product

Hollywood, Jan. 21.

Faced with an increasing shortage top syndicated vidfilm shows, KTTV, KTLA and other indies around the country are eyeing prospective teleseries with financing in mind, as one means of insuring product.

KTLA and 16 other indie stations have invested in "Citizen Soldier," currently lensing in Germany. KTLA manager Lew Arnold said his station is interested in further telepix program financing.

KTTV manager Dick Moore reported, "we want competitive programs. If we have to help finance series we will. We're not in the business of financing programs, but we're open to discussion of any program under certain terms."

KTTV and WPIX bought licensing rights and invested in "Casey Jones," being shot by Screen Gems, already sold in 112 markets in the U.S. and England. It starts airing on KTTV in February.

$1,500,000 TV PROD. SKED FOR PACEMAKER

Hollywood, Jan. 21.

A 1958-59 production schedule of at least three films, each budgeted at around $500,000, has been set by Pacemaker Productions, new indie currently shooting "The Fearmakers." In addition, unit will enter the telefilm field with two series.

First feature to go will be "Takeoff," based on the Cyril Kornbluth scifi. It will be followed by "Wheels Up," an original by Leland Hewitt and "One if By Air," based on Kornbluth's "Not This August." Both Kornbluth stories will be scripted by Chris Appley.

Vidfilm series are "Hollywood Hall of Fame" and "Treasure Ho," latter based on stories of actual buried treasure.

Sanford, Lewis Rights To Kelland Stories

Hollywood, Jan. 21.

Writers Donald Sanford and Mort Lewis have acquired tv rights to all the Clarence Buddington Kelland stories and characters and will launch a new telefilm series, "The Clarence Buddington Kelland Theatre." They have already selected the first 39 yarns for filming.

Sanford and Lewis will function as executive producers and writing supervisors, assigning other scribes to adapt stories for the series. Art Rush, Inc., is repping the property.

SAG

Continued from page 35

51 to 100 cities and a new "Class AAA' in over 100 cities.

(2) SAG wants the current system of weighting cities to determine classification for use payments (based on population and the tv audience in 1952) to be re-evaluated, with New York (now weighted at seven cities) to be counted as 21 cities and automatically become Class A. Chicago and L. A., now weighted at seven cities each would become 11 cities. Such "weight" hikes take the place in other cities, per the SAG demands of FPA.

(3) SAG wants a "tightening up on editing privileges. Under present contract one shorter and one longer version of a commercial may be made without its being deemed a separate commercial. SAG proposes that all additional versions be deemed separate commercials and be paid as such."

(4) SAG wants the elimination of the system of "unit payments," based on the number of commercials delivered to an ad agency or client. Instead, the union wants the player to be paid promptly for each and every commercial made.

(5) Also on the SAG list of demands is elimination of maximum payments and discounts for advance purchase of a specified number of blurbs.

(6) And last, among the major demands, is: establishment of a separate category and higher rates for spots used on local participating programs."

Laurel & Hardy Sales

Laurel & Hardy series, distributed by Governor Television Attractions, has been sold in 17 additional markets.

They include: KOOL, Phoenix, Ariz.; KNXT, Los Angeles; WVUE, Philadelphia; WTOP, Washington; WMBR, Jacksonville; WPST, Miami; WSUN, St. Petersburg; CKLW, Detroit-Windsor; WCCO, Minneapolis; WOW, Omaha; WBUF, Buffalo; KYW, Cleveland; KDKA, Pittsburgh; WFAA, Dallas; KELP, El Paso; and KXLY, Spokane.

WATV's Problem: No More Celluloid

WATV is close to running out of film. The Newark-N.Y. tv outlet has not made any attempt at new celluloid purchases since National Telefilm Associates purchased the station a few months ago, and if the FCC holds up the final okay of the buyout much beyond the end of February, WATV will have used up most of the celluloid.

To stem the dry-up, NTA gave WATV an extension on some of the 20th features that it sold to the station in Oct., 1956, informed sources disclosed. Both NTA and the station it bought were mum on the exact dimensions of the extension, but the opinion is that the distributor, in general terms, gave WATV the right to use several of the 52, in order to tide itself over.

Under the original pact with NTA, the station had the right to use each of the 20th films for 21 days each or three weeklong ru (at about $12,000 for each fi including all replays). Runs ran on Jan. 12. No price was decid on by NTA in allowing the station to make additional use of the flicks.

The "Rocket 86" package which NTA later sold the station reverted to the distributor when the station was sold, thereby lowering the cost to NTA of purchasing the station.

WATV half-hour telefilms are running out the string too.

Delaying the finalization of the NTA purchase is the N.Y. State Board of Regents bid to acquire the VHF'er as the metropolitan area's first educational tv station.

FLAMINGO'S NEW 40-PIX BUNDLE

Another group of post-'48 features for tv is being prepped by Flamingo Films, now in the midst of closing talks with Distributors Corp. of America for a number of pix in the package.

Flamingo, now under the stewardship of the Herman Rush-Ira Gottlieb team, bought tv rights to "Sudden Fear," the Joan Crawford starrer, distributed by RKO in 1953, under the production aegis of Joe Kaufman. DCA has also furnished Flamingo with a number of pix, including what once had been the controversial Julie Harris starrer "I Am A Camera," and "Long John Silver." Flamingo has assembled these and other titles in a package of 40, clicking one of its first sales with KRON, San Francisco.

WFIL-TV

Continued from page 34

three shows had the field to themselves, in the 1-2-3 places. The first five for Nov. and Dec. have belonged to WFIL-TV, lone station not owned by a network. It is the key station of Roger Clipp's Philadelphia based Triangle Radio-TV Division. Other programs in the first five are "Chief Halftown's Lunchtime Theatre" (cartoons) and the feature film series "Movietime U.S.A."

"Starr Theatre" has strong promotional flavor, blending birthday salutes, greetings to shut-ins and public service appeals with film content. Sally's frequent personal appearances for local civic and fraternal groups, in parades and charity affairs adds strong local identification to syndicated pix.

TV Film Chatter

MCA veepees **Herb Rosenthal** and **Berle Adams** elected to the board of MCA-TV. Rosenthal works out of N.Y., Adams out of Bevhils . Stars **Tris Coffin** and **Kelo Henderson** of "26 Men," continuing their p.a. tour, will be in Washington tomorrow (Thurs.) and in Denver Friday (24). Both will return to Phoenix thereafter to resume production on the ABC Film Syndication series . . . Television Programs of America's "Fury" has won two awards from the United Funds and Community Chests for episodes dealing with bicycle safety and civil defense . . . The "Free Film Directory," published by Broadcast Information Bureau, reports 1,297 new industrial titles available . . . **William J. Hooper**, formerly with ABC Film Syndication, has joined CBS Film Sales as account exec in the Chicago office . . . Flamingo Films prexy **Herman Rush** is chairman of the benefits committee of the Parents with a Purpose organization, designed to help retarded infants and their parents . . . Trans-Lux has sold Encyclopaedia Britannica Films libraries to WCAU, Philadelphia, and WDAU, Scranton, Pa. . . . Atlantic Television has acquired U.S. tv rights to "Schweitzer-Jungle Doctor," based on the work of the Nobel prize winner.

Gene Barry has been assigned to the role of Bat Masterson, the title of the Ziv series slated for production. **Richard O'Connor**, author of the book "Bat Masterson," utilized as the base of the skein, will act as consultant, as well as supplying the scripts of some episodes . . . **Jack Sebastian**, CBS Film Sales publicist, has returned from Hollywood . . . **John Wittaker**, photographic engineer for CBS, will be tomorrow's (Thurs.) guest speaker at the National Television Film Council luncheon. New officers and directors also will be installed at the meeting

NTA

Continued from page 34

since its commercial advent has listed among its sponsors: P. Lorillard Co., Hazel Bishop, Sunbeam Corp., and short term rides by Technical Tape, Phillips Van Heusen and Smith Bros.

It also formed the springboard for the 63-station lineup on the four Shirley Temple holiday specials, sponsored by Ideal Toy and others.

Complicating the task of getting fresh sponsor coin for the network has been a number of factors. Understood 20th-Fox was rather late in making known the pix which it could make available for the filmed web. Reportedly, too, the net was and is seeking more dough for sponsorship, maintaining the net no longer is the experiment it was last April.

Nevertheless, besides feature pix, the net has other directions to go. NTA is in the midst of production on a number of half-hour shows, including "How to Marry A Millionaire," "This Is Alice" and "Man Without A Gun," any of which could be shifted to the web subsid. Reissues of the "20th-Fox Hour" also are being considered, as well as possible live regional shows.

Short Term Deals

Continued from page 35

amples of 26-week filmed commitments. But anything less than than that would be impractical. He also feels that an advertiser going for a 26-week ride should invest in the remaining 13 scripts, if he hopes to continue the ride with what may prove to be a successful series.

Whether the drive for a shorter term commitment results in the decrease in the number of filmed network shows is a hot debate. The likelihood was raised by William H. Hylan, sales administration veepee of CBS, in his address before the recent affiliates meet in Washington. The film execs feel that telefilms have certain economic and dramatic advantages which will not be dismissed lightly.

Some telefilm execs also expressed concern that the short-term commitments, if secured on the networks, may eventually affect the syndication market, where the dominant pattern is 39 weeks, plus 13 repeats.

Inside Stuff—TV Films

Because the Film Producers Assn. of New York nixed it as the collective bargaining agent for Gotham telefilm directors, the newly-formed Screen Directors International Guild has appealed to the Federal Mediation Board to step in and handle the dispute. SDIG lawyer Erwin Feldman presented the guild's case last week to Federal mediator J. R. (Jack) Mandelbaum.

Mandelbaum delayed action on the SDIG appeal until the FPA side of the story was filed with the FMB office.

Series of 13 13½-minute religioso films have been turned out by Unusual Films, an educational motion picture enterprise of Bob Jones U., for television exposure. Entitled "A Look at the Book," series is available in both color and black and white 16m prints through the Radio and Audio-Film Commission of the American Council of Christian Churches. Dr. Bob Jones Jr., head of Bob Jones U., is featured in all 13 shorts. He discusses a number of issues of modern life in light of the scriptures.

In a year-end report, CBS Film Sales finds it has chalked up gross sales for 1957, 30% higher than that recorded for the previous year. Understood that the gross sales figure for '57 hit an alltime high of about $11,000,000 for the CBS subsid. About 20% of the gross sales was racked up by revenues from the foreign market.

National Telefilm Associates is on the prowl for an advertising-publicity-promotion director to top and coordinate the three departments. Currently functioning as advertising director is Kermit Kahn; publicity topper, Harry Adgus; and promotion director, Martin Roberts.

Dave Golding, currently with Paramount, was approached, but had to nix it because of his Par commitment.

WCAU-TV 'Champagne,' Britannica Films Buy

Philadelphia, Jan 21.

NTA's "Champagne Package" and the "Encyclopaedia Britannica Films" have been recently purchased by WCAU-TV for various slots in its 17-hour schedule.

Station plans to use most of the 20th-Fox top film package in its "Million Dollar Movie." One of the pix, "High Noon," will be utilized in an upcoming monthly Sunday feature, "Food Fair Festival."

WCAU-TV has created a weekly half-hour show, especially for the Britannica films, "Little Professor on Big Subjects." Titles include "How to Train Elephants," "The Earth in Motion," "Weather," etc., and will be introduced live, by youngster serving as "professor."

No Anti-Trust Fears, Sez AAP

The new Associated Artists Productions sales setup for television has the Warner Bros. features broken down into nine groups of 52 each (468 pictures in all), which well be released at spaced intervals instead of all at once. Distributor, which has some 750 Warner features in all, has temporarily laid aside a 10th group of 24 flicks, which it says it probably will release next year or perhaps the year after.

Plan, which lines up what AAP describes as its "vanguard" pictures in "VIP" groups of 52, was "conceived only because the tv stations wanted selected groups of features, not our program pictures." AAP said that 200 short features were shelved entirely for the forseeable future, because it was difficult finding places in station lineup.

Company said that the new sales arrangement had nothing whatsoever to do with a fear of anti-trust action by the Federal government. AAP added that it was blueprinted even before United Artists bought a controlling interest in the distribbery and that "station needs" were the only consideration in the plan's evolvement.

There are approximately 60 Warner pictures which have never been released by AAP for tv sale, the company disclosed. They are now in one stage or another of being cleared by the unions.

Though the majority of Warner pictures have been in sale for a couple of years now, AAP reports that there are at least 120 virgin tv markets for them and about 30 other cities where only some of the Warner pix have been sold.

'Naked City' to Leonard

Hollywood, Jan. 21.

Herbert B. Leonard Productions has acquired all rights to "The Naked City," feature film produced by the late Mark Hellinger in 1948 for Universal.

Leonard, in association with Screen Gems, will produce a half-hour telefilm series based on the film. They will be lensed in New

Lowe's High Adventure In TV'ing Tribute To M.D.'s in Remote Areas

Life was far from a glamorous Cook's tour for David Lowe during the filming of "MD International" which arrives tomorrow (23) at 10 p.m. on NBC-TV's "March of Medicine" under the auspices of Smith, Kline & French Labs in cooperation with American Medical Association. Program will be ushered in by Veepee Richard M. Nixon.

This hour tinted documentary in tribute to U.S. doctors serving in remote parts of the globe, took 79 days and some 35,000 miles of rugged travel and travail before the film was wrapped up and ready for showing. Lowe, producer-director of "MD International," and his six-man crew struggled through perilous terrain in order to capture the heroic story of American medics helping lepers in Korea, teaching surgery in Burma, walking the Himalayan trails to Tibet to heal the sick, and stamping out dysenteries among the Borneo headhunters.

The Lowe crew gave up all creature comforts when they went into Ethiopia, Nepal, India and other undeveloped areas. It was a testimonial to man's courage in overcoming nature's madness and particularly notable in the case of Lowe who gave up the softly cashmered life of Madison Ave. for the bluntness and rigors of primitive living. Lowe, a product of Harvard Law and Business Schools and ex-Broadway producer, found himself walking for days on end, meeting up with wild boars, sleeping in crude hospitals amid the smells and cries of dying patients, and living on a monotonous diet of rice and bananas. Nor will Lowe forget the native airline training pilots in flight and carrying passengers at the same time. They should be dubbed "the airlines for the man who doesn't care," Lowe said after landing safely.

Members of the Lowe crew came down with amoebic dysentery, diarrhea, Asian flu, malaria, hepatitus and Dengue fevers. Fortunately, Lowe came through the expedition with nothing worse than a hangnail and an extraordinary admiration for the American medics and nurses who toil in remote corners of the world "for the sole satisfaction of helping people who need it most," as Lowe puts it.

New WHCT Pix Pile

Hartford, Jan. 21.

WHCT-CBS tv outlet here has acquired a new package of 112 features, giving it an oldie library of 1,400 films from major Hollywood studios. Pix acquired are Columbia, Universal and RKO product and account for a total number of 102. Eight others are from the CBS "Playhouse 90" films. Two are unaccounted for.

New acquisitions will be unreeled on WHCT's "Big Show" at 5:30 p.m. cross-the-board and on "Million Dollar Movie" Sunday through Saturday, 11:15 p.m.

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From The Production Centers

Continued from page 32

ABC north to Seattle and west to Honolulu . . . **Adam Kennedy** bowed off "The Californians" for theatrical pictures and was replaced by **Richard Coogan,** who is coming over from whence Kennedy is heading.

IN CHICAGO

Howard Miller and **Joseph Gallichio** orch are sole holdovers from NBC-TV's "Howard Miller Show" now that it's gone local . . . WBKB's "Shock Theatre" Saturday nights is now sold out . . . **Caesar Petrillo** is posting his 20th year with CBS . . . **John Schulz** has rejoined NBC here to work in radio network sales . . . ABN newscaster **Paul Harvey** named this year's king of the traditional Saranac Lake Winter Carnival, which begins Feb. 7 . . . WGN newsman **Les Moneypenny** recovering from a heart attack at Passavant Hospital . . . ABC veep **Sterling (Red) Quinlan** on a three-week Florida vacation with his wife . . . **Burr Tillstrom,** with Kukla and Ollie, filmed a series of appliance blurbs at Jam Handy a week ago . . . WMAQ has added two new announcers, **Paul Coughlin** of WFBM, Indianapolis, and **Jim Hill** of WDEF, Chattanooga . . . WBKB farm director **Chuck Bill** slated to lead a good will farm tour behind the Iron Curtain this spring . . . **Thomas Montgomery** shifted from WNBQ sales staff to NBC-TV spot sales last week . . . WISN radio in Milwaukee has moved to new studios . . WITI-TV, Milwaukee telecasting a weekly five-minute celluloid report from Washington by Congressman Henry Reuss . . . **Sheldon B. Sosna** joined Grant Advertising here as v.p. and copy supervisor, coming from Leo Burnett shop.

IN LONDON

Lionel V. Barnett, publicity controller of Circuits Management Assn. and previously publicity controller of Rank's film distribution outfit, appointed publicity manager of Southern Television, the new commercial tv outlet scheduled to commence programming for the south of England later this year. He's been with the Rank Organization for 12 years . . . **James Bake,** journalist, has joined ABC-TV as assistant press officer in Birmingham . . . Guest panelists in Associated Television's "Tell The Truth," last night (Tues.), were **Lisa Gastoni** and **Frances Day** . . . Comedians **Bob Monkhouse** and **Denis Goodwin** start their second series for BBC-TV entitled "My Pal Bob," next Tues. (28) . . . Associated-Rediffusion's new weekly comedy series starring **Sidney James,** "East End, West End," makes its debut Feb. 4 . . **Berkeley Smith,** assistant topper of BBC-TV outside broadcasts, to become head of outside broadcasts for Southern Television.

IN BOSTON . . .

Norman Knight, prexy of Yankee div. RKO Teleradio Pictures, recipient of citation from Temple Kehillath Israel for contrib to Brotherhood . . **Duncan MacDonald** hosts Hamish Cochrane, Scottish lecturer, on her "Yankee Home and Food Show" Friday (24) over WNAC . . . **Dick Kilbride** doing the voice of the duck on **Ted Miller's** 11:10 p.m. WHDH-TV weather show. He used to appear on WBZ-TV's old "Swan Boat" show . . . **Jack Carney and Raymond E. Spencer,** disk jocks, have ankled WILD for the west coast . . . Former Hub disker **Bob Martin** now mgr. WJBK, Detroit . . . **Felicia Saunders** in for round of disk jocks with "Song of Gervaise" . . . **Robert B. Cheyne** new dir. sales promosh at WHDH-TV . . . **Louis Armstrong** cut it up with Hub disk jocks during his Blinstrub nitery date . . . Battle of films still continues on Sundays with WNAC-TV and WBZ-TV programming two features in the afternoon, and WHDH-TV, one . . . WNAC-TV is using around 2,000 lines of newspaper advertising a week for their films; WBZ-TV is using around 5,000 lines weekly . . . **Beth Chollar,** storyteller on WPRO-TV, Providence "Storytime," appointed director of education for R. I. Humane Education Soc. . . . **Ed Goodrich** ankled WBZ--TV art dept. for WHCT . . . **Fred B. Cole,** vet radio personality, took his WHDH 10-12 show "Carnival of Music" on the road this week using living room remotes to help scholarship funds and polio drive.

IN SAN FRANCISCO

Don Lee-Mutual's KFRC, under new manager **Wendell Campbell,** is shaking up its programming, with more emphasis on local shows, records (not r-and-r, however) and sports. It means more airtime for deejays **Craig Kelly** and **Don Davis,** a daily sports shot for **Dink Templeton** and it also means the elimination of Frisco's last two network originations, **Mel Venter's** "Breakfast Gang" and "Tello-Test." Both shows will be kept on a local basis (but a band is out for the a.m. strip) . . "Profile: Bay Area," the **Roger Boas-Hale Champion** half-hour on KQED, got a $10,000 grant from Frisco's Columbia Foundation . . . CBS Radio prexy **Arthur Hull Hayes,** in Frisco yesterday (20), addressed the whole KCBS staff . . . KSFO deejay **Phil Brooks** off to Salinas Sunday (19) to breakfast with fans . . . **Jayne Smathers,** ex-tv time buyer with Ellington & Co., New York, joined **Righter & Parsons,** Frisco.

IN PHILADELPHIA

John D. Scheuer Jr., director of public relations and programming for the radio and tv division of Triangle Stations, appointed to the Board of trustees of the Phila. State Hospital, at Byberry . . . Printing Week wound up with **Bennett Cerf** as guest speaker at dinner in the Benjamin Franklin Hotel (18) . . . Portions of **Ralph Collier's** WCAU "Wonderful Town," with reviews of local openings will be picked up by WCBS' "This Is New York" series . . . **Eleanore Herling,** "Miss Philadelphia of 1957," is hostess on WVUE's "Cartoon Comics"

WIP's "Kitchen Kapers," with **Joe McCauley** and **Johnny Wilcox,** originated from the Bellevue Stratford Hotel, as a feature of the Penna. Bakers convention . . . **Margaret M. Kearney,** WCAU educational director, named to the Board of the Southeastern District, American Red Cross . . . **Gunnar Back,** WFIL-TV news director, to participate in roundtable discussion at the U. of Wisconsin (his alma mater), for the dedication of a mass communications center there . . . **Tris Coffin** and **Kelo Henderson** introed an installment of their "26 Men" on WRCV-TV (22).

IN MINNEAPOLIS . .

WCCO Radio has scheduled series of hour-long Minnesota Centennial celebration programs at rate of one a month . . . U. of Minnesota radio station KUOM won a Minneapolis Tribune editorial commendation for scheduling re-broadcasts of former Russian ambassador George F. Kennan's six London radio lectures on ways to improve relations with the Soviets . . . Within past few months four WTCN-TV (local ABC affiliate) staffers have quit to join stations elsewhere. Latest is **Chris Wedes** who, with his two shows, goes to KIRO, Seattle. Previously, general manager **Miller Robertson,** program director **Fred Kaufman** and film director **Gene Wecker** departed . . . An educational station KTCA-TV debate on "Should School Construction Be Put on a 'Crash' Basis?" received Minneapolis Tribune editorial praise . . . With St. Paul newspaper strike going into its fourth week and publication of the two dailies continuing to be suspended, Twin Cities' commercial four tv and 13 radio stations are garnering a record amount of department store and theatre advertising . . KSTP-TV in connection with a hi-fi show it's televising once a week has invited Twin Cities teenagers to attend dances at its studio . . . WCCO-TV now televising live Saturday morning Golden Gloves three-round boxing bouts participated in by the state's best amateur fighters and sanctioned by the Minnesota State Boxing Commission.

IN DETROIT

Peter Good, former assistant program manager of WWJ-TV, and **Leonard Guion,** former district manager for the Alexander Film Co. have been added to the sales staff of WWJ-TV . . . **Ross Mulholland,** veteran adventure film host on WWJ-TV, moves to CKLW-TV for more of the same with show tabbed "Adventure Holiday." . . WJR will broadcast the National Basketball Asociation "All-Star" game from St. Louis with **Bill Fleming** handling the play-by-play . . . WJR sports director **Bob Reynolds** is off on a tour of Michigan winter sports centers to tape and remote his nightly broadcasts.

IN PITTSBURGH . . .

Robert Horton, of "Wagon Train," will be a one-day headliner at the Aut Show tomorrow . . . **Joe Honzo,** of KDKA radio engineering staff, and his wife celebrated their silver wedding anni . . **Jay Michael,** WCAE deejay, underwent major foot surgery at the Presbyterian Hospital and is now broadcasting from his room there . . . **Joyce Bernini,** secretary of **Dave Lewis,** promotion manager of Ch. 2, announced her engagement to **George Konoval,** a metallurgist with U.S. Steel . . . Mabro Co. has renewed **Al McDowell's** Sunday night news on KDKA-TV for a year . . . **Lonny Scigliano,** 18-year-old son of KDKA radio veteran, **John Scigliano,** enlisted in the Air Force: an older brother is a jet pilot with the Marines . . . **Harry Lockhart** down with the flu, and **Ray Lehman** is filling in for him on WWSW "Tune Inn" record show . . . **Mel Alberts** now doing sports show on WIIC following the Friday night fights over NBC.

IN VANCOUVER

Top deejay **Jack Cullen** abandons his decade-old latenight "Owl Prowl," takes over CFUN's 4-8 p.m. slot on Feb. 1 . . . CFUN's **Orvan Fosser** switched newsrooms, now at CKNW . . . CBC attempts a break-in to package-program mart with telepix of CBUT-TV "Meet Lorraine" quarter-hour 13-weeks series showcasing **Lorraine McAllister** with **Chris Gage Trio,** is peddling the telepix in Ottawa, London and New York and slates same pitch for "Rhythm Pals" hillbilly footage . . . Lower Mainland teleview choice widens Feb. 8 with teeoff of Seattle's new CBS basic station, KIRO-TV, which "de-webs" KVOS-TV (Bellingham) which was air-plucking CBS via Tacoma, as was CBUT-TV which will obtain selective CBS originations (as Ed Sullivan Show) via new Canada microwave web in June . . . **Grace Valde** returned to CBUT-TV on previous chore of script assistant.

WENDY BARRIE AXED IN WABD SHUFFLE

WABD, DuMont's Gotham tv station, is dropping longtimer Wendy Barrie on Monday (27) to make way in the afternoon schedule for a new cross-the-board interview show, "Showcase." It was the second program move last week, following by two days the announcement that Herald-Tribune columnist Hy Gardner's show was shifting from rival WRCA-TV to WABD.

Miss Barrie, who has an interview-gab session for hausfraus at 4 p.m. on WABD, will be replaced by the Liberace half-hour telefilm reruns which the station now airs at 1 p.m. "Showcase" will move into the spot to be vacated by "Liberace. Art Arnold, Miss Barrie's sidekick, stays with WABD to perform a similar role on the new "Showcase." The first week of the stanza will dwell in the main on legit performer interviews. Arnold will be aide-de-camping for Fanny Hurst, the novelist. The station said that Miss Hurst might stay on afterwards if the format works out okay.

Gardner, who has had a show on WRCA for a number of years, voluntarily ankled that NBC key to take up with WABD. His new slotting will be 8:30 to 9 Wednesdays.

Hartford—New director of sales for WNBC, NBC-TV outlet here is Robert J. Reardon. Spot has been vacant since last September. Reardon moves into WNBC post from the central division office of NBC Spot Sales in Chicago. Last month David Scott became New England divisional manager for NBC Spot Sales.

WOR Ups Spread On News; It's 25% Of X-Board Time

WOR, with its schedule of 15-minute newscasts every hour on the hour from 7 a.m. to 6 p.m., Monday through Friday, is devoting more than one-quarter of its daytime programming to news coverage.

In addition to the 15-minute news wrapups, the RKO Teleradio New York flagship is continuing its 6 to 8 p.m. diversified news block and its late evening 11 p.m. show.

News expansion stems partially from a special survey of news listening habits conducted by Pulse for WOR during last September and October. Highlights of the survey were: (1) the majority (62.9%) of New Yorkers tune in specifically to a station to hear the news—as against a smaller proportion who hear the news because it happens to come on while they're listening to the station; (2) two-thirds of these "specific" news listeners prefer 15-minute newscasts; (3) New Yorkers' interest in news is further underscored by the fact that 68.5% listen to news programs on the average day. WOR, on the basis of the survey, claims to attract 35.3% of this news audience, compared to 25.1% for the next station.

Longterm personalities such as John B. Gambling, Dorothy & Dick, Martha Deane, and others, remain. In addition, veteran nutritionist Carlton Fredericks joined the station's roster Monday (13), filling the 1:15 to 2 p.m. daily slot, with a five-minute break for new at 1:30.

Lotsa Kudos in Atlanta For WSB-TV's 2d Chapter On Human Rehabilitation

Atlanta, Jan. 21.

Trio of WSB-TV workers and station itself are receiving kudos following presentation of thei second installment of a series known as "The Road Back," which deals with the rehabilitation of human beings. Ray Moore, writer and narrator of the series; Joe Fain, cameraman; and Jerry Vandeventer, musician, scored the filmed show.

Subject of second installment were the unfortunates who live in the hospital for Georgia's mentally ill. In this sprawling institution are 12,000 patients who are being taken care of by a numerically inadequate staff.

Moore's treatment of the production was sympathetic, interspersed with pleas for more help, doctors, nurses, psychiatrists, who can help conquer the dread fears that fill the warped minds. Moore stressed the fact that these people were ill and many of them could return to their homes and normal life and become useful citizens once more.

Jerry Vandeventer's background music set the mood for the program, which got a good audience rating.

Local Public Service Beats Kid Stuff

Continued from page 33

dio. Bishop Sheen will fly to the Ohio city to join in the station's fest and will appear in a special program on the night of the 27th; and during previous week, Metropolitan Opera star Mildred Miller in an hour-long concert. Other features of the month-long celebrations: Cleveland Symphony Orchestra, daily telecasts; appearance of stars of tv, films and the legitimate theatre who made their first show biz stand in Cleveland; appearances by local cultural groups, including Cleveland Playhouse, Karamu House, Western Reserve University Players. The festival was inaugurated by WEWS general manager James C. Hanrahan with station's 10th anniversary as the peg—along with the channel's continuing hoopla re its location in its new $2,500,000 building.

With that new building in mind, Hanrahan & Co. are pushing WEWS "up the live ladder," the general manager stating that "now that we have the facilities, we intend to give our audiences more live shows than ever before." This statement was set alongside his declaration that the new building is "not just to show films."

In San Antonio, KENS-TV perpetuates CBS Television Network's widely acclaimed program, "Where We Stand," with a similar format. Its news director, John W. Scott, serves as moderator of a local program designed to acquaint the public with San Antonio opinion on the same subject. Among those listed as featured personalities: Jack Beretta, civilian aide to the Secretary of the Army: Lt. Gen. Clements W. McMullen, Air Force (Ret.), and Raymond Arnold, Director of Instruction for the San Antonio Independent School District.

In Baltimore, WJZ-TV, the ABC outlet there, has "come up from nowhere" (as of its ex-WAAM-TV call letters and pre-Westinghouse Broadcasting Co. operation) to lead the pack recently in that city. Spiking the claims of its rivals, the Westinghouse station says that the "live" factor should not be dismissed in the inventory on the big uptrend in ratings.

At the other end of the pole, however, is Boston, which is in the midst of a feature film spree on Sundays and i other slottings calculated to put a big dent into the "live" structure. VARIETY's Boston correspondent remarked: "The Hub is off on a film kick with all three stations (WNAC-TV, WBZ-TV and WHDH-TV) concentrating heavily on flickers, with live programming reaching the lowest point in Boston's eight-year tv history. With the televisions trend (here) to pictures to start the new year, there isn't much left for live shows." General manager Franklin A. spoke of WBZ-TV said, cryptically, when this station's live show, "Swan Boat," morning showcase of local talent, was axed: "Certainly one of the greatest factors to take into consideration when programming for a large segment of the population is that of change. Television is a demanding medium and one that must make new inroads into the field of programming in order to keep it a fresh and vibrant force."

In a forthcoming issue, an analysis of specific local live programs as gleaned from the 30-state survey.

January 22, 1931

To whomx it may concern.

The first thing is its not our ~~falt~~ fault. My dad made me stay in my room tonight but it wasnt my fault or Skinnys either. For cry eye I admit I knew the toad was dead but whats wrong haveing a dead tod in your pocket. Mothers are so scarey.

Whats important about kids. Their small. Whats importa-nt about grown-ups. Their bigger than you arxe and this is one of the penilties you half to pay. So you half to be on your toes at all times or you wind up eating your bruscle sprout~~x~~s without getting the extra dime to go to Doug Fairbanks on Saturday.

Parents wuold be allright if theyd just relize certian things. the trouble is they never relaize them.

For Pete sake Skinny and me are nothing but two kids for cry eye.

For a older person my dad plays first base very well and these jokes hetells always makes grown-ups ~~laugh~~ laugh. VERY FUNNY. But criminently what does a father know about toads. Or Blood. Or stuff like DRAWbridges. When youve been a grown-up all that time you vet very rusty about var~~r~~ious things.

SKINNY AND ME are eleven which is threeyears older than Edson Fowler so we know how it is to get older. But if Im ever old Ill bet Ill treat kids as if they were KIDS for cryeye and not like now. How about old man Feelersmith ever ha v~~e~~ing been a kid. It gives you the creeps.

Mert and Marge is on so Ive got to go now.

Yours Truely

Dunk

A NEW, NIGHT-TIME, HALF-HOUR SERIES FOR ALL THE FAMILY.

MILLS-PARK-MILFORD INCORPORATED 33 WEST 60TH STREET NEW YORK 23 CIRCLE 5-1660

Radio Reviews

BARRY GRAY
With Morris Ernst, William Benton, Mary Margaret McBride, Ricardo Montalban, Sidney Poitier, Julie Wilson, guests
Producer-Director: Sandy Sheldon
120 Mins. midnight, Mon.-thru-Sun.
PARTICIPATING (Web), CO-OP (Local)
MUTUAL, via WMCA, N.Y.

On the opening morning (14) of his seven night post-midnight network strip, Barry Gray told listeners that he's not going to pull his punches, either in terms of guests or what he says, just because he's now being heard on 240 stations instead of one radio indie in New York. The latenight gabber, who's been heard from both restaurants and the studios of WMCA for better than a decade, declared that Paul Roberts, new boss of Mutual, gave him carte blanche; In the layout of his premiere show, however, with at least two wide-open opportunities to push the kind of chatter that in the past has provoked or stimulated New Yorkers, he and his guests circumlocuted—it's hard to say whether it was intentional — some hard-hitting issues.

Cases in point—both concerning different shadings of experience with and by Negroes in show biz and both portending an effect on boxoffice and social standing—were Ricardo Montalban and Sidney Poitier. As costar of the otherwise all-Negro legiter, "Jamaica," Montalban wasn't called upon by Gray, who usually doesn't miss such a bet, to discuss the reaction (personal and public) to a script that had him making love to beautiful Lena Horne. Poitier, who's heading to Hollywood to do the all-Negro "Porgy and Bess" for Sam Goldwyn and who has an interracial flick upcoming with Tony Curtis as costar, merely mentioned those items, and, since he was not pressed for their socio-economic ramifications, didn't venture into other than a bland chitchat.

The whole of the initial show, in fact, was chitchat, in contrast to the aggressive mark made by Gray over the years in the metropolitan area. Difficult thing would be to decide whether it was deliberate omission or due to the nervous attention he devoted to the rigors (split-second cueing, cutaways to local stations for co-op advertising fillers) of network programming the first time out.

With the advent of his network show, Gray has graduated to his own night club room. He's got the Barry Room, part of the overall Dave's Blue Room at the eastside's Hotel Beverly. He began with his old chum and sparring partner, lawyer Morris Ernst. Then ran through ex-Senator William Benton, Mary Margaret McBride, Montalban, Poitier and Julie Wilson.

New Yorkers have tuned in on Barry Gray more because they wanted to hear him yak about everything from Communism to olives and VARIETY to the press rights of the Bent Elbow Grease weekly, than to hear his sometime expert guests on these and similar topics. The deep-voiced talker has opinions or tidbits on nearly everything, when a tempting opportunity arises, often overwhelming his guests with his own opinions and ideas. Even if he doesn't qualify as a typical interviewer, all that palaver is mighty interesting most of the time, even if only because some listeners may heartily disagree.

Technically, the new network Barry Gray show is an odd setup. Since Mutual became a chain of loosely arrayed radio outlets, with no real base of operation of its own (Tom O'Neil retained the o&o's when he sold the net to Roberts), it proved relatively easy leaving the show with WMCA, the indie which had it all along, rather than turning it over to WOR, the web's now-unofficial flagship station.

Art.

SOUND OF SCIENCE
With Dr. Morris Shamos, Ben Grauer, others
Producer: Ralph M. Rourke
Director: Draper Lewis
Editor: Shamos
25 Mins., Sun., 2:05 p.m.
WRCA Radio, New York

Post-Sputnik science can be just as dull as the pre-Sputnik kind, as evidenced in a new 25-minute Sabbath series on WRCA, NBC's Gotham audio flag. Station and N.Y.U. got together to present "Sound of Science," and while the subject matter has intrinsic value and the men on the program who spoke of science were seemingly well informed, the mishmash was still poor radio.

Dr. Morris Shamos, editor and moderator of the show, which preemed Sunday (19), made a couple of important points, one being the public generally is not informed on scientific matters. (This was borne out by an N.Y.U. associate of his who revealed a pre-satellite survey of 1,919 persons, better than 60% of whom didn't even know what an earth satellite was.) But the way it was all revealed was talky—without the impact needed to hold listeners who constantly are being tugged at by competing media. *Art.*

Radio Followup

Life and the World

In a departure from its usual three-part format of story pegs out of Life mag, NBC-Radio's "Life and the World" Mon. (20) gave the whole quarter-hour to Meredith Willson, who's currently riding the Broadway crest via his tuner, "The Music Man." Tribute was somewhat of a homecoming since Willson, in the good old days of radio, was the musical mainstay of "The Big Show" and composed an NBC theme, "Three Chimes of Silver," which he said "was heard only a couple of times on CBS."

With Frank Blair as host, the Willson story was unravelled via tapes with his Mason City (Ia.) teacher, a cousin, a brother, Tallulah Bankhead, with whom he worked on "The Big Show," and Willson himself. Although the quarter-hour time limit necessitated quickie interviews, enough was said to give an insight to the man who conceived one of Broadway's biggest smashes in his first try.

The stanza was neatly put together by writer-producer Charles Speer. *Gros.*

Robert Q. Lewis Show

Robert Q. Lewis went back to the jazzy '20's for his "nostalgia" material on Fri. (17) over CBS-Radio and gave his listeners a breezy once over of the melodic goings-on shortly before Wall St. decided to lay its monster egg.

With Ray Block's orchestra behind him, and the suave vocalizing of Judy Johnson and Richard Hayes, the 30-minute stanza was as welcome as rock candy on a sore throat.

Hayes came up with one of Morton Downey's gems, "Carolina Moon" and Miss Johnson had herself a romp with a delightful version of "My Sweetie Went Away." Lewis clowned through the "Vagabond Lover" a la Rudy Vallee. Also, there were nifty takeoffs of Paul Whiteman's "Three Rhythm Boys" and a fresh arrangement of "For Me and My Gal" with Miss Johnson and Hayes at the mike.

Near the signoff, Peter Donald was introduced as a sub for Lewis while the latter takes a two-week holiday. The Lewis CBS-Radio affair is tasty fare. *Rans.*

Milwaukee Judge Blasts Canon 35

Milwaukee, Jan. 21.

A Milwaukee judge has sounded a blast against American Bar Assn.'s Canon 35, which opposes the photographing, televising or broadcasting of courtroom proceedings, because he feels the decree is without substantial foundation. Judge Robert W. Hansen, who heads the first branch of Milwaukee County District Court, said he planned to uphold in his court "the policy that the right of the public to know is important, and there will be no prohibition of reporting, televising or broadcasting."

Advances in the broadcasting fields, he said, have virtually eliminated "the element of physical distraction either to the presiding judge or to the persons present." Concerning his own court, he stated, "Where there is an objection on the part of a witness, from the time that witness is sworn in until testimony is completed, there will be no camera or television permitted."

Tout Trout

CBS Newsman Robert Trout found himself doing extra duty in the form of giving a network station-break cue at the end of one of his Chevrolet radio newscasts last week. It all happened because Trout went down to Pittsburgh to deliver a speech before the Ad Club and had to originate his show from there that night.

Arrangements had been made to do the show from KQV. When Trout arrived at the station, he realized it had disaffiliated from CBS just a few days and become an ABC outlet. This didn't affect the feed to the CBS web, but KQV felt it couldn't assign an announcer to give a CBS network due. So Trout, following his windup, went on to say, "This is the CBS Radio Network."

U. S. Court Stops AFTRA Secondary Boycott Vs. WCKY

Cincinnati, Jan. 21

Cincy local of American Federation of Television & Radio Artists has been enjoined from attempting a secondary boycott against WCKY, outcome of the strike last Aug. 28 of seven announcers over initial contract terms.

The injunction, granted 10 days ago by U.S. Court Judge John H. Druffel, lasts until a final ruling is made on charges by the National Labor Relations Board that AFTRA attempted to cut off transcription advertising on the struck L. B. Wilson Inc. station.

Judge Druffel ruled that evidence was sufficient to show reason for the secondary boycott attempt. He acted after Vernon (Red) Thornburgh, head of an ad agency, testified that Gil Sheppard, disk jockey, would be ousted by the union if he made recordings to be used on WCKY.

One of the injunction terms is that the parent union rescind an order to its 15,000 members forbidding them from making waxings that would be used on WCKY.

At the time of the hearing a $150,000 damage suit against the Cincy local was filed by S. & S. Amusement Corp., operator of Twin-Drive-In Theatres. The petition alleged cards sent out by the local caused hundreds of customers from patronizing the ozoner because it advertised on the struck station.

Besides seeking damages, the company asked that the local be stopped from continuing the boycott.

In another court action last week Rex Dale, striking disk jockey, was given legal right to the name he used for eight years on WCKY. The change, granted by Judge Chase M. Davies in Probate Court, was from Libern Mayo Enterline. It also applies to the surname for his wife and two sons.

At attorney for WCKY told Judge Davies that "if the jock uses the Rex Dale name on any other Cincy area station within three years, the station reserves the right to take legal action to stop it.

Radio 'Round Globe

Continued from page 28

with 771,300 radio receivers. Morocco is second with 430,500.

India has 1,187,600 radio receivers and no wired sets. Turkey has 1,198,400 and no wired speakers. The Union of South Africa has 854,400 receivers and 14,200 wired speakers.

In the Far East, Japan easily sets the pace. It has 14,323,000 radio sets. There are no wired speakers. Communist China has an estimated 2,000,000 radio sets plus 500,000 wired speakers.

Australia reports 2,107,600 radio receivers; while New Zealand has 525,000. Indonesia has 700,000.

Tops in Latin America is Brazil, with 6,000,000 receivers. Argentina is close behind with 5,500,000. Third place goes to Mexico—3,400,000. Only other countries with 1,000,000 or more are Colombia, 1,800,000; and Cuba, 1,300,000.

Inside Stuff—Radio-TV

The key in the theme of Sunday's (19) "Maverick" segment was title player James Garner winning his point in the jury room by citing the pat-hand probabilities in a 25-card version of solitaire. This is a game thought hitherto to be of more modern origin than would apply in the "Maverick" series. One VARIETY staffer won himself a small mint some years ago by allowing his betting rival to pick 25 cards at random, the staffer coming up with five pat hands in each instance. The loser stayed up most of that night and came up with 25 cards—not at random—that would and did stick the reporter. But when the cards are chosen at random, the odds are overwhelmingly in favor of producing a quintet of pat hands. That's how, at first crack, Maverick produced the five "pats" and won an acquittal from his fellow jurors.

Edward P. Morgan, ABC newsman, has been elected chairman of the Radio-Television Correspondents' Association for the coming year. Association is the governing body of the radio-television galleries of Congress.

Others elected: Julian Goodman, NBC news chief in Washington, vice chairman; Lewis W. Shollenberger, CBS news, secretary; Ann M. Corrick, Corrick Productions, treasurer; and, as members-at-large, Arthur F. Barriault, NBC; Edward P. Ryan, WTOP news; and Jack A. Getz, Mutual Broadcasting Co. Robert F. Hurleigh, Mutual Broadcasting news chief, became member ex-officio.

The Association announced that its annual dinner will be held at the Statler on March 29.

Chicago Tribune-owned WGN-TV has just placed an order for an Ampex Videotape recorder (costing around $45,000) and for color conversion and accessory rack equipment (costing around $29,000) for installation May 1. In addition, the station has purchased some $50,000 worth of new colorcasting equipment to supplement its present single camera chain. Total costs for the new equipment is estimated around $125,000.

With the station converting one of its studios to a complete tint operation, it follows that the station will expand its programming spectrum as soon as the new equipment is operable. WGN-TV began colorcasting last Nov. 8 and currently is doing three shows in tint.

Carl J. Meyers, WGN-TV director of engineering, indicated the station intends to get two more Videotape recorders by the end of 1958, one of which it will install in a mobile unit because of the news gathering possibilities with videotape. Only other Ampex recorders in Chi now are those at the ABC tape relay center.

Ad in VARIETY's anniversary issue (Jan. 8) for Cook County Sheriff Joseph D. Lohman's Sunday afternoon pubaffairs stanza, "Shadows of the City," erroneously identified it as a WBKB entry when it belongs to WNBQ. Show is considered important enough by the local NBC o&o to black out Martin Agronsky's "Look Here" on the web feed in the same time slot.

"Shadows," a series that deals variously with juvenile delinquency and alcohol and narcotics addiction, was recently renewed by WNBQ for a second 13-week stretch. Earlier Sheriff Lohman had done a pubaffairs series on WBKB, which accounts for the error.

New York City chapter of American Women in Radio & Television is holding a luncheon today (Wed.) at Toots Shor's. Brice Howard, NBC educational executive producer; Richard Heffner, from the Metropolitan Educational Television Alliance, and Prof. Floyd Zulli, who does the WCBS-TV "Sunrise Semester," will be guest speakers.

Ad agencies will get a going-over in a new book slugged "Madison Avenue, U.S.A." due in the bookstalls March 5 under a Harper & Bros. imprint. It's by Martin Mayer, author of "Wall Street, Men and Money." The story of the Madison Avenue $10 billion dollar industry is sub-titled "The extraordinary business of advertising and the people who run it."

Arthur Godfrey broke into print over the weekend with a Chicago Tribune Sunday Magazine Section byline piece on his personal crusade, the role of the Strategic Air Command in the U.S. defense. He took up the cudgels for strengthening SAC last week (16) in one of his rare in-person public speaking appearances in New York as well, addressing packed house at a joint meeting of the Gotham chapters of the Rotary and Kiwanis at the Commodore. Godfrey had planned to speak for some 35 minutes, but was cut short due to some intra-organizational eulogizing, and omitted some planned comments on tv and telesalesmanship.

Gov. Harriman Urges

Continued from page 31

which did not become available, was $100,000—to be administered through the State Education Dept.

Gov. Harriman's reference to UHF facilities "now available inexpensively" was to Channel 41, which WTEN first vacated, on Dec. 1 (after switching to VHF Ch. 10) and for which it later received FCC authorization to continue using for 30 days (the VHF signals have been poor in the so-called river sections of Albany-Troy, including the locations of many stores selling television sets), and to UHF Ch. 35. Stanley Warner Corp.'s WTRI is scheduled to surrender the latter, within eight to 10 weeks, after a moveover to a VHF channel now used by Kallet Theatres, KTV in Utica. Latter is to make a band change, too.

The state and the Mohawk-Hudson Council on Educational Television(now originating 13 hours of programs weekly on WRGB in Schenectady, and WTEN and WTRI, in Albany) have been offered both channels and considerable equipment, for small sums. WTRI also profferred, free, a small mountain building from which programs could be originated.

It is believed that a deal will be effectuated for the State Education Dept. to take over one of the channels, the Mohawk-Hudson Council to do the programming. A minimum of seven hours daily of originations is planed. Financing of the educational tv outlet would be largely by the state.

The governor's message made no reference to the Board of Regents' project to buy WATV in New York, for possibly $4,000,000. In addition to the legal problem posed by National Telefilm Associates' bid for that station, before the Regents entered the picture, there remains the fact that the Legislature, under Republican leadership, has consistently rejected lesser educational television appropriations. It has been adamant against the state purchase and operation of educational stations.

TV's Economy

Continued from page 29

now entrenched on ABC with "Real McCoys"—and in a time period which until this season had never been sold. Ditto R. J. Reynolds, which found the heretofore-unsold Sunday 8:30 p.m. berth on ABC more attractive than Thursday night at 8 on CBS.

The same lush apple that was full when divided in half is skimpy when split three ways.

That's why, like NBC, CBS last season found its profits downgraded. And why Frank Stanton, at the D. C. affiliate conclave, expressed grave concern over the bleak financial outlook, should the Barrow boys succeed in throwing some option time curbs at the networks.

Video To Benefit Fine Arts?

Continued from page 1

turned to fine artists for fresh, offbeat title slides and other artistic intros for dramatic vehicles.

Furthermore, television studios are not alone in uprooting themselves from formerly entrenched capitals. The famed 57th St. art galleries have been migrating to Madison Ave. from 60th St. up and the area is definitely becoming the principal art center of the country while 57th St. is sinking into comparative oblivion.

The economic plight of most artists, however, hasn't changed much since the days when they first landed in garrets. As Newman reveals in the 1958 AEA directory of open exhibitions, the increase of art galleries hasn't necessarily solved the problem of exhibition sites for the struggling daubers and chiselers.

'Beret's Belt's' Problems

Despite the growth of art galleries in New York's "beret belt," the problems of landing a show are constantly frustrating. Latest figures show there are from 175 to 200 art galleries in New York City today with the majority of them snuggled on the posh East Side as far uptown as 92nd St., but it is still tough for the guy with the smock to get a solo show.

This bleak situation has led to the formation of several cooperative galleries in offbeat section of Gotham where rents are much lower than on Madison Ave. and where avant-garde work is the major attraction.

The shortage of gallery space has also forced many professional artists to participate in more and more open exhibitions in the hope of winning prizes and showing their work. Of the 200 art galleries now functioning in New York City, many are "rental galleries" with none-too-exacting standards and every year 10 to 15 of these so-called vanity galleries drop out of business.

But the big beef currently in professional art circles the "open" exhibition to which members and a favored few outsiders are "jury free" while others submit work with an entry fee and, if rejected, do not get their entry fee returned.

The AEA growls out that in "open exhibitions" the unreturned fees of the rejected artists make it possible for the sponsors to stage the shows and that it is opposed to the charging of fees to artists to show their work but that it cannot prevent its members from displaying their work in such shows.

"Artists Equity believes that institutions arranging exhibitions should approach public spirited leaders in the communities benefiting from the exhibitions, for the required financing," Newman says. "Audiences are accustomed to pay an admission charge to theatrical and musical performances, to sports events and to lectures. Philanthropic and civic-minded citizens often cover large deficits where cultural events are concerned. Exhibitions must not be made into free entertainment with the artists paying for the entertainment.."

Complete records are not available for the patter part of the 1957-58 exhibition season, but a look at the previous season's figures reveal that some 1,500 shows were presented in both New York museums and galleries. This breaks down to approximately 900 "one-man" shows, 500 group shows with museums making up another 50 exhibitions. This doesn't take in the large number of exhibitions staged in theatre lounges, office building, various clubhouses, nor does it include art student and amateur shows.

American artists are indebted to several large corporations, certain national publications for helping promote the cause of contemporary art. Members of AEA give a special nod in the direction of I.B.M. and the Encyclopedia Britannica for their purchases of art and for sponsoring traveling exhibitions of these works. There's also been a marked increase in the use of fine art for institutional advertising of several national advertisers including De Beers Diamonds, Abbott Laboratories, Container Corp. of America, Upjohn Pharmaceuticals, Ford, Standard Oil of New Jersey as well as Decca and other makers of both pop and symphonic record albums.

On the other hand, there are beefs against present day artists because many of them are pricing themselves out of the reaches of the greatest potential market in the land, namely the average white-collar wage earner. "Putting a fantastically high price on a work sent to an exhibition because 'it won't be sold any way' does not enhance the value or the stature of the artist," Newman says.

The deliberate upping of prices on art only confuses the potential buyer at an exhibition because he sees established artists pricing their works at, say, $500 while those not yet "arrived" are asking $5,000.

Mgt. William Morris Agency

ATTORNEY, Harvard B. (cum laude), LL. B., age 37, with background and talent in music and theatre plus 10 years experience in general practice of law, seeks permanent position where in his musical background, dynamic personality, legal experience, may be effectively utilized as attorney or executive in the music field, show business, or the entertainment industry.

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Ebbets Field

Continued from page 31

music she played during the famous "wake" or farewell Dodger game last year, on which occasion she gave out with "Thanks for the Memory" and, more appropriately, "Don't Ask Me Why I'm Leaving."

Rickard, public address announcer, says he will never recover from the blow dealt him by departure of the baseball club. "I'm the original voice of Brooklyn," he said yesterday, "and nobody can really take over my job in this area. If Pittsburgh or Cincinnati should move into Brooklyn, I'll be the announcer."

Rickard, however, does not need the announcing job for his daily bread. This he receives from his film delivery service to motion picture exhibitors throughout the borough, a service he owns almost 40 years. It is an enterprise that keeps him busy in the mornings and gives him sufficient time to operate the p.a. mikes for afternoon or evening games.

Rickard said he was going to organize a group of ex-Dodger personnel who would gather in the Ebbets Field dugout during what would ordinarily be the first game of the season and hold "memorial services." Rickard will serve crying towels to all present.

Sports writers insist Rickard uttered the most irrelevant statement in the history of the Dodgers at the farewell game in 1957 when the audience was instructed "not to go on the playing field after the game" and "Kindly use all exits leading to the street."

Happy Felton, who presented the "Knot Hole Gang" show before game time and "Talk to the Stars" after the game, is currently hunting lions and elephants in Africa. He's been dickering with CBS-TV to bring bring back his 1957 "Its A Hit" show, Saturday morning sports feature of interest to the younger set.

Vince Scully and Jerry Doggett, the sportscaster, were asked by Walter O'Malley president of the Brooklyn Baseball Club, to go to the Coast with the team, an invitation they accepted. Al Helfer, the third man, is remaining here and dickering for other sports assignments, although there is a remote possibility he may traipse west. He meets with O'Malley in New York today (22) for a conference.

The departure of the New York Giants for San Francisco, also meant drastic changes on its announcing staff. Jim Woods, veteran play-by-play sportscaster with the Giants, signed with the Pittsburgh Pirates beginning this season. Woods is replacing Dick Bingham. Bingham came to Pittsburgh in 1956 to help Bob Prince when the latter became No. 1 sportscaster after the death of Rosey Rowswell. Prince will remain and do the games with Woods for the same three sponsors, Atlantic Refining, Iron City Beer and Braun's Bread. Woods turned down the job with the Giants on the Coast, preferring to remain in the East.

Meanwhile, United Airlines is trying to promote an airlift of frenzied Dodger rooters for the 1958 opening game in Los Angeles. If plans materialize, it would include the Dodger SymPhonie, Felton, Miss Gooding, Mrs. Charles H. Ebbets, Jackie Robinson, Louis Obstfeld (No. 1 Dodger fan) and Hilda Chester. Cuffoed would be a bunch of under-privileged kids who formerly saw the Dodgers at Ebbets Field as guests of the Brooklyn Knothole Club.

Another object of the trip is to personally disown the "ex-Brooklyn fan" who reportedly sent O'Malley a wire reading: "Here's hoping it rains every day in Los Angeles from April to October."

TV Global Challenge

Continued from page 30

events programs are far more exciting to Germany, Sweden, Tokyo and the international tv view than a "Sally."

Think hard of the problems that are just around the corner in the Global tv era. Think of time differentials and video tape and labor unions and talent fees and kinescope recordings and dollar values and of copyright clearances and living standards and music rights and pay-as-you-go and think of program content and relay stations and customs barriers and shipping and receiving. Think of these in 20 languages and, at the bottom of the list—after we have solved all the aforementioned — then think of rate cards and discounts.

Global tv could easily become another sputnik. Now is the time to think and plan and act! Now is the time for an alert television industry, with its years of experience in practical broadcasting, to guide and lead government agencies and specialists in related fields. Now is the time to form committees, hold seminars, pick brains, come to conclusions—the time is now! It's later than we think!

ABC Radio

Continued from page 31

resignation yesterday (Tues). Labunski's future plans are unknown.

Apart from this, Eastman said some "minor efficiencies" will also take place in the administrative-service areas. The ABN topper said that no top personnel will be lopped (Labunski quit), but that "three or four" others will be given notice shortly.

Both the talent and agents who work for or on the live music shows are being called in by the network for conferences tomorrow (Wed). Eastman said the details of the revised format, which the web was working on today, have not been fully straightened out yet. Eastman did not say exactly when the changes would occur, but since there is still nine weeks to go in the season's second cycle and in some of the talent pacts, some changes might not take place immediately. Web, it was learned, is pushing for a changeover at the earliest date.

Network intends maintaining the present option times, even after the program moves. Web now programs from 9 to 11 a.m., 1 to 3 and 7 to 9 p.m. and from 9 to 11 on Saturdays.

KOBY-Storz Formula Gets Tighter Grip in So. Cal's Deejay Bowout

Hollywood, Jan. 21.

The deejay apparently is becoming the vanishing animal of the broadcasting industry in Southern California, where it all began 25 years ago. Gradually, the shift in local broadcasting is away from the disk jockey format.

Al Jarvis, who started what is generally accepted as the first deejay show here back in 1932 on KELW (now KABC), believes that the stations have "found they can't live with it. The deejay is dictating to the station, instead of vice versa. But there will always be some deejays; It's like the star system, some will continue."

Jarvis, now on KFWB and regarded as the dean of the local corps, points out that only four new personalities—Dick Whittinghill of KMPC, Bob Crane of KNX, Earl McDaniel of KFAC and Jarvis' assistant, Joe Yocum, at KFWB, have been developed in the last seven years.

The heavy commercial loads on the stations have killed the deejay, Jarvis feels. "He has to have a certain amount of white space to develop his personality," he contends. "He can't do it with the commercial load currently on the stations."

For want of a better name, the new pattern which has been developing in radio can be termed the "KOBY-Storz formula," from the San Francisco station and the radio chain which most employs it. Pattern is a strict downgrading of personalities, with little or no personal identification allowed. Coupled to this is a strict policy of pre-selecting disks to be played on the programs, mostly confined to "Top 40" and "Top 30" lists of tunes from which to select individual tastes by staff members.

Jarvis feels that the KOBY-Storz formula is "the greatest thing possible for the little stations. It cuts down costs. But it can't buy audience loyalty, which is the great factor in the deejay format. The announcer makes one mistake and he's off. There's no room for initiative. It's too bad."

While authoritative spokesmen for the industry, including Jarvis and several station execs who prefer to remain anonymous, feel the trend is toward the KOBY-Storz formula, pattern is rather mixed hereabouts. On one hand, certain stations have been moved away from deejays. KFWB has recently disclosed a policy of strict music pre-selection, although station topper Robert Purcell states there's to be no de-emphasis of personalities. Over at KDAY, new station head Frank Crane has ordered between-disk chatter cut to a minimum.

On the other hand, KABC, local ABC outlet, is known to have plans to convert from net programming to a deejay format. Long the stronghold of deejays, KLAC and KMPC intend to continue. States KLAC's Mort Hall, "any attempt to deemphasize the deejays will result in splitting the market further among the straight-music and no-chatter stations.

Robert Reynolds, at KHJ, says "We're definitely continuing the personality-type programming, as against 'Top 40' disks. We think we can gain better acceptance that way. It's a question of personalities against a rigid formula. The Los Angeles market, via a long exposure to top talent, is more susceptible to personalities. In the long run, deejays offer more service than a 'Top 40' operation. The 'Top 40' offers a lower cost, but it isn't the best way to serve a community."

Most other stations fall between the out-and-out deejay and the KOBY-Storz formula, with a leaning toward the latter. KGIL, San Fernando, long an exponent of non-identification, has relaxed this stricture enough to allow announcers to name themselves after newscasts, but otherwise the bar remains. States Howard Grey, station topper, "All music is geared from the inside, with the entire 19 hours of programming pre-selected. We're aiming for the audience 25 years or older. We're not after the teenagers."

KBIG is a halfway house between the extremes, but v.p. Robert McAndrews notes "a tremendous trend toward the KOBY-Storz formula." KBIG policy is that "We try to give the station a personality. We build individual personalities too, but we don't own their shows or time. We can move them around. The station picks all the musical programming, employing a full-time musical director and a librarian for that purpose."

Art Duram

Continued from page 29

exec, along with two Alcoa execs, approve or disapprove every script, submitted by Four Star. "All of us have experience in the theatre, in radio and television, and certainly we're as qualified as anybody out on the Coast to determine what's good and what's bad." Y&R has much the same setup, he observed.

More importantly, "Four Star has a story editor working on the show—one man—and in fact, he works on all the Four Star shows, four of them. He's under constant pressure, and with the shortage of writers, he often sends up a script he feels only lukewarm about. In fact, in the past, he's expressed relief we turned down some of those. Where he can give only limited time to a script, we can take the time to discuss it and can have four qualified opinions expressed..

"The point is that what we're doing is preventing a producer from settling for less than what he himself knows is good but has accepted because of the rush of business. We don't worry about tabus—our only actions in that directions is to avoid bad taste. What we do want is good yarns, stories that don't drag, that are primarily narrative and that keep a viewer interested and that make him get up at the end of the show and say, 'That was a good story.' We try to read the scripts as if we were viewers and we ask ourselves whether we would enjoy the story watching it on the screen."

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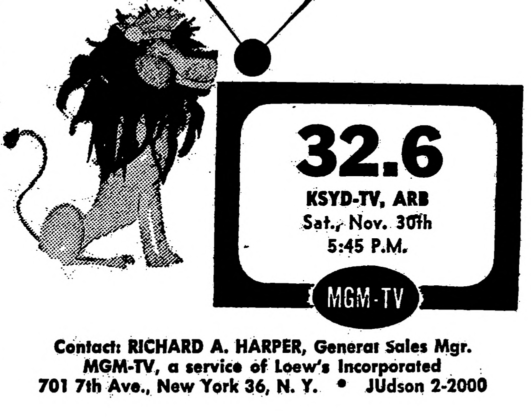

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Wells & Bradford

Continued from page 43

the guests can be worked in naturally and appear as if they're having fun. "We don't want them to come on and do a routine, we just want them to look as if they're having a good time."

Wells and Bradford believe that the writing staff on a musical show of the Dinah Shore type must have a background in music (you've got to know what kind of music to use in the right spots"), in nitery writing and staging ("pacing is one of the most important elements of the show") and in stage and radio-tv. Wells and Bradford fit the bill, since the former has been a pop songwriter, has written a legit revue, stages Lisa Kirk's nitery act and was a dramatic scripter in radio. Bradford's qualifications are imilar. Two worked solo on last years "Chevy Show," but added Arnold Peyser as the third member of the team when Miss Shore expanded this season to 26 shows.

Equally important, perhaps more so, is the rest of the creative staff on a show. Producer-director Bob Banner, they point out, is tops at his craft and "a great editor" besides. Tony Charmoli, they feel, is the best choreographer in tv. Ticker Freeman, who routines Miss Shore's songs, makes a major contribution, as does conductor-arranger Harry Zimmerman. As for Miss Shore, aside from her "self-confidence as a person, which makes her able to do anything we dream up for her, she does what too many new performers don't know how to do, she works hard on every show—we have to chase her home at night."

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CBS Radio

Continued from page 43

paign. For one thing, its schedule of standard soaps is still the strongest daytime lineup in the business. For another, it doesn't want to dislocate audience and sponsors with too rapid a changeover. But as radio-only homes decrease, as the old-guard audience declines in buying power and numbers, the change will come, and the results shown by "Couple" will be instrumental in the speed with which this occurs. Similarly, web feels its new "at home" show with Peter Lind Hayes & Mary Healy is another entry with which younger housewives can identify, and this format, too, may be a forerunner for others to come.

Even at night, Barnes states, changing tastes are evident, with research by CBS (and earlier by NBC) pointing to an increasing desire among nighttime radio listeners and those on-the-fencers who sometimes quit their television sets for radio, for more information-type programs at night. Web has installed Walter Cronkite in "Answer Please" at 7:30 to 7:45, parlaying this with Ed Murrow's news analysis which follows (much the same as NBC has parlayed "News of the World" and the new "Life and the World" newsfeature stanza at 7:30 to 8). The results on the new Cronkite show may cue further changes in the direction of expansion of informational programming at night in the future.

Sheaffer Pen

Continued from page 29

wrapup stage, will be the Sheaffer show. TA's Dave Susskind, who's currently doing 10 specs for duPont, will produce. BBD&O, the Sheaffer agency which signed the pact with TA, hasn't yet picked a network or time slot, but has initiated negotiations with both NBC and CBS.

Sheaffer in the past has used regular half-hour weekly programming in its network tv efforts, concentrating its buying in the pre-Christmas season and then cutting its expenditures after the first of the year (it just wound alternate sponsorship on CBS' "I Love Lucy" reruns). However, switch from the old Russel M. Seeds agency (now Keyes, Madden & Jones) to BBD&O recently apparently cued the new buying technique.

WPIX Ballcasts

Continued from page 31

and "anybody who guesses it was a million dollars is going to be away off—on the low side," Fisher said.

Bob Fishel, Yankee publicity director, said it was "the largest block of time ever purchased for a single tv property." Lee MacPhail, Yanks' assistant general manager, admitted "that perhaps it could be said to be more than any other club has taken."

The 1958 deal also calls for additional airing of away games over WPIX and as in the past, the sportscasters will be Mel Allen, Phil Rizzuto and Red Barber. New Yorkers will see games every Saturday and Sunday as well as 44 night games. However, night games in Kansas City will not be telecast because they get under way at 10 p.m. New York time. The first game of the season at Boston on April 15 and the July 4 doubleheader in Washington are included in this year's pact.

On the radio end, the Yankee schedule will be heard over WMGM. Previously the Yanks were aired over WINS. Sponsors remain the same but coverage over the Loew's-owned outlet will be more advantageous saleswise in both primary and secondary listening areas, particularly for Ballantine.

Sponsors of the Yankee games also contemplate airing grapefruit circuit encounters over both WPIX and WMGM. MacPhail hinted that "the games at Miami naturally would be the ones considered, with the Dodgers and Braves figuring in such games." In the past, exhibition games were on radio but not on tv.

Nearly 80 Philadelphia home and away games will also be transmitted over WOR-TV during the coming season.

It all adds up to almost as much tv baseball for New Yorkers as they gandered when the Yanks, Giants and Dodgers filled the big league diamonds in Kings and New York Counties.

WOR-TV's Phillies Sked

WOR-TV, which is paying about $600,000 for the tv rights to the Philadelphia Phillies, now has firmed up a 78-game telecasting schedule, starting in April.

WOR-TV lined up the Phillies in the wake of the departure of the Dodgers and Giants to California. WOR-TV's deal with the Phillies assures tv exposure for the National League in the Gotham area and with the schedule firmed up, WOR-TV now is making pitches to sponsors. WOR-TV's schedule skirts the telecasting of Philly games while the N. Y. Yankees are playing at home.

In all, WOR-TV will telecast 58 home games and 20 road contests of the Phillies, who will meet Cincinnati 14 times, the Braves nine, Giants, Dodgers, Pittsburgh, St. Louis and Chicago in 11 contest. A further breakdown shows that the stration will carry 43 night games, nine Sunday and holiday doubleheaders, 11 contests on Saturday, four Sunday single games and two weekday games.

Station is planning pre and post game shows. Sportscasters have not been selected as yet.

Tele Followup

Continued from page 46

There were informative interviews with such top scientists as Dr. William H. Pickering, Dr. Theodore von Karman, Dr. Robert Page and Dr. Krafft A. Ehricke.

The whole telecast shaped up as a Cook's tour of the missile field. Besides the wide array of interviews, there were arresting sequences of tracking, missile firings, wind tunnels, etc. Some of the A,B,C's of the sobering space age was spelled out, and, as one scientist put it, the final test is whether the weapons, by the sheer magnitude of their potential destructiveness, can inspire continued peace. *Horo.*

Climax

Climbing on the Oriental bandwagon, "Climax" picked up where a host of theatrical pix, topped by "Sayonara," leave off, filling its hour slot on CBS-TV last week (16) with a fair amount of Japanese culture to backdrop John McGreevey's "Thieves of Tokyo," a so-so drama of love amid the blackmarket.

Topping the cast, Dewey Martin sympathetically displayed an increased maturity, up to everything the role offered. Everett Sloane lent top support as did Robert H. Harris and pretty Karen Sharpe. Michi Kobi, who received "intro" billing, played with a refined eastern aura.

Robert Stevens' direction of the good Edgar Peterson production imbedded the teleplay with a fine mixture of feeling, and tops were Richard Haman's sets and Jerry Goldsmith's music.

The intertwining plot actually was more a story of love than of thievery as American agent Martin set out to crack a Tokyo black market syndicate and ended up falling in love with the adopted Japanese daughter of one of its leaders. What is obvious eventually occurred, and Martin's job was clouded by his emotions, the Japanese girl's love torn between her father and her man. In the end, Martin confronted the baddie (Sloane), and all fire broke loose, the teleplay winding up in a torrent of melodrama when Sloane fired at Martin but instead killed his beloved daughter. Tragedy was complete with attempted hari-kiri and all.

Chrysler paid out its yen for the show, adding its own dramatized commercials with Bill Lundigan and delightful Mary Costa. *Ron.*

TelePrompter

Continued from page 1

seating capacity of at least 500,000 seats and minimum receipts of $275,000. Both Basilio and Robinson will receive 30% of the total take, including the closed-tv gate.

Prexy Irving Kahn hopes to line up 250 theatres in 200 cities. Previous high for a closed-circuit event was 173 theatres for the Basilio-Robinson bout last summer, when Basilio took the title from Sugar Ray by a close decision. Kahn envisions the telecast take to run about $1,500,000. Chicago, where the bout will be staged, will be blacked out for a 75-mile radius.

Theatre admission prices are expected to be between $3 and $5. TelePrompter will split the theatre take with exhibitors and also will pay the IBC from 80c to $1.50 on each seat sold, depending on admish price.

WBC Pubservice

Continued from page 43

dependent and affiliated, VHF and UHF.

Boston Conference was hailed as one of most impressive and showmanly events ever held within broadcasting industry.

In charge of planning and producing Baltimore Conference is WBC programming v.p. Dick Pack. Assisting him is a committee which includes Steve Conley, special assistant to McGannon, Bill Kaland, WBC national program manager, Gordon Hawkins, WBC educational director, and Chet Collier, new member of WBC national program staff.

Committee is already at work lining up top national names from within and without broadcasting industry, as main event speakers at Conference. Dr. Milton Eisenhower, prexy of John Hopkins is already set for opening day keynote address.

One of major changes planned for Baltimore Conference is addition of a fourth day, so that special new sessions can be added. Attendance will not be increased over last year's by more than a few dozen, since Pack feels that too many delegates would lose plus of informality, and turn the conference into a convention.

Kine Sales O'seas

Continued from page 30

ways permitted the network—CBS and ABC, too—to count Canada as part of the basic talent charge, but added that it was never intended for this allowance to be pirated as license for NBC to consider the whole world its oyster.

Again, the unofficial NBC position—on the matter of what constitutes a "network,"—is any station anywhere that plays a domestically-produced live show within 60 days of its production. It is this that has led to the question of what is an affiliate, since it almost goes without saying that affiliates are needed to make up a network.

AFTRA said that it has always defined a network essentially as "a group of stations which broadcast a program simultaneously," adding that delayed programs (on kinescope) played within the domestic United States, in fairness, should also be considered a part of a tv network.

Since the union cannot strike on such a matter under its collective bargaining pact with the networks, the ultimate step (at least before the next contract talks in 1960) might be for the union to prevent its members from signing any contracts unless they stipulate perhaps as much again as 75% of domestic minimums in the event the live shows are sold to any company using tv outside the U.S. or Canada. Another step could be a request for arbitration. Of course, the talent agencies, not barred by any such collective bargaining agreements, could boycott the web.

But, at this point—what with everything being pretty much a matter of semantics—action by either side in the matter can only be conjecture, especially since each contestant keeps waiting for the other side to take another significant step.

Kiddie Souffle For Chi's WBKB

Chicago, Jan. 21.

WBKB, the ABC-TV outlet here, again is revising its daytime lineup. Most of the hausfrau shows installed last September are being dropped for lighter fare, most of it on film, and several others are being juggled to new time slots. After the morning news and "Creative Cookery" at 9, the station will pitch to the tricycle set almost 100% of the daytime until it joins the net with "American Bandstand" at 3 p. m. Notable exception is on Friday at 11 a. m., when WBKB beams "Best of Bishop Sheen."

Casualties of the mid-January overhauling are the hourlong audience-participationer, "Richard Lewellen Show"; the long-running Bob Murphy-Kay Westfall interview stanza; Chubby Jackson's "Laugh Time"; Virginia Marmaduke's lovelorn opus, "Ruth Jamison"; and the Jack Mabley interview strip.

On Mondays, in the 11:30-12 period, station is slotting "Busse's World," a showcase for seven-year-old Jamie Busse of Park Ridge, Ill., which was conceived by Harry H. Hunter, of WBKB's staff. The youngster will be supported by Mary Ann Koppel and Art Hern, and Hern will host Laurel & Hardy films on Tuesdays, Wednesdays and Thursdays in the same slot. Replacing "Bob and Kay" at 10 across the board will be another new juve format.

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WHERE IS STEREO STEERING?

'Recession Passing Up Hi-Fi Biz'; Columbia Tunes Up For Phono Push

Columbia Records is in hi-fi gear for a "promotion in depth" merchandising campaign on its phonograph line. The drive will be on Col's 38 models, including phonographs, radio, tape recorder and combinations as well as a stock of accessories.

Key to the campaign will be a special offer to purchasers of all sets priced over $119.95, of a $40 value premium album package for $9.95. Featured in a boxed group of 18 bestselling LP's are Eugene Ormandy and the Philadelphia Orchestra, Leonard Bernstein, the New York Philharmonic, Bruno Walter, Robert Casadesus, Isaac Stern, Andre Kostelanetz, Erroll Garner, Percy Faith, Tony Bennett, Four Lads, Les Elgart's orch, the Norman Luboff Choir and Sammy Kaye.

"Although forecasts in certain lines of business are pessimistic, the high fidelity field presents a tremendously encouraging picture," said Milton Selkowitz, national sales manager for phonographs. He added, "The trend in the 'sound' business is upward. Columbia maintained high levels of business through 1957, with big volume increases in the final quarter of the year. We expect to continue with even more accelerated volume in 1958." (The "depth" concept stems from Col's engineering innovation, Directed Electromotive Power.)

Diskery is going into tv-film, radio spots, newspapers and mags to get across its phono message. In-store displays, streamers, mobiles and mailing pieces have been prepared for dealer use.

T. Dorsey Tag To Warren Covington

A band under the name of Tommy Dorsey, who died last year, will hit the road next month under the baton of Waren Covington. Covington's crew is going out with okay of the Dorsey estate and will use the book and sound of the late bandleader's organization. Like Dorsey, Covington is a trombonist and also sings. He'll share the vocal chores with Janet King.

At the present time, Covington heads another orch, the Commanders, which will continue with another leader, as yet undesignated.

The reorganized Dorsey band started rehearsals in New York this week and plays its first date in Rochester Feb. 1. It will debut in New York at the Arcadia Ballroom Feb. 16. Featured sidemen in the band will be Joe Lopes on alto sax, and Rolfe Kuhn, who recently came to the U. S. from Germany, on clarinet. Willard Alexander's office is handling the band.

Meantime, the orch under the name of the late Jimmy Dorsey, who died shortly after his brother Tommy, will continue to tour under the leadership of trumpeter Lee Castle.

Dot Ups Singles 12½%

Hollywood, Jan. 21.

Dot Records has increased the retail price of its singles an average of 12½%. No increase is presently contemplated for EP's or LP's.

Label's 45's, previously 89c, will henceforth sell for 98c; 78's will retail at $1.15 instead of $1.

Decca's Symph Cellists

The New York Philharmonic Cello Quartet, comprising four sidemen from the N. Y. Philharmonic symphony orchestra, will make its bow on disks via Decca Records.

Group in its first release will play some original works for cellos by Emanuel Moor and Joseph Jongen and works by Bartok and Vivaldi.

RCA's 'Instant' Music

Polaroid Cameras, with the slogan of "For the Picture You Want When You Want It," has tied up with RCA Victor's dealer window contest next month which will be themed to the idea of "For Music You Want When You Want It." The window display competition is revolving around Victor's conversion of 16 pop and 30 Red Seal catalog bestsellers into new packages. Victor is cuffoing the new covers to dealers who have any of the old LPs in stock.

During the contest, Victor salesman will be handing out several hundred Polaroid cameras to winning dealers after taking pictures of the various window displays.

MGM Goes Ga-Ga On 'Gigi' 3 Ways, Including Wink

With the albums from the Metro filmusical, "Gigi," getting top priority in MGM Records' packaged goods program, Arnold Maxin, diskery's new prez, headed for the Coast Monday (20) for a week of meetings with studio execs and pic's writers Alan Jay Lerner & Frederick Loewe.

MGM has set a three-way LP spread on the "Gigi" score which will include the soundtrack set, an instrumental wrap-up by David Rose and a jazz treatment by Dick Hyman.

On the promotional end, diskery already has set in motion a sales contest for label's distributors and salesmen, a dealer-exhibitor window display contest (with cash prizes for both), shipment of soundtrack albums to 2,000 radio stations, and theatre previews for the music trade.

Both the studio and the record company will use the same "Gigi" trademark (a sketch of a winking girl) in their ad campaigns.

GERMAN TELDEC PACT WITH USSR ON TAPES

Berlin, Jan. 21.

The Teldec recording company, a liaison of the German Telefunken and the British Decca, has signed an exclusive contract with the Foreign Trade Institute, Moscow, for exploitation of Russian tape recordings for its disk production. This is understood the first such deal between a German diskery and the Soviets. Pact signed in Hamburg, became effective with the new year.

Teldec will take advantage of the pact primarily on tape recordings of Russian longhair musicians. Telefunken and Decca disks, on their end will soon feature presentations of the Bolschoi Theatre ensemble, the symphony orch of the Leningrad State Philharmonic under the batons of Sanderling and Mravinsky.

NOT COMPATIBLE, ENGINEERS SAY

How far away stereophonic disks are from the commercial market has now emerged as a key question before the record industry. Industry execs in general are uncertain but are watching, waiting and experimenting with stereo to get into the market with an acceptable product. It's likely that the first steady trickle of stereo disks will start flowing from the factories later this year.

One top company exec stated, however, that at the present time there is no stereo disk that is commercially acceptable and he does not see stereo as "being right around the corner," but refused to predict beyond the next few months. "The matter is still in the laboratories," he stated, "and the engineers are capable of making rapid advances which would nullify any predictions."

Compatibility Factor

At the same time, talk about the "compatibility" between stereo disks and current monaural playback equipment has been discounted by RCA Victor's engineering department. Customers and retailers are being warned against the belief that stereo disks can be played on present equipment with good results.

Victor engineers stated: "exhaustive tests in our Indianapolis plant have proved conclusively that stereo disks, played on present monaural equipment, are not compatible. A stereo disk, played monaurally, will disseminate a sound of music. But the net hearing result is comparable to that

(Continued on page 64)

Sundaes, Cocktails, Or a Dipsy-Doodle Hi-Fi Show in Chi

Chicago, Jan. 21.

Polk Bros., big Chicago discount house with a rep for gaudy promotions, and 10 top manufacturers have joined coin to counter post-holiday doldrums with a hi-fi show. Promotion, which opened Jan. 2 and runs to Feb. 15, has grabbed about 10% of the city's billboards in what is reportedly a record outdoor buy for any company in one city.

Kuttner & Kuttner ad agency, handling all exploitation, has also pacted for 30 full page newspaper ads plus lesser amusement page space to plug daily show activities. Polk will augment about eight hours of regular weekly television advertising with 200 video spots and more than 3,000 radio blurbs.

Promotion calls for civic officials to be given hi-fi sets which they are to present to their favorite charities, and in a zany touch an ice cream manufacturer will push a hi-fi sundae (special ingredients, if any, undisclosed), while a pair of plush restaurants will offer a hi-fi flip cocktail.

Cooperating manufacturers include Admiral, Braun, Columbia, Gurndig Majestic, Philco, Motorola, RCA Victor, Siemens, Webcor and Zenith.

Victor Pop A&R Re-Tuned East-West Into 12-Man Field; Sale Staff's 'Alert'

RCA Victor's pop artists & repertoire department, under Stev Sholes, has been reorganized into a 12-man east-west setup for increased flexibility and tune coverage. Under the new regime, music publishers will be able to channel any type of pop material to any eight of the 12-man staff, with four others handling specialty material such as kiddie items, religiosos, etc.

At the same time, Sholes has inaugurated a system of giving the producer billing on each disk to the session supervisor, a practice that was initiated by the United Artists label a couple of months ago.

Sholes' staff will also consider both album and single material for the Vik label, a Victor subsid, which will get Coast representation for the first time on a regular basis in Hollywood and Nashville.

The pop staff is set up as follows: (1) All material in the N.Y. homeoffice will be handled by Herman Diaz Jr., Joe Reisman, Hugo Winterhalter, Jerry Leiber & Mike Stoller (who work as a team), and Henri Rene. Ed Heller, of the Victor album department, will also devote part of his time to making pop singles under Sholes. Diaz will also handle all album recordings for Vik.

In the specialty division, Brad McCuen will handle country and sacred material in New York and Chet Atkins in Nashville. Paul Michelson will handle sacred tunes in Hollywood. All international material will be channeled in New York via Johnny Comacho. Children's disks will be done in N.Y. by McCuen.

Victor's album a&r department, under Ed Welker, remains unchanged.

On the sales level, Victor is harnessing its 24-man field staff in order to get a fast reaction to its single releases. With Victor now guaranteeing all single releases, rapid rating of sales potential of each disk is now a must if the label is not to get stuck with dead merchandise.

Under singles department chief Harry Jenkins, each of the 24 field men will be covering two RCA distrib territories. They will be geared to give the Victor homeoffice answers to sales turnover on 24 or 48 hours' notice, so that Victor's factories and shipping schedules can be adjusted accordingly.

Joe Howard's P.S.

Joe Howard, who wrote "I Wonder Who's Kissing Her Now," has come up with a sequel, "I Know Who's Kissing Her Now."

Howard, who lives at Fort Lauderdale, Fla., wrote it with Frank Adams together with a musical show framed around the new song.

4 Pubberies Sue Woolworth, Sears As 'Tops' Outlets

Los Angeles, Jan. 21.

In an outgrowth of copyright suits against Tops Records, the cut-rate label which has specialized in supermarket. drug and chain store sales, Harms, Witmark, Remick and New World pubberies filed suit in Federal Court here against the Woolworth, Sears Roebuck and Thrifty Drug chain.

Lawsuit, filed by Arthur Katz of Fink, Leventhal & Lavery, asks for an accounting of profits under the copyright act, and an injunction impounding Tops albums and halting their sale pending trial of the case. Specifically at issue are albums containing the songs "I Cover the Waterfront," "You and the Night and the Music" and "S'Wonderful."

In addition to the accounting, the suit asks for $25,000 punitive damages against the retail establishments. Half-a-dozen suits against Tops itself were filed some weeks ago.

1st Use of 'Goody Decision'

The publishers' action against the chain outlets represents the first attempt to apply the so-called "Sam Goody decision" handed down by the U.S. Court of Appeals a few months ago. Latter court ruled that distributors and retailers are as liable as the manufacturer of disks that infringe copyrighted material. Decision was given in a suit of the Glenn Miller estate and a group of publishers against an indie diskery, AFN Records (now defunct), Sam Goody, as a retailer (New York), and the Portem Company, N.Y. distributors. Julian T. Abeles was attorney for the plaintiffs in this case.

DANCE ORCHS' BIG SCORE IN BOSTON

Boston, Jan. 21.

Dance bands came back in New England this past season, ops found as they tallied up their books, with some records smashed. Pleasantly surprised bonifaces found that the oldtime bands had plenty of punch with the teeners.

Standout hot draw was Lester Lanin who broke house records at Totem Pole, Auburndale, Mass., Hampton Beach, N. H., and Surf, Nantasket, Mass. Mike Stanzler, op of Rhodes Ballroom, Providence, R. I., hit the bell with Benny Goodman who rang up 4,000 admissions in a one-nighter.

'Just For Variety' Cap's Catch-All

Hollywood, Jan. 21.

Capitol Records is launching a new style of disk album in the spring, a package featuring a complete entertainment program involving 12 artists on each record Series will be tagged "Just for Variety."

Series is in line with the Coast label's belief that the public is shopping more and more for entertainment on disks and that albums which offer something for all tastes have a better chance in a crowded market.

Diskery already has recorded several albums in the series and expects to debut the "Variety" format with between 12-15 packages.

Patti in New Merc Deal

Songstress Patti Page signed another longterm pact with Mercury Records in New York last week with Merc prexy Irving B. Green and Miss Page's manager, Jack Rael, working out the deal.

Miss Page has worked exclusively for Mercury for the past 10 years.

Planet X, '58 Entry

Planet X is the latest indie to get into the 1958 disk race. First release is slated for mid-January.

Signed with the label is Henry Sawyer & The Jupiters and Bernie Moore & The Rockets.

After March 1st, 1958

Newsstands 35c Per Copy

VARIETY

Subscription $15 Per Year

See Details Page 51

Jocks, Jukes and Disks

By HERM SCHOENFELD

Owen Bradley Quintet (Decca): "BIG GUITAR" (Time†) gets a powerful ride by this combo and the offbeat sound gives it the edge on the competition. "SENTIMENTAL DREAM" (Forrest†) is a pleasing instrumental.

Sam (The Man) Taylor Orch (MGM): "BIG GUITAR" (Time†) gets a strong workover, with Sam Taylor's sax in the lead. It should cop a hefty share of the spins. "CHEROKEE" (Shapiro-Bernstein*) is a good rocking version of this swing standard.

Rosemary Clooney (Columbia): "SURPRISE" (Livingston & Evans*), from the upcoming music, "Oh Captain," is a lilting, charming ballad handled brightly by Rosemary Clooney. Could go all the way. "YOU DON'T KNOW HIM" (Livingston & Evans*), from the same show, is a less commercial piece of material.

Eddy Arnold (RCA Victor): "I NEED SOMEBODY" (Raleigh-Trinity†), a rhythm number with an above-par lyric, adds up to one of Eddy Arnold's best recent slices. "TOO SOON TO KNOW" (Acuff-Rose†) is an attractive ballad also with good chances.

Tommy Frederick & Hi-Notes (Carlton): "THE PRINCE OF PLAYERS" (Marks†), a religioso with an original idea, is potently belted and gets this new label off to a fast start. "I'M NOT PRETENDING" (Holiday†) is another likely commercial side.

Royal Teens (ABC-Paramount): "SHORT SHORTS" (Admiration†) is the type of weird number that frequently crops up in the current rock 'n' roll idiom. This one is as bad as you can get it, but that's no impediment to it being a hit. "PLANET ROCK" (Brunswick) a frantic instrumental.

Gogi Grant (RCA Victor): "CHINESE NIGHTINGALE" (Fullarton*), from "Shirley Temple Storybook" tv series, is a highly appealing ballad delivered in top-draw style. "BONJOUR TRISTESSE" (Carlot†), title song of the Otto Preminger film, is a good, but somewhat complex, song for the pop market.

Tennessee Ernie Ford (Capitol): "DOWN DEEP" (Arthur†), a catching rhythm tune, is delivered in a easy, pleasing style by Ernie Ford. "BLESS YOUR PEA PICKIN' HEART" (Snyder*) is an okay novelty.

Duke Ellington Orch (Columbia): "MY HEART, MY MIND, MY EVERYTHING" (Cromwell*), a new Duke Ellington ballad, is a fine number vocalled in excellent style by Jimmy Grissom. "TOGETHER" (DeSylva, Brown & Henderson*), the oldie, is also delivered effectively by Grissom against a slick instrumental background.

Little Richard (Specialty): "GOOD GOLLY, MISS MOLLY" (Venice†) is a routine rocking item belted to a fare-thee-well by one of the reigning stylists in this groove. "HEY-HEY-HEY-HEY" (Venice†) is more primitive material handled in the same way.

Clyde McPhatter (Atlantic): "THAT'S ENOUGH FOR ME" (Eden-Progressive†), a swinging ballad with a cute lyric, is delivered by an ace rhythm and blues stylist for solid commercial impact. "NO LOVE LIKE HER LOVE" (Lowell-Progressive†) is a fair slow-tempoed rocking ballad.

Frankie Laine (Columbia): "ALL OF THESE—AND MORE" (Sunbeam†), from the legit musical, "The Body Beautiful," is a doubtful piece of commercial material even with Frankie Laine's supercharged delivery. "ANNABEL LEE" (Melo-Art†) loosely based on the Poe poem, is a fan dramatic opus.

Dinah Shore (RCA Victor): "THIRTEEN MEN" (Danby†) is a clever piece of material which Dinah Shore projects to the hilt. "I'VE NEVER LEFT YOUR ARMS" (Empress*) is a literate ballad, but not too commercial.

Marty Gold Orch (Vik): "LOVE THEME FROM 'FAREWELL TO ARMS'" (Feist*), a lush romantic theme, is deftly orchestrated by Marty Gold into a fine instrumental. "SHOW ME" (Southern*) is another richly textured slice.

Lonnie Donegan (Mercury): "MY DIXIE DARLING" (Peer†), a colorful folksong is belted entertainingly by his skiffle artist. "I'M JUST A ROLLING STONE" (Essex*) is a well-executed blues entry.

Al Taylor & The Poodles (United Artists): "THE RIPPLE" (Criterion*) is a jumping instrumental played with sax lead and organ lead for strong impact. "THE SWIVEL" (Criterion*) is in the same groove.

Tommy Sands (Capitol): "CRAZY 'CAUSE I LOVE YOU" (Hill & Range†) is a fast-moving rocking entry which Tommy Sands belts neatly in the rockabilly idiom. "SING BOY SING" (Snyder*), title song of the 20th-Fox pic, is another good entry, but somewhat more pretentious.

Margie Rayburn (Liberty): "OOOH WHAT A DOLL" (Studio†) is a cute bounce number brightly delivered by Miss Rayburn against a striking banjo background. "SMOOCHIN'" (Winneton†) is an okay rhythm number.

Eddie Fisher (RCA Victor): "WHAT'S THE USE OF CRYIN'" (Mellin†) is a catching number which could put Eddie Fisher back into the disk sweepstakes. "I

(Continued on page 62)

Best Bets

OWEN BRADLEY QUINTET .... **BIG GUITAR**
(*Decca*) .... *Sentimental Dream*

SAM TAYLOR ORCH .... **BIG GUITAR**
(*MGM*) .... *Cherokee*

ROSEMARY CLOONEY .... **SURPRISE**
(*Columbia*) .... *You Don't Know Him*

EDDY ARNOLD .... **I NEED SOMEBODY**
(*RCA Victor*) .... *Too Soon to Know*

TOMMY FREDERICK .... **THE PRINCE OF PLAYERS**
(*Carlton*) .... *I'm Not Pretending*

ROYAL TEENS .... **SHORT SHORTS**
(*ABC Paramount*) .... *Planet Rock*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Sound Track	Around World 80 Days	Decca
5.	Pat Boone	Greatest Hits	Dot
6.	Johnny Mathis	Warm	Columbia
7.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
8.	Sound Track	Pajama Game	Columbia
9.	Errol Garner	Other Voices	Columbia
10.	Sound Track	A Farewell to Arms	Capitol
11.	Frank Sinatra	Come Fly With Me	Capitol
12.	Harry Belafonte	Calypso	RCA Victor
13.	Nat King Cole	Love Is the Thing	Capitol
14.	The Weavers	At Carnegie Hall	Vanguard
15.	Original Cast	Bells Are Ringing	Columbia
16.	Sound Track	Pal Joey	Capitol
17.	Pete Seeger	Favorite Ballads	Folkways
18.	Roger Williams	Fabulous Forties	Kapp
19.	Modern Jazz Quartet	Modern Jazz Quartet	Atlantic
20.	Original Cast	Jamaica	RCA Victor

Album Reviews

"The Union" (Columbia). As a sequel to its click "Confederacy" album, Columbia Records has put together another superlative package in "The Union," a de luxe set that covers the northern front of the 1861-65 era from a variety of angles. In addition to a single 12-inch platter of music of the Union army and a recitation of the Gettysburg Address by Raymond Massey, there are pertinent essays by three noted historians of the period, Bruce Catton, Clifford Dowdey and Allan Nevins, plus a magnificent series of photographs of the fighting men. The repertory of Civil War songs are excellently performed by the National Gallery Orchestra conducted by Richard Bales with a church choir and soprano Peggy Zabawa and baritone Jule Zabawa as soloists. The Lincoln funeral sequence is executed with strong emotional impact. Less impressive is recording of the sound of a Civil War cannon. But all in all, this is a notable and highly listenable album of Americana.

"The Glenn Miller Carnegie Hall Concert" (RCA Victor). Recorded at a 1939 N.Y. concert sponsored by ASCAP, this recently discovered set of numbers is an important addition to the vast disk repertory on the late Glenn Miller's band which has been made available in the last few years. At the time of this performance, the Miller band was already a polished unit with a distinctive swinging style that is in evidence here on such Miller standards as "Moonlight Serenade," "Little Brown Jug" and "In The Mood," among others. Ray Eberle and Marion Hutton, then the band vocalists, also are spotlighted on a brace of vocals apiece. Recorded sound of this nearly 19-year-old concert is surprisingly good.

Burl Ives: "Songs of Ireland" (Decca). Although St. Patrick's Day is a couple of months away, this collection of charming Irish folksongs is always timely. In his usual lucid style, Burl Ives delivers a program of attractive songs which, except for "Molly Malone," are relatively unfamiliar. On the same label, another good folksinger, Sam Hinton, also turns up with a recital of Irish songs in a set titled "The Real McCoy." Once again, the songs are all fresh and interesting.

Keely Smith: "I Wish You Love" (Capitol). Keely Smith, who usually sings with her husband, Louis Prima, and his band, does a neat single in this package. Miss Smith is a slick thrush with a sense of rhythm and style that gives this songalog definite class. Miss Smith registers on a book that includes, besides the fine title song, such standards as "You Go To My Head," "Fools Rush In," "Don't Take Your Love From Me," "Mr. Wonderful" and "When Day Is Done," among others. Nelson Riddle's orch gives standout backing.

"Dick Hyman & Harpsichord in Hi Fi" (MGM). The harpsichord, an antique instrument which was thought to be more suitable for Bach until a couple of years ago when it was discovered as new pop "sound," is spotlighted by Dick Hyman in this set. Actually, Hyman is using a compromise instrument, a harpsichord-piano, in a performances of some oldies such as "When You're Smiling" and "Gimme A Little Kiss," and some recent items such as "Threepenny Tango," "Good Times" and "Hi-Lili, Hi-Lo."

Paul Horn: "House of Horn" (Dot). Paul Horn, a young New York jazz reed man who can blow flute, alto, piccolo and clarinet, bows in this package with his own combo in a program of somewhat rarefied modern music. Horn and crew sometimes play with a delicacy of sound and a light swinging beat, but there's also occasional pretentiousness that intrudes.

"Tour De Force" (Verve). Three standout trumpeters, Roy Eldridge, Dizzy Gillespie and Harry Edison, join in a jumping and sometimes amusing session of jazz. Although Gillespie is modern and Edison and Eldridge are more associated with the swing era, the trio of hornmen get along very well with each other. In one number,

(Continued on page 63)

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	DANNY & JUNIORS (ABC-Par)	At The Hop†
2	4	PAT BOONE (Dot)	April Love*
3	2	SAM COOKE (Keen)	You Send Me† Come Running Back To You†
4	6	RICKY NELSON (Imperial)	Stood Up† Waitin' In School†
5	5	JERRY LEE LEWIS (Sun)	Great Balls of Fire†
6	8	FRANK SINATRA (Capitol)	Desire Me† All The Way*
7	..	McGUIRE SISTERS (Coral)	Sugartime†
8	3	BUDDY HOLLY (Coral)	Peggy Sue†
9		DIAMONDS (Mercury)	The Stroll†
10	10	BILLY VAUGHN (Dot)	Sail Along Silvery Moon† Raunchy†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	3	†AT THE HOP	S-Sealark
2	4	*ALL THE WAY—"Joker Is Wild"-F	Maraville
3	1	*APRIL LOVE—"April Love"-F	Feist
4		†SUGARTIME	Nor-Va-Jak
	5	†PEGGY SUE	Nor-Va-Jak-Peer Int.
6	2	†RAUNCHY	Hill & Range
7	6	†GREAT BALLS OF FIRE	BRS-H-R
8	8	†KISSES SWEETER THAN WINE	Folkways
9	7	†YOU SEND ME	Higuera
10		†GET A JOB	Ulysses-Bagby

(*ASCAP †BMI F-Films)

Trend? St. Louis Station's Heave Of Rock 'n' Roll

St. Louis, Jan. 21.

Rock 'n' roll has come and gone on radio station KWK. As of yesterday (Mon.) the shouts of the frantic ones are now as dead on KWK turntables as the dodo bird. The obseques were put underway last week when Robert T. Convey, president of KWK Inc., announced a Record Breaking Week, during which all KWK disk jockeys proclaimed the final playing of the various rock 'n' roll platters, then broke the records over the air so the listeners could hear the crunch.

"I decided on this action," said Convey, "after conferring with our disk jockeys and finding their complete agreement that rock 'n' roll has dominated the popular music field long enough."

The public apparently agreed with Convey and the jockeys as reactions which poured into the station during the week ran about 5 to one in favor of the ban.

Further comments from Convey: "The word 'ban' is not to be construed as a type of book burning. It is simply a weeding out of undesirable music. What started out three years ago as a musical novelty trend with tunes such as 'Rock Around the Clock' and 'Hearts of Stone' has grown to such proportions as to alienate many adult radio listeners To these ear-weary St. Louisians, KWK's move will be welcome relief."

Fiedler Concerts In Hotel

St. Louis, Jan. 21.

The plush new Khorossan Room of the Chase Hotel will play host next month to a special series of "pop" concerts by the St. Louis Symphony Orchestra, with Arthur Fiedler as guest conductor and a spirit of informality encouraged among the listeners who may dine and visit while the orchestra plays.

The concerts, something new for the St. Louis Symphony, will be presented at 8:30 the nights of Feb. 11, 12, 14 and 15 at $3.50 single admission price.

It's by way of an encore for Fiedler, who conducted the orchestra at a $25-a-plate Symphony Society benefit party in the Khorossan Room on New Year's Eve.

Anka, Lewis, Crickets Set for Aussie Tour

Ottawa, Jan. 21.

Paul Anka, this capital's 16-year-old composer-disker of "Diana," starts a quickie tour of Australia at month-end. His record's nearing top in sales there, on Columbia—it's ABC-Paramount on this side.

Bill includes Jerry Lee Lewis, the Crickets, Jody Sands and Australian acts. Plays Melbourne Jan. 30—Feb. 1; Brisbane Feb. 3; Sydney Feb. 4-5; in picture houses. Lee Gordon of Hollywood is impresario. Then Anka flies back for his third stint on Ed Sullivan's tv show Feb. 9.

Frank S. Lyons, vicepresident and general manager of Roskin Bros. Inc., distributors of Columbia Records in the Albany area, has been nominated as a director of the Albany Chamber of Commerce.

Meld Belletto Sextet Into Herman's 3d Herd

San Francisco, Jan. 21.

The Al Belletto Sextet, one of the top groups in modern jazz, joined Woody Herman and the Third Herd as part of the Herman band this week at the Islandia Ballroom in Grand Island, Neb. The Belletto group will work in the Herman band as an integral part of the 17-piece Herman aggregation. In addition they will be featured in vocal and specialty sets during the night and when Herman plays jazz concerts the Belletto group will be spotlighted in a separate set.

Personnel of the Belletto group is: Al Belletto, leader and alto; Fred Crane, piano and baritone; Jimmy Guinn, trombone; Willie Thomas, trumpet; Tom Montgomery, drums, and Kenny O'Brien, bass. Group also carries girl singer, Jeri Winters, who will now pipe both with the Herman band and the Sextet.

The Belletto group, which records for Capitol (Herman waxes for Verve), will get featured billing on all Herman's engagements.

The Herman band reformed this week after a short lay-off in Hollywood and begins a three-month tour of Army camps, colleges and jazz clubs tonight. They are booked for a March 5 opening at the Blue Note in Chicago.

Haymes' H'wood Label

Dick Haymes will now groove for the indie Hollywood label. Crooner previously had waxed for Capitol and Decca.

Diskery will cut Haymes for the album and pop single fields, with his first LP scheduled for mid-February.

UA Label Greeting '58 With Trio of Singles

United Artists Records, the UA film company disk subsid, is launching its 1958 program with three new singles this month. Initial disk with Al Taylor's combo hit the retail counters this week. Other platters shortly to be issued include the title song from the film, "The Quiet American," played by the Ray Martin orch, and a couple of sides by a young vocalist-composer, Warren Miller.

UA's disk operation, meantime, has shifted to new quarters in the UA building in N. Y. with offices for Al Tamarin, who is heading the label as exec assistant to Max Youngstein, prexy of the disk company; and the business and artists & repertoire staffers.

MGM's Jerome Shifts Distribs in 2 Areas

Irv Jerome, newly appointed veepee in charge of sales at MGM Records, has begun to reshuffle on the distributor level. In Cleveland, Jerome has put on Sterling in place of Sanborn and in New Orleans R&D has taken over the line from Amin. Jerome plans other distrib shifts within the next couple of weeks.

Also on Jerome's agenda is a buildup of his crew of district sales managers.

Sidney W. Wattenberg, Vet Music Atty., Dies at 47; Leader on Copyrights

Sidney Wm. Wattenberg, prominent music industry lawyer and senior partner in the firm of Wattenberg & Wattenberg, died at his New Rochelle, N. Y., home Jan. 16 after an illness of several months. He was 47 years old.

In addition to being attorney for Chappell Music, one of the top publishing houses in the business, Wattenberg was counsel for the Music Publishers Protective Assn., trade organization for virtually all the leading pop music firms. He also served on the panel for revision of the U.S. Copyright Act and was a trustee of the Copyright Society.

As MPPA counsel, Wattenberg was instrumental last year in framing a bill, which passed the U. S. House of Representatives, which would exempt active music publishers from being taxed as personal holding companies due to the new dominance of royalties from disks and performances as against sale of sheet music. Bill is now before the Senate.

More recently, Wattenberg came to the fore with a blueprint, made in collaboration with attorney John Schulman, for a new clearing house society for the sale of music to films. Controversial plan, which would give songwriters an equal voice in the administering of such sales, was drawn up in tentative form and submitted to the publishers for their consideration. The plan, in one form or another, is due to be raised as an issue in the upcoming negotiations between the publishers and the Songwriters Protective Assn., for which Schulman is counsel.

Wattenberg also was legal representative for the National Music Council, which embraces numerous important trade associations.

Wattenberg became senior partner in his firm with the death in 1954 of his father, Abraham M. Wattenberg, who was also a veteran lawyer of many of the top publishers and songwriters. Sidney, together with his brother, Philip B. Wattenberg, took over operation of the law company.

Besides his brother, survivors include his wife, son, daughter and mother.

3 OF RAY EBERLE'S ORCH KILLED IN AUTO CRASH

Three members of the Ray Eberle band were killed in an auto accident Sunday (19) morning near Wrightsville, Ga. The fatalities included band vocalist Lucille Colosimo, 25, who was driving; her husband, Philip Colosimo, 31, saxophonist; and Salvatore Carbone, 27, trombonist. Mel Zelman and Jack Sohmer, also with the band, were critically injured and taken to nearby hospitals.

The five band members were in a car enroute from New York to a date in Marianna, Fla., when it collided with a car coming from the other direction. Two persons in the other car were killed.

Victor Technicians Talk New Union Deal

New pact negotiations between RCA Victor and the National Assn. of Broadcast Employees & Technicians opened in New York last week for coverage of about 65 recording engineers, technicians, quality inspectors, vault attendants and similar jobs. Current two-year pact expires at the end of this month.

NABET's talks with Victor are running parallel to negotiations between the union and NBC, another RCA subsid, for a new deal.

Stolz Album for RCA

Vienna, Jan. 21.

Robert Stolz, Viennese composer, has been set by RCA Victor to baton an album for U. S. release. Deal was made with Stolz by George R. Marek, Victor v.p. and general manager, during his recent trip abroad.

Stolz's latest musical, "Hello. This Is Love," is currently running at the Raimund Theatre here.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(A. Williams)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	DANNY & JUNIORS (ABC-Par) At the Hop	1	..	1	..	1	1	2	2	..	..	3	2	2	1	2	1	..	2	3	..	..	3	139
2	16	SILHOUETTES (Ember) Get a Job	..	1	4	4	7	..	..	..	..	..	2	4	..	7	..	..	1	..	..	..	..	2	67
3	2	BUDDY HOLLY (Coral) Peggy Sue	4	..	..	..	3	..	..	..	..	9	1	8	..	..	3	7	..	..	1	..	3	..	60
4	12	DIAMONDS (Mercury) The Stroll	5	..	3	..	8	7		7	..	10	10	..	3	..	5	..	9	2	4	..	..	..	59
5	5	JERRY LEE LEWIS (Sun) Great Balls of Fire	3	..	6	..	5	..	..	..	1	8	4	..	..	..	..	4		4	9	..	..	..	55
6	20	BILLY & LILLIE (Swan) La Dee Dah	6	3	2	..	..	..	..	..	..	..	..	3	1	9	7		10	..	..	..	..	..	47
7	4	PAT BOONE (Dot) April Love	..	..	..	..	9	2	..	4	8	7	..	..	..	..	..	5	..	..	..	2	6	..	45
8	8	RICKY NELSON (Imperial) Stood Up	2	..	..	10	..	..	6	..	10	..	5	..	..	..	..	2	..	..	6	..	..	4	43
9A	18	McGUIRE SISTERS (Coral) Sugartime	9	9	..	..	..	..	4	..	..	..	8	..	5	..	1	..	5	7	..	..	..	..	40
9B	7	FRANK SINATRA (Capitol) All the Way	..	..	..	..	..	3	7	1	..	..	..	..	..	2	..	8	..	..	..	8	8	..	40
11	..	MITCH MILLER (Columbia) March from River Kwai	..	..	7	1	..	9	5	..	..	..	..	..	8	4	..	..	..	9	..	10	..	..	35
12	10	SAM COOKE (Keen) You Send Me	7	..	..	..	2	4	..	3	—	..	9	..	..	..	..	..	..	..	..	..	..	..	30
13	11	ELVIS PRESLEY (Victor) Jailhouse Rock	..	2	..	7	..	..	..	..	..	4	..	..	..	..	..	..	2	..	..	..	..	..	29
14	14	RICKY NELSON (Imperial) Wait in School	..	..	..	..	..	..	..	5	..	3	..	..	..	..	..	..	..	3	..	..	7	..	26
15A	22	ROY HAMILTON (Epic) Don't Let Go	..	10	9	..	4	..	..	..	7	..	..	..	..	..	..	..	4	..	7	..	..	..	25
15B	15	FOUR PREPS (Capital) Twenty-six Miles	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	6	..	1	25
17A	9	BILLY VAUGHN (Dot) Sail Along Silvery Moon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	3	..	..	7	10	..	21
17B	13	G. HAMILTON IV (ABC-Par) Why Don't They Understand	..	..	..	..	..	..	..	..	..	7	7	4	..	..	..	3	..	..	..	..	..	..	21
17C	24	MOE KOFFMAN (Jubilee) Swinging Shepherd Blues	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	5	..	..	..	..	21
20A	17	JIMMIE RODGERS (Roulette) Kisses Sweeter Than Wine	..	..	..	..	..	10	..	..	4	..	..	..	..	..	..	..	..	..	10	9	2	..	20
20B	..	PLAYMATES (Roulette) Jo-Ann	..	..	..	..	..	..	1	..	..	..	9	9	..	..	..	..	..	..	..	..	..	5	20
20C	19	JOHNNY MATHIS (Columbia) Twelfth of Never	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	4	8	20
24	..	FRANK SINATRA (Capitol) Witchcraft	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	8	..	..	..	..	..	14
25		JOHNNY NASH (ABC-Par) A Very Special Love			8	9		6																	10

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST													SOUTH								
						Gallagher & O'Brien—WMCA—New York	Lou Dennis—WBRY—Waterbury	Eddie Gallagher—WTOP—Washington	Len Libman—WFEA—Manchester	Joe Hyder—WCOP—Boston	Lad Carleton—WKOX—Framingham	John Woods—WAAB—Worcester	Howie Leonard—WLOB—Portland, Me.	Larry Brownell—WKBW—Buffalo	Joe Deane—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Earle Jerris—WHEN—Syracuse	Lou Barile—WIBX—Utica-Rome	Al Martinez—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Dick Pike—WNOP—Newport	Bud Connell—WNOE—New Orleans	John Ademy—WBIG—Greensboro	Bob Elliott—KENT—Shreveport	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	Ray Schreiner—WRNL—Richmond
1	1	6	Danny & Juniors	ABC-Par	†At the Hop	2	3	1	1	1		4	1						1		1	5		7	7	2	
2	5	10	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine			4	6						6	5	7			4	5	9					
3	2	12	Pat Boone	Dot	*April Love			3								10			9	2		6			3		6
4	6	14	Frank Sinatra	Capitol	*All the Way			5		6			2		8	1			4	1		2	3				
5	7	5	McGuire Sisters	Coral	†Sugartime		4						5	1		7				5			5		1	5	1
6	9	9	Buddy Holly	Coral	†Peggy Sue			8									1		8		3	1		5		4	
7	3	6	Four Lads	Columbia	*Put Light in Window					9				5		2							6		2	8	
8	13	3	Diamonds	Mercury	†The Stroll		1				2	3	6								2				9	7	
9	11	6	Jerry Lee Lewis	Sun	†Great Balls of Fire				2		9	9							3			3			6		
10	12	8	Ernie Freeman	Imperial	†Raunchy										[illegible]							7		2		1	
11	17	5	Billy Vaughn	Dot	*Sail Along Silvery Moon		6					1	3	6		8										6	
12	15	4	Mitch Miller	Columbia	*March From River Kwai	1					3			10	10			1		9	4				8		3
13	4	6	Johnny Nash	ABC-Par	*A Very Special Love	6					1			2		4		4									
14	8	7	George Hamilton IV	ABC-Par	†Why Don't They Und'rst'd			7	4									6	5							3	2
15	14	16	Sam Cooke	Keen	†You Send Me			2							7				6			4		1			
16	41	2	Perry Como	Victor	*Catch A Falling Star	5				[illegible]	4							9		3							
17	30	10	Jerry Vale	Columbia	*Pretend Don't See Her									1									7				
18	19	2	Ricky Nelson	Imperial	†Waiting in School		2											5	10					6			
19	45	2	Perry Como	Victor	*Majic Moments								9	7	4								8				7
20	16	10	Will Glahe	London	*Liechtensteiner Polka			10						3						8			2				
21	..	1	Four Preps	Capitol	†Twenty-six Miles																						10
22	29	2	Silhouettes	Ember	†Get a Job		7		3	4		5															
23	..	1	Sam Cooke	Keen	†Sentimental Reasons									9	2		4										
24	39	2	Ricky Nelson	Imperial	†Stood Up													2									
25A	..	1	Nat Cole	Capitol	†Angel Smile	7																					9
25B	38	2	Frank Sinatra	Capitol	*Tell Her You Love Her						5						8										
25C	..	1	Tom & Jerry	Big	†Hey Schoolgirl																7						
25D	40	9	Bill Justis	Phillips	†Raunchy												9		2								
25E	..	1	Patti Page	Mercury	†Bring Us Together											3											4
30A	26	2	Sam Cooke	Keen	†I'll Come Running Back																	10		3			
30B	..	4	Bobby Helms	Decca	*Jingle Bell Rock			9	10						5												
30C	10	6	Johnny Mathis	Columbia	*Wild Is The Wind																						
30D	..	1	Lee Andrews	Chess	†Teardrops												2					8					
34A	..	7	Janice Harper	Prep	*That's Why I Was Born																						
34B	21	4	Billy Scott	Cameo	*You're The Greatest					2																	
36A	41	5	Debbie Reynolds	Coral	*A Very Special Love																						8
36B	..	1	Del Vikings	Mercury	†Your Book of Life																						
38A	18	7	Johnny Mathis	Columbia	*No Love																					10	
38B	33	5	Rusty Draper	Mercury	†Buzz Buzz Buzz							8					5										
38C	..	1	Paul Anka	ABC-Par	†You Are My Destiny				5	3																	
41A	28	2	Frank Sinatra	Capitol	*Witchcraft		10														10						5
41B	..	1	Playmates	Roulette	†Jo-Ann		9										10	10									
41C	..	4	Crickets	Brunswick	†Oh Boy														7								
41D	34	2	Roy Hamilton	Epic	†Don't Let Go	3					6																
45	..	1	Johnny Mathis	Columbia	†Come To Me	9										6											

Pos. this wk.	Artist	MIDWEST									FAR WEST									TOTAL POINTS
		Larry Collins—WBCK—Battle Creek	Chuck Norman—KSTL—St. Louis	Bill Wood—KODY—North Platte	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Joe Augello—WOHO—Toledo	Henry Basse—KOWH—Omaha	Robb Thomas—WEMP—Milwaukee	Dick Gilbert—KPOK—Scotsdale	Jack Shefrin—KMAP—Bakersfield	Allin Slate—KIEV—Glendale	B. Mitchell Reed—KFWB—Hollywood	Johnny Magnus—KGFJ—Los Angeles	Gil Bogos—KSLE—Oceanside	Bobby Beers—KOBY—San Francisco	Ron McCoy—KLUB—Salt Lake City	Ray Hutchinson—KOL—Seattle	
1	Danny & Juniors	3	2	1	1			5	1			1				4	2	2		195
2	Jimmie Rodgers	2	9	6			3		2		7	5			2	3				102
3	Pat Boone	6	8	2	5		8	1			1	8				1		8		100
4	Frank Sinatra	9	4	7			2							6		7				98
5	McGuire Sisters		10		10	1		9		6	9		2							95
6	Buddy Holly	4		5	6							2					1			84
7	Four Lads			4			4	7	3	1	10					5				77
8	Diamonds				3			3									7			67
9	Jerry Lee Lewis	5	1		7							7					4			65
10	Ernie Freeman	1			2							4		8		9	3			64
11	Billy Vaughn							4			8		1						4	63
12	Mitch Miller					8							4		9					62
13	Johnny Nash					2													3	55
14	George Hamilton IV			9		6												3		54
15	Sam Cooke	8			8											2				50
16	Perry Como												8					5		42
17	Jerry Vale									5				2	1			9		41
18	Ricky Nelson		5					6												32
19	Perry Como									7			7						8	31
20	Will Glahe										5									27
21	Four Preps												5	3			10	1		26
22	Silhouettes																			25
23	Sam Cooke			8												10				22
24	Ricky Nelson			10			5										6			21
25A	Nat Cole												9	4	7					19
25B	Frank Sinatra															8		4		19
25C	Tom & Jerry				9						3								6	19
25D	Bill Justis			3																19
25E	Patti Page																	7		19
30A	Sam Cooke		3					10												18
30B	Bobby Helms							2												18
30C	Johnny Mathis						1		4					10						18
30D	Lee Andrews																5			18
34A	Janice Harper						7								3	6				17
34B	Billy Scott					3														17
36A	Debbie Reynolds									2					6					16
36B	Del Vikings													1	5					16
38A	Johnny Mathis		6							3										14
38B	Rusty Draper											6								14
38C	Paul Anka																			14
41A	Frank Sinatra												6							13
41B	Playmates																		2	13
41C	Crickets	10										3								13
41D	Roy Hamilton																			13
45	Johnny Mathis																	10		8

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FROM RCA VICTOR–
THE BIGGEST HITS
IN SIGHT!

GOGI GRANT sings **BONJOUR TRISTESSE** (from the Otto Preminger Production,"Bonjour Tristesse")
c/w
CHINESE NIGHTINGALE (from the NBC-TV color production of "Shirley Temple Story Book") 47/20-7146

EDDY ARNOLD sings **I NEED SOMEBODY**
c/w
TOO SOON TO KNOW 47/20-7143

Watch for these NBC-TV network shows in color and black-and-white...THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, TIC TAC DOUGH...all sponsored by... RCA VICTOR

Roulette Hops On 'Birdland' LP Five & Toscy Tapes

Roulette Records swings into its 1958 packaged goods season with the introduction of a new jazz line known as the "Birdland Series." Five albums have been set for release this month to introduce the new series.

Lead album in the "Birdland" push is "Basie," which features the Count Basie Orch playing original numbers written and arranged by Neal Hefti. The other albums in the kickoff release are "A Man Ain't Supposed to Cry," with Joe Williams; "Movin' In," with Specs Powell & Co.; "Appearing Nightly," with the Mitchell-Ruff Duo, and "Life Is a Many Splendored Gig," with the Herb Pomeroy orch.

In a switch from jazz to longhair, Roulette also issued its first classical LP this week. The album is a two-pocketer titled "The Orchestra That Refused to Die—Tribute to Arturo Toscanini." The album consists of tapes of a concert given by the former NBC Symphony in honor of Toscanini, who had conducted the group for 17 years. Album also will include a reprint of a Reader's Digest article written about the concert under the heading, "The Orchestra That Refused to Die."

Kate Smith 'Fabulous' Feather in Dave's Kapp

Kate Smith will swing back into the disk groove via Kapp Records. She's been set by firm's prexy Dave Kapp to wax an album of pops and standards under the title of "Fabulous Kate."

The album will be cut in mid-February under the direction of Frank Hunter. Warbler recorded an album under the Capitol banner last year.

Buddy Beir orch began a two-week engagement at New York's Roseland Dance City last night (Tues.).

The HIT! OF THE WEEK
DICK HYMAN
GOOD TIMES
and
MANDOLINS OF VENICE
M-G-M Records

VALERIE CARR
The ED SULLIVAN SHOW, Jan. 19
Currently
TOWN TAVERN, Toronto
THEATRICAL LOUNGE, Cleveland, Starting Jan. 27, to Be Followed by OTTAWA HOUSE, Hull, Quebec; RIDGECREST INN, Rochester; STORYVILLE, Boston; CELEBRITY CLUB, Providence
Pers. Mgt.—GEORGE TREADWELL • Roulette Records
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

VARIETY 10 Best Sellers on Coin Machines

1. APRIL LOVE (9)	Pat Boone	Dot
2. AT THE HOP (1)	Danny & Juniors	ABC-Par
3. RAUNCHY (7)	Bill Justis Billy Vaughan Ernie Freeman	Phillips Dot Imperial
4. SUGARTIME (1)	McGuire Sisters	Coral
5. GREAT BALLS OF FIRE (4)	Jerry Lee Lewis	Sun
6. ALL THE WAY (3)	Frank Sinatra	Capitol
7. YOU SEND ME (11)	Sam Cooke Teresa Brewer	Keen Coral
8. I'LL COME RUNNING BACK (1)	Sam Cooke	Keen
9. KISSES SWEETER THAN WINE (7)	Jimmie Rodgers	Roulette
10. STOOD UP (1)	Ricky Nelson	Imperial

Second Group

PEGGY SUE	Buddy Holly	Coral
HEY SCHOOLGIRL	Ricky Nelson	Imperial
FOR SENTIMENTAL REASONS	Sam Cooke	Keen
JAILHOUSE ROCK	Elvis Presley	Victor
SAIL ALONG SILVERY MOON	Billy Vaughn	Dot
THE STROLL	Diamonds	Mercury
DESIRE ME	Sam Cooke	Keen
WHY DON'T THEY UNDERSTAND	George Hamilton	ABC-Par
DON'T LET GO	Roy Hamilton	Epic
MAGIC MOMENTS	Perry Como	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*April Love (Feist)	2	2	1	2	1	1	3	2	1	1	1	1	1	124
2	2	*All the Way (Maraville)	8	1	2	1	3	7	4	3	2	2	2	2	2	104
3	7	*Liechtensteiner (Birl.)	7	4	9	..	2	..	..	..	6	3	9	6	4	49
4A	5	*Around the World (Young)	9	5	..	..	4	..	..	..	8	4	4	5	6	43
4B	4	†Kisses Sweeter (Folkways)	4	..	..	..	..	5	1	6	4	8	5	..	..	44
4C	6	†Raunchy (H&R)	..	..	4	5	..	2	2	1	..	..	..	8	..	44
7	..	†Sugartime (Nor-Va-Jac)	1	..	5	3	6	10	9	..	..	..	..	..	..	32
8	10	†Silhouettes (Regent)	..	3	..	..	..	..	..	5	10	7	7	4	..	30
9	..	*Silvery Moon (Joy)	5	..	..	4	..	4	..	..	..	..	..	..	3	28
10	8	*Till (Chappell)	..	6	3	..	8	..	..	..	7	10	10	..	8	25
11	12	†Peggy Sue (Nor-Va-Jac)	..	..	..	..	..	8	8	8	..	..	6	3	10	23
12	11	†You Send Me (Higuera)	..	..	..	..	..	3	..	4	..	9	..	..	..	17
13	13	*Chances Are (Korwin)	..	..	..	..	..	..	6	7	5	..	..	..	..	15
14	..	†At the Hop (SMW)	..	10	..	8	..	6	..	9	..	..	..	..	..	11
15		*Twelfth of Never (Empress)		8	8										7	10

Jocks, Jukes & Disks

Continued from page 58

DON'T HURT ANYMORE" (Hill & Range†) is an okay light rhythm ballad.

Jo March (Kapp): "JO'S RIDDLE SONG" (Garland*), the old folksong, is dressed up with a beat and vocalled stylishly by this canary. "MY JOHNNY LAD" (Sanga†) is a snappy folk-styled item.

Pat Shannon (Decca): "MAYBELLE" (Copar-Ridgeway†, a rock 'n' roll entry, registers as a solid commercial possibility via this yodeling slice. "KNOCK, KNOCK" (Forrest-Rodgeway†) is a cute song takeoff on the parlor game.

Vera Lynn (London) "ACROSS THE BRIDGE" (Piccadilly†), a fine ballad, is delivered effectively in open-voiced style by this British songstress. "IF I WERE YOU" is a more conventional number.

Carmen McRae (Decca): "PASSING FANCY" (Coca*) is a neat ballad slickly piped by Carmen McRae. "AS I LOVE YOU" (Northern*) is a classy romantic number also handled with savvy.

Dorothy Collins (Coral): "I WANT IT TO BE RIGHT" (Gateway*), a lovely ballad, gets a sensitive vocal by Dorothy Collins. "I LOVE A VIOLIN" (Thompson*) is a bright entry lightly handled.

The Treniers (Brunswick): "GOODNIGHT IRENE" (Ludlow†), the smash of several years ago, is revived in a rocking format with interesting results. "RUBBING NOSES IN THE MIDNGHT SUN" (Fairway†) has a clever lyric.

Ernie Freeman Orch (Imperial): "THE TUTTLE" (Stanford†) is a catching instrumental which could catch on with the rocking teenagers. "LEAPS AND BOUNDS" (Billace†) is a bouncing uptempo entry.

Gus Gordon & Darnels (Bana). "IN THE VALLEY OF THE ROSES" (David†) is a pleasing ballad handled with a light beat and attractive pipes by Gus Gordon. "MY LITTLE HOMIN' PIGEON" (David†) is routine rock 'n' roll material.

Peter Kim (Web): "SILENT PRAYER" (Bathgate-DeFazio*), a slow ballad, is belted with classy tenor pipes by this new newcomer. "LOVE TO HAVE YOU AROUND" (Earle†) is a rhythm ballad also handled neatly.

Dave Burgess (Challenge): "MAYBELLE" (Copar Ridgeway†) gets an effective slice by Dave Burgess whose vocal may take off. "TAKE THIS LOVE" ((Golden West†) is a routine item.
*ASCAP. †BMI.

ABC-Par's Encore Meet

ABC-Paramount has set a Coast repeat of its eastern distributor conclave, held last week, for Jan. 24. Prexy Sam Clark accompanied by veepee Harry Levine, sales director Larry Newton and artists & repertoire chief Don Costa, left for Hollywood Sunday (19).

The conference will focus on diskery's February-March album promotion of 22 LP's.

Victor's Virtuoso Gait on 'Vanessa'; Same Opera Cast

Within 12 hours of the preem of the new American opera, "Vanessa," at the Metropolitan Opera last Wednesday (15), RCA Victor wrapped up a deal with Rudolf Bing, Metopera manager, to put the Samuel Barber-Gian-Carlo Menotti opus on wax with the original cast. Victor will release the opera via regular retail channels while the Metropolitan Opera Record Club, operated by the Book-of-the-Month Club, will sell it to subscribers. The disk club is not connected with the Victor disk club which is also operated via the BOM.

Cast members on the disk to be cut the first week in February will include Eleanor Steber, Rosalind Elias, Regina Resnik, Nicholai Gedda, Giorgio Tozzi, George Cenonovsky and Robert Nagy. Maestro will be Dimitri Mitropoulos, who has been recording for Columbia Records as maestro of the N. Y. Philharmonic symphony, an assignment which Leonard Bernstein takes over.

Victor entered into a similar deal with the Metopera for the release of the "Perichole" opera on wax last year.

Mickey Scopp to Coast

Mickey Scopp, general manager of the Big Three (Robbins, Feist & Miller), left for the Coast yesterday (Tues.) for confabs with firm's Hollywood branch and huddles with the film studio execs on upcoming musical product.

He'll be accompanied by Ed Slattery, coordinator of the professional department.

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"
'KATSUMI LOVE THEME'
Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chaksfield London
M. WITMARK & SONS

Smash Hit!
PERRY COMO'S
MAGIC MOMENTS
RCA VICTOR
FAMOUS MUSIC CORPORATION

A GREAT SOUND!
GORDON MacRAE
SINGS
"NOW"
By PAT BALLARD
CAPITOL #3864
BOURNE, INC.

a wonderful seasonal song
STYNE AND CAHN'S
LET IT SNOW! LET IT SNOW! LET IT SNOW!
CAHN MUSIC COMPANY

Sheet Music Best Sellers of 1957

Listed below in alphabetical order are the top 50 sheet music best sellers during 1957. Compilation is based on the information contained in VARIETY*'s weekly Retail Sheet Sellers charts.*

TUNE	PUBLISHER
All Shook Up	Presley-Shalimar (BMI)
Almost Paradise	Peer (BMI)
An Affair to Remember—†"Affair to Remember"	Feist (ASCAP)
Anastasia—†"Anastasia"	Feist (ASCAP)
April Love—†"April Love"	Feist (ASCAP)
Around the World—†"Around World in 80 Days"	Young (ASCAP)
Banana Boat Song	Marks-B (BMI)
Butterfly	Hill & Range (BMI)
Bye, Bye Love	Acuff-Rose (BMI)
Chances Are	Korwin (ASCAP)
Chantez, Chantez	Chantez (BMI)
Cinco Robles	Warman (BMI)
Dark Moon	Dandelion (BMI)
Diana	Pamco (BMI)
Do I Love You	Williamson (ASCAP)
Don't Forbid Me	Roosevelt (BMI)
Fascination—†"Love in the Afternoon"	Southern (ASCAP)
Four Walls	Sheldon (BMI)
Girl With Golden Braids	Roncom (ASCAP)
Gone	Hill & Range (BMI)
Gonna Find Me a Bluebird	Acuff-Rose (BMI)
Gonna Sit Right Down	Chappell (ASCAP)
Honeycomb	Joy (ASCAP)
In the Middle of Island	Mayfair (ASCAP)
It's Not for Me to Say—†"Lizzie"	Korwin (ASCAP)
Jailhouse Rock—†"Jailhouse Rock"	Presley (BMI)
Little Darlin'	Excelloric (BMI)
Love Letters in the Sand—†"Bernardine"	Bourne (ASCAP)
Love Me	Hill & Range (BMI)
Marianne	Montclare (BMI)
Melodie D'Amour	Rayven (BMI)
Moonlight Gambler	Meridian (BMI)
My Heart Reminds Me	Symphony House (ASCAP)
Old Cape Cod	Pincus (ASCAP)
Party Doll	Jackie (BMI)
Rainbow	Robbins (ASCAP)
Round & Round	Rush (ASCAP)
So Rare	Robbins (ASCAP)
Tammy—†"Tammy & the Bachelor"	Northern (ASCAP)
Teddy Bear	Gladys (BMI)
Teen Age Crush	Central (BMI)
Too Much	Southern Belle (BMI)
Wake Up Little Susie	Acuff-Rose (BMI)
Walkin' in the Rain	Golden West (BMI)
White Silver Sands	Southern (BMI)
Who Needs You	Korwin (ASCAP)
Why, Baby, Why	Winneton (BMI)
Wind in the Willow	Broadcast (BMI)
Wringle Wrangle	Disneyland (ASCAP)
Young Love	Lowery (BMI)

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† Film

Album Reviews

Continued from page 58

"Steeplechase," which fills one side of the LP, they participate in a superb round of solo performances. In a different tempo, they also cut each other in a Gillespie original, "Tour De Force." Gillespie and Eldridge also have long solo turns on a couple of ballads apiece.

"The General Motors 50th Anniversary Show" (RCA Victor). Taken from the soundtrack of the click GM two-hour spectacular on NBC-TV late last year, this set preserves the musical highlights of that stanza. The varied, pleasing program includes Hugo Winterhalter orch's playing of the "Happiness Theme" and other instrumentals; Pat Boone's singing "Where Are You"; Steve Lawrence on "Far Away Places" and then joining with Dan Dailey and Carol Burnett on "The Bullfrog Patrol"; Cyril Ritchard and Claudia Crawford on "Mutual Admiration Society"; Doretta Morrow on "Hi-Lili Hi-Lo" and "My Romance"; Dinah Shore on "These Foolish Things" and with Dailey, "They Say It's Wonderful" and "Taking A Chance On Love," and Howard Keel "Where Or When."

Katie Lee: "Spicy Songs For Cool Knights" (Specialty). This is a clever program of naughty folksongs delivered with gusto and humor by Katie Lee, a Coast balladeer and nitery performer. The "leer-ics" to these songs are considerably stronger than found in the worst of the rock 'n' roll numbers, but these songs are (1) not designed for the kiddies and (2) have presumably grown respectable through age.

Bob Ross: "American Folk Songs For Men" (Folkways). Bob Ross approaches his folk tune repertoire with an appreciation of the material and an awareness that interpretation is the thing. He's able to work such well-known items of the folk genre as "Down In The Valley," "The Riddle Song," "Greensleeves," "Foggy Dew" and similar grooved pieces into fresh and delightful items. He self-accomps on guitar.

Johnny Pate: "Jazz Goes Ivy League" (King). Johnny Pate, a bassist who has now come to the fore with his version of "Swinging Shepherd Blues," heads a smoothly swinging sextet in this set of his original compositions. Lenny Druss, on flute, gives this crew an attractive lead sound on such numbers as "Blues For The Ivy Leaguer," "Soulful Delight," "Currant Jelly" and others. *Herm.*

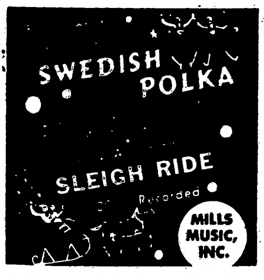
Kitty Kallen Shopping

Kitty Kallen has wound up her pact with Decca Records after three years. In that time she released 14 singles, biggest of which was "Little Things Mean A Lot."

Budd Granoff, thrush's husband-manager, currently is negotiating a deal with another company.

Carmen Cavallaro has been elected to ASCAP membership as a writer. Pianist wrote "While the Night Wind Sings," "Wanda" and "Masquerade Waltz."

Theme Melody of the
20th Century-Fox CinemaScope Production
"THE GIFT OF LOVE"
THE GIFT OF LOVE
ROBBINS MUSIC CORPORATION



UNITED ARTISTS
IT'S A SMASH!
"The Swivel"
AL TAYLOR
and The POODLES
UA 105X
c/w
"THE RIPPLE"
AL TAYLOR and The POODLES
UNITED ARTISTS

On The Upbeat

New York

Roger Coleman set for nine days at the Laurel Hill Supper Club, Columbia, S. C., beginning Jan. 24 . . . **Bill Hegner** handling press for thrush **Dolores Morgan** . . . **Dave Berger,** ABC-Paramount promotion man, recuperating from a heart attack at Beth Israel Hospital . . . **Judy Scott** guests on **Merv Griffin's** ABC Radio show Jan. 27-29 . . . Publisher **Paul Siegel's** mother died of cancer Jan. 11 . . . **Jack Perry** joined **Sidney Mills'** music firms.

Bobby Scott began a four-weeker at Cafe Bohemia Monday (20) . . . **Ray Meinberg,** promotion man at Big Records, hitting the midwest on a push for "Hey Schoolgirl" . . . **Helen Tobin,** who handles Cleveland deejay promotion for Epic and MGM, in town last week for homeoffice huddles . . **Harold Beebe,** writer of Patti Page's new disk, "Bring Us Together," is musical director of the Horn & Hardart Children's Show . . . Composer-arranger **Phil Moore** handling **LaVern Baker's** forthcoming "Bessie Smith" album for Atlantic Records . . . **Raymond Horricks'** "Count Basie and his Orchestra" set for February release by Citadel Press.

On the road for Roulette this week are national sales manager **Don Carter** and national promotion chief **Mel Turoff** . . . **Morris Diamond** will handle promotion for Carlton Records out of New York while **Ruth Clenott** will take care of the promotion end in the Boston, Rhode Island and Maine areas.

The Big Three (Robbins, Feist & Miller) acquired world rights to **Rudolf Friml's** newest work "In a Classical Mood" . . . **Phil Kahl** going 50-50 with Bonell Music on "Swinging Shepherd Blues." There are five records out on the tune already.

London

Close harmony vocal group, **The Stargazers,** skedded for tv spot in the state web's "6-5 Special" Jan. 30 . . . Clarinetist **Pat Rose,** longtime resident with **Laurie Gold & His Pieces of Eight,** planning to emigrate to Australia . . . **Hedley Ward Trio** dickering a two-week stint in Germany at Weisbaden commencing April 14 . . . Trumpeter **Vic Robert** has left the **Johnny Parker** band.

Hollywood

Johnny Desmond, who appears in the tv series, has been set to compose and record a new theme song for "Sally" which stars **Joan Caulfield** . . . **Ernest Gold** will score Warners' "Too Much, Too Soon," **Diana Barrymore** biopic . . . **Howard Keel** talking a Decca term deal with label's Coast topper **Sonny Burke** . . . **Leonard Roseman** has been set to compose and conduct an original score for the **Robert Snyder-Robert Crandall** science pic "Small World" . . . **Joseph Gershenson,** head of UI's music dep't., will use nine leading L.A. jazzmen in recording **Henry Mancini's** score for "Touch of Evil."

Chicago

Count Basie, well enough to travel after a recent gall bladder attack, moves into the Blue Note Jan. 22 for a two-weeker. He'll be followed, also for two frames, by the **Teddy Wilson Trio** and chirper **Joya Sherrill** (ex-Duke Ellington), starting Feb. 5 . . . South side's Crown Propeller Lounge, now firm for modern jazz, gets **Australian Jazz Quintet** Jan. 22 for a single stanza . . . **Carmen Cavallaro** into London House Feb. 19 for four frames . . . **Harry James** brings his new band into the Blue Note April 16 for a week . . . **Pat Moran Quartet** ended its long run at the Cloister Inn by disbanding. **Eddie Higgins Trio** and singer **Kim Karter** have supplanted . . . **Chuck Cabot** orch opens Jan. 27 at Peabody Hotel, Memphis, for two weeks.

Chico & Harpo Marx, in one of their rare teamings, booked for Roosevelt Hotel, New Orleans, for a fortnight starting Jan. 23 . . . Singer **Patricia Wilson,** current at the Crescendo in Houston, joins **Dick Shawn** for two weeks at the Chase, St. Louis, Feb. 20 . . . **Jana Mason** and the **Piero Bros.** paired for a pair at the International Club of the Shamrock, Houston, opening Jan. 23 . . . **Sonny Howard** set for a fortnight at the Adolphus in Dallas, starting Jan. 30 . . **Davis & Reese** open Feb. 20 for two frames at Dallas' Statler-Hilton . . . **Constance Moore** began a two-weeker yesterday (Tues.) at the Monteleone Hotel, New Orleans.

San Francisco

Carl Ravazza booked into Bimbo's 365 Club starting Feb. 6 . . . **George Shearing** into the Blackhawk Feb. 14 . . . **Fred Peterson's** the new drummer with **Pete Daily's Chicagoans** at the New Alpine . . . **Harlequintet** returned to Fred Kuh's Old Spaghetti Factory . . . **Ronny Draper** and **Hermie King** celebrated their first anni at Bimbo's Trophy Room . . . **Patsy Kelly** into Ann Dee's 440 Club Feb. 4 . . . **Harry Brooks joined Turk Murphy's Easy Street** crew as intermission pianist . . **Harold Wiley** at the Cellar . . . **Carol Channing,** after some backing and filling, due Jan. 30 at the Fairmont's Venetian Room . . . **T-Bone Walker** in for a couple of weekends to sing the blues at Oakland's 53 Club . . . **Dave Brubeck's** European tour, starting Feb. 6, will include a two-week swing through Poland.

Pittsburgh

Walt Harper filled in a Crawford Grill with his combo when **Stan Getz** had to cancel out on illness . . . New Coral album by **Johnny Costa,** staff pianist at KDKA-TV, is a Gershwin collection, "Galley of Gershwin," and features three other keyboarders, **Eddie Costa** (no relation), **Dick Marx** and **Hank Jones,** with a 32-piece orch . . . **Ray Zimmerman** now 88'ing in the lounge of Bali-Kea Mon.-Tues.-Wed. . . . **Janet Noel Farrell,** pianist in Ankara Lounge, named head of radio-tv of U. of Pittsburgh's public relations division. She's studying for her Ph.D. there and was formerly an accompanist and production assistant at KDKA-TV . . . **Tony Little Trio** renewed for another six months at Carlton House Town & Country Lounge.

St. Louis

Ralph Sutton Trio due in Jan. 27 for a week at Town & Country, which plans to do its bookings through Chicago's London House . . . **Charlie Spivak's** orch slated to replace **Ralph Flanagan's** crew on the Chase Club bandstand Feb. 6 for six weeks . . . **Frank Harris,** pianist at Frontier Room, now in the composing department as writer of a song, "Poco a Poco," recorded on V.I.R., a local label, by St. Louis thrush **Mary Norleen** . . . **Sammy Gardner's Mound City Six,** longtime headlined at the Spa, signed for the county fair circuit next summer . . . **Joe Bakalor,** violinist, and **Pete Flanders,** pianist, in their umpteenth month at Petit Pigalle.

Kansas City

DeCastro Sisters will return to the Coast after they close in the Terrace Grill Jan. 30. They're set for the Moulin Rouge, Hollywood, Feb. 7 for a 4-week stand . . . **Ken Harris** orch will move out of the Muehlebach Feb. 13 and open at the Statler, Buffalo, Feb. 18, in the Rendezvous. Harris and crew opened the room about two years ago. This time they're in for 12 weeks . . . **Carl Sands** orch is due to replace Harris at the Muehlebach Feb. 14 coming in from the Brown Suburban Hotel, Louisville . . **Roberta Peters** in a concert for the Ruth Seufert office Friday (17) in the Music Hall, and well attended . . . **Four Coins** helped on publicity for the polio campaign by visiting the teenagers ball in the Municipal Auditorium night before they left town.

Victor's 'Track' Records

RCA Victor's program of film soundtracks will rise to a crescendo in the next few months with the release of a flock of top pic scores. Coming up very shortly will be the track from "Raintree County," packaged in both a two-LP set and an abridged single LP; "Seven Hills of Rome" starring Mario Lanza; and packages framed around the "Peyton Place" and "Bonjour Tristesse" soundtracks.

In March, Victor will release the soundtrack of the "South Pacific" pic version in a deluxe album and a regular package. Also due that month is the track from the "Marjorie Morningstar" film.

Where Is Stereo Steering?

Continued from page 57

obtained from a worn pre-high-fidelity record. Even with the best of high-fidelity pickups now available, some stereo records played monaurally also exhibit considerable distortion on the first play. Another problem is that music from the two channels of a stereo recording does not always combine properly to give a satisfactory output . . . We definitely are convinced that stereo disk is not a replacement for the present day fine groove record as far as high-fidelity monaural sound is concerned. However, played on proper stereo equipment which is not yet on the market, the stereo disk will give full dimensional sound now found only on tape."

Cartridges Go to Market

Pickup cartridges for stereo disks are already being readied for the market by such companies as Electro-Voice, Pickering and Fairchild. The Pickering company, for one, disclosed a few weeks ago that such pickups will not be cheap, ranging around $60. Also necessary are dual-channel amplifiers and speaker systems to get the benefit of the stereo sound.

It's expected that such phonograph manufacturers as RCA Victor, Columbia Records and others will come up within the next few months with mass-produced stereo machines. These units, however, are not likely to be cheaper than current monaural hi-fi equipment. In fact, the stereo machines are virtually bound to be more expensive.

But while stereo disks cannot be played with acceptable results on monaural equipment, it's been demonstrated that good quality can be obtained from monaural disks played on stereo equipment. In short, the advent of stereo will not automatically make obsolete present libraries of LP disks.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Indianapolis—(Ayres)	Cleveland—(Highbee's Dept. Store)	Portland—(6 Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	MY FAIR LADY (Columbia) Original Cast (CL 5090)	3	2	..	4	3	8	5	..	1	2	..	1	6	4	5	3	..	2	7	1	10	1	130
2	3	JOHNNY MATHIS (Columbia) Warm (CL 1978)	..	6	7	..	..	1	1	..	6	1	..	3	2	1	10	..	2	8	2	5	1	4	126
3	3	AROUND THE WORLD (Decca) Soundtrack (DC 9046)	2	9	..	1	..	..	4	4	3	3	2	..	7	2	4	1	1	..	..	..	8	2	112
4	4	RICKY NELSON (Imperial) Ricky (Imp 9048)	1	4	..	..	..	..	3	..	2	5	..	..	3	..	2	2	3	4	4	4	..	5	100
5	5	PAL JOEY (Capitol) Soundtrack (W 192)	4	1	6	3	5	2	9	2	4	4	..	..	1	..	..	8	..	7	..	..	..	..	87
6	6	PAT BOONE (Dot) Pat's Great Hits (DEP 307)	5	10	3	..	..	4	2	1	..	..	5	..	..	..	1	..	..	..	..	2	..	..	66
7	8	OKLAHOMA (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	..	..	..	..	1	..	9	3	7	9	10	..	..	9	..	6	34
8	17	APRIL LOVE (Dot) Soundtrack (DEP 9000)	8	..	..	..	..	7	..	..	..	..	..	..	5	..	..	4	8	..	..	3	..	..	31
9	9	KING & I (Capitol) Soundtrack (T 740)	9	..	1	..	..	..	..	..	..	..	..	..	..	..	3	..	7	5	..	..	..	..	30
10A	12	NAT KING COLE (Capitol) One of Those Things (W 903)	..	..	8	..	..	9	..	5	..	9	..	4	..	..	..	6	9	..	..	..	..	..	27
10B	11	TENNESSEE ERNIE (Capitol) Hymns (T 756)	..	..	..	..	..	..	..	8	7	..	..	..	4	8	6	..	9	..	..	8	..	..	27
12	..	FRANK SINATRA (Capitol) Come Fly With Me (W920)	6	..	..	10	1	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	2	..	26
13	14	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	..	..	..	..	7	3	..	..	10	..	..	..	..	..	8	..	..	3	24
14	15	JIMMIE RODGERS (Roulette) Jimmie Rodgers (25020)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	22
15	13	NAT KING COLE (Capitol) Love Is the Thing (W 823)	..	..	..	2	7	..	..	..	..	8	7	..	..	..	..	..	..	..	..	..	..	..	20
16	..	TENNESSEE ERNIE (Capitol) Spirituals (T 818)	..	..	..	..	..	..	..	7	..	..	4	..	8	6	..	..	..	..	..	..	..	..	19
17	7	FRANK SINATRA (Capitol) Where Are You (W 855)	..	..	..	..	..	..	8	3	5	..	..	..	..	..	..	..	..	..	..	..	..	..	17
18A	21	PERRY COMO (Victor) Dream Along (CAL 403)	..	7	..	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	..	..	..	..	16
18B	10	JANE MORGAN (Kapp) Fascination (KXL 1066)	..	..	10	..	..	..	6	..	9	..	..	..	..	..	..	..	..	..	3	..	..	..	16
20		ROGER WILLIAMS (Kapp) Fabulous Forties (W5003)	..	..	..	..	9	..	7	..	10	6	..	..	..	..	..	..	..	..	..	..	..	9	14
21	18	FRANK SINATRA (Capitol) Swinging Affair (N 803)	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	3	..	13
22A	20	PAJAMA GAME (Columbia) Soundtrack (DL 5210)	..	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	12
22B	25	WEST SIDE STORY (Columbia) Original Cast (CL 5230)	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
24		RAY CONIFF (Columbia) 'S Marvelous (CL 1074)	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	6	..	6	..	..	11
25		MANTOVANI (London) Film Encores (LL 1700)				5						..					8								9

CHI-N.Y.'S 'CLEAN UP AGVA'

ATPAM Pastes 'Unfair' Poster On Ringling Show After Mex Tour

Ringling Bros. and Barnum & Bailey Circus has been placed on the unfair list by the Assn. of Theatrical Press Agents & Managers for failure to hire two union pressagents for a tour which started in Shreveport, La. Action followed breakdown in negotiations between the union and Harry Dube, who represents the circus in New York.

The difficulties started after the circus' tour in Mexico, when it was decided to continue the itinerary in a number of cities instead of starting the hibernation period at Sarasota, Fla., RBB&B winter quarters. Pressagents were dismissed prior to the tamale tour, since the Ringling-ATPAM agreement doesn't cover that country.

When circus returned to the U.S. and with new bookings in Shreveport, Nashville, Little Rock, Montgomery, Tampa and Miami set, ATPAM insisted that the show resume with two union pressagents. Circus refused on the grounds that its contract with ATPAM had expired Dec. 31, and until a new pact was negotiated it said it would get along sans ballymen. They also claimed that between Jan. 31 and the time it opens at Madison Square Garden in April, it was not obliged to carry two ATPAM members.

Thus far, no other unions have joined with ATPAM in declaring the circus unfair. Should ATPAM start picketing, it would probably ask the aid of the American Guild of Variety Artists, which covers all the performers in the Ringling show.

EARTHA KITT WALKS, MONTREAL OPENS GATE

Montreal, Jan. 21.

Eartha Kitt, in for 10-day engagement at El Morocco ending Sunday (19), was cancelled on the last night by boniface Peter Vander North when she walked out on third show Saturday (18) night. Contract at $11,000 for the 10 days called for three shows Friday-Saturday nights.

Singer refused to discuss the contract obligations, telling North, "See my agent." Miss Kitt, along with the American Guild of Variety Artists and the AGVA and the William Morris Agency, were notified Sunday of cancellation by management and that the no-play, no pay clause would be invoked.

It's understood that dispute arose over the number of shows to be performed at the cafe. Policy of the house is to have a third show on Fridays and Saturdays. Comedian Charlie Manna enlarged his act to fill out the time that would ordinarily have been done by Miss Kitt.

NIXES 3-A NIGHT

In New York the William Morris Agency explained that the contract between Montreal's El Morocco and Miss Kitt had been negotiated about nine months ago and called for three shows on Fridays and Saturdays. However, because of the fact that Miss Kitt plays few nitery dates these days, she has ince established a personal policy of doing a maximum of two shows nightly.

Agency stated that on the first Friday (10) of her engagement, she explained to the cafe owner that because of the condition of her throat, a third show would impair her work on subsequent days. However, she did the third show the following day. The following weekend, the agency said, the condition of her throat couldn't permit the third display. She had been treated for a throat ailment by a Montreal medico. As a result, Miss Kitt was let out of her engagement one day early, the Morris office explained. French singer Marjane started to headline on Monday (20).

Lou Mosconi Jr. starts a stand at the Village Barn, N.Y., Jan. 28.

Mont'l Windsor's Names

Montreal, Jan. 21.

Windsor Hotel here, now owned by European interests, is stepping up i's recently revived entertainment policy with names.

First, thrush Evelyn Knight, opened there Friday (17).

Bahamas Strike A Talent-Travel Rap; Skip Port

The general strike in Nassau in the Bahamas has upset travel as well as talent bookings in New York and elsewhere. The top hotels on the island, booked by indie James Grady, have shuttered tight and all talent contracts are being held in abeyance until the situation eases. The British Colonial and Emerald Beach inns have shuttered, with the latter boarding up as a precaution against looting. The barriers are generally used during hurricane conditions.

The acts that were working Nassau came back Friday (17) on the S.S. Nassau. That ship, incidentally, cancelled the trip to Nassau, which was scheduled to depart the same evening, but going out again tomorrow (Thurs.) on a trip to Nassau and Havana. There is a possibility that if conditions do not change in Nassau, the ship will put up at Havana only.

Strike started out as a protest by the island's taxi drivers against the practice of the tourist bureaus of transporting passengers to the new airport in their own vehicles.

(Continued on page 66)

KEY BRANCHES HIT REGIME

Bob Marshall, an AGVA member who has been identified with the insurgent movement seeking to prevent what he terms raids upon the union treasury to pay off personal debts, is attempting to organize a "watchdog" organization within the union to safeguard union assets and to force all actions of the administration into the open. At the same time, a Chi member is spearheading a drive against the present administration.

Marshall aims to form committees in every key city where AGVA maintains a branch. One of his immediate objectives is to raise sufficient funds from interested members to test the legality of the treasury's action in settling the libel action of Dick Jones against Jackie Bright for $20,000, a settlement which also called for Jones to drop a pending injunction suit against the union. He is seeking to get a large enough bankroll to start legal action. However, it's improbable that he will be able to get a court determination in this matter before start of the quarterly national board meeting, to be held next month at the Hotel New Yorker, N.Y. He's hopeful, though, of getting the matter into the court prior to the national convention, to be held in June in Mexico City.

For a start, Marshall is seeking to get permission to sit in as an observer at the national board meeting and perhaps get some time alotted to him. This board meeting will hear Jones, who has been given one hour's time to present his case. Jones is expected to blast the present administration in several matters that transpired during his tenure in office as eastern regional director.

In the past, it was the custom of the AGVA national board meeting as well as the national convention to permit observers from among the members, as well as

(Continued on page 68)

Corinne Calvet's Cafes

Filmster Corinne Calvet is starting a cafe career in the spring. French actress, who was brought into the U.S. a few years ago by Paramount Pictures, has been signed for a stand at El Morocco, Montreal, starting April 13.

Further dates are being arranged by the William Morris Agency.

Atlantic City In Motel Binge; 126 in The Area

Atlantic City, Jan. 21.

While skyscraper hotel building on the beachfront seems to be a lost art currently, 26 motels have been constructed in the city during the last few years, plus some 100 or more doing business on the resort's outskirts.

In addition, 17 more are being constructed for occupancy this season. While some are located on street ends hard by the ocean, most of them are being built on Pacific Ave., replacing old rooming houses which were once, in the early '90s, beautiful homes. Cost of motels is about $7,500 per unit, including furnishings. Most motels have their own swimming pools, and all have parking facilities, of course.

Last major hotel erected here was the Claridge, built just before the great depression of the early '30s. While most big hotels have been added too or renovated, there has been no major building. Last big beachfront structure was the Warwick, an apartment in the lower part of the resort.

Armstrong, Great American Boy

Boston, Jan. 21.

Boston newspapers laid out the claret carpet for Louis Armstrong before and during his week's stand ending nine days ago at Blinstrub's 1,700-seat nitery, where he played to SRO throughout despite severe rain and snow storms. Radio and tv similarly devoted large amounts of time to the Satchmo in interviews.

The Boston Traveler gave Armstrong a big space barrage, including two Page 1 features, three eight-column banner headline stories, three three-column stories, topped off with a five-column P. 1 photo of him and his band playing in the House of Representatives at the State House after receiving a citation from the legislators.

Other Hub newspapers and wire services also fully recounted Armstrong's activities. Stanley Brinstrub, operator of the region's biggest nitery, set a precedent in booking the jazz performer, where formerly he has used only top name singers.

Big b.o on Armstrong has convinced Blinstrub that there is money in jazz, too. Armstrong was in at $5 minimum for the first show, $3 for the second, and jammed the club every night.

Another precedent was set by the state legislature when they presented a citation to Armstrong, after he played for the solons at the State House, which read:

"Whereas, Louis Armstrong, the world's greatest trumpeter in the field of jazz music is about to celebrate his fiftieth year as a musician; and

"Whereas, Louis Armstrong has risen from humble origins to a preeminent position in the world of music and entertainment, and is a true exemplification of the strength of democratic principles and a shining example to all who aspire to greatness; and

"Whereas, Louis Armstrong by his artistry has through the universal language of music brought comfort, pleasure and understanding to people throughout the world, and is properly recognized as the outstanding ambassador of good will of our country; therefore be

"Resolved, that the Massachusetts Senate extends its best wishes to Louis Armstrong and wishes him many years of health and happiness, so that he may continue to spread happiness for all people; and be it further

"Resolved, that copies of these resolutions be transmitted forthwith by the clerk of the Senate to Louis Armstrong."

Then again Louis responded with his five All-Stars at the State House by playing the "Star Spangled Banner" straight, followed by a half-hour jazz concert

(Continued on page 68)

Hub & All That Jazz

Boston, Jan. 21.

Jazz is infiltrating Boston night spots that have never played it before. First, Louis Armstrong played to SRO for week's stand at Blinstrub's 1,700-seater (Jan. 6-12).

Next, Toshiko, Japanese jazz pianist and her trio, opens at the Bradford Carousel Room, in the first jazz date for this spot, tomorrow (Wed.).

Up to now, jazz has been confined to George Wein's Storyville, Mahogany Hall, The Stables, Hi-Hat, and a few small spots.

Motion to Censure Bright & Atty. Gets Lost at Slim N.Y. AGVA Meet

Sparse attendance, coupled with pressure by board members of the American Guild of Variety Artists, resulted in the shelving of a motion presented on the floor of the N.Y. membership meeting Wednesday (24) which would have censured national administrative secretary Jackie Bright and attorney Harold Berg. Motion asked that the Associated Actors and Artistes of America remove Bright and Berg and sought repayment to the union of the $20,000 shelled out by AGVA's treasury to settle a libel judgment awarded to former eastern regional director Dick Jones against Bright. AGVA was dismissed as a defendant in this action. Motion also asked that the national board members who voted for the motion be held responsible for the repayment of that sum to AGVA.

Meeting started off with fireworks as an AGVA organizer wanted to bar a reporter from the meeting. Meeting, upon a vote, took the stance that this was a membership meeting to be run by the members, and therefore the press was invited to stay.

Dismissal motion was introed by Bob Marshall and was followed with a rebuttal by board member Cy Reeves. Between formal speeches there was a lot of pandemonium, with chairman Russell Swann attempting to restore order.

Withdraws Resolution

Discussion continued until the meeting dwindled because of the hour. Marshall, realizing mostly administration votes remained, decided to withdraw his resolution, which will probably be presented at the next regular membership meeting, scheduled for March.

According to insurgents, the administration blueprint called for delaying tactics until most of the

(Continued on page 68)

B.O. TAX YIELD TO U.S. OFF; CAFES STILL 20%

Washington, Jan. 21.

Admissions tax, including motion picture admissions, has become a minor source of income for Uncle Sam. President's budget, sent to Congress last week, estimates that this source will bring in only $55,000,000 in the current fiscal year which ends June 20. The same amount is expected i the following fiscal year.

In the last Federal fiscal year, it yielded close to $76,000,000. At the height of the overall 20% admissions tax, it used to bring the Government over $300,000,000 annually.

The 20% bite on nitery checks, which continues unabated, should deliver $45,000,000 to the treasury this year and an estimated $47,000,000 next year. Last year, the budget shows, it brought over $43,000,000.

The tax on amusement and gambling machines is figured to pay $17,000,000 to the Government this year and $18,000,000 next year. The license fee on bowling alleys, billiard and pool tables is estimated good for $3,000,000, as usual.

Uncle Sam apparently looks for a continuing bright future for the sale of radio and tv sets, phonographs, records and musical instruments. The estimate is that it will yield $179,000,000 in the current fiscal year, and climb to $194,000,000 next year.

Jerry Wayne Triple Times On Cafe, Pic, Deejay Tour

Singer Jerry Wayne, who has been working in Britain for the past few years, will do triple duty in the west and northwest. He's being booked on a nitery tour, and will also double with appearances on behalf of Rank Distributors for "As Long as They're Happy" which he filmed while abroad.

At the same time, he'll work deejay stops to plug his MGM diskings. Cafe dates are currently being line up.

After March 1st, 1958
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See Details Page 51

Vaude, Cafe Dates

New York

Bernard Bros. and **Sallie Blair** to head the Latin Quarter show April 17, when the Miami Beach LQ production moves into New York . . . **Adrienne & Margrit**, voice and harp team, start at Max Loew's Casanova tomorrow (Thurs.). Adrienne is the daughter of former Metop singer Margaret Matzenauer . . . **George Matson** to the Cafe de Paris, Miami Beach, Feb. 15 . . . **Smith & Dale** hitting Las Vegas with a stand at the Dunes, Feb. 6 . . . **Wyoma Winters** preems at Le Cabaret, Toronto, Jan. 27 . . . **Mary Ellen & Cohorts** on the **Jerry Lester** bill at B&B Club, Indianapolis, Jan. 27 . . . **Harold King**, past N.Y. State commander of the Amvets, organizing a theatrical chapter of the veterans organization.

Hollywood

The Sportsmen will one-nite in Salt Lake City Feb. 8 . . . **Three Continentals** hold over through February at Art Williams' Caribbean . . . **Marshal Edson** and **Mike Garth** holding talent auditions every Monday ight for their Ye Little Club . . **George Gobel** signed a two-year deal with the Riviera Hotel, Las Vegas, calling for a four-week engagement per season. He opens at hostelry July 9.

Atlanta

Entertainment in niteries and danceries and eateries is tinged with the Continental motif, with a goodly mixture of exoticism tossed in for good measure . . . **Marie Bernard**, French thrush and the daughter of Countess de Sevignes, opened at Leb's Pigalley, coming here from Miami . . . Another French-fried personality, **Anne Bouche**, bowed at Atlanta Biltmore Hotel's Empire Room on bill with **Freddie Martell** . . . Two exotics, **Lee Wong** and **Nanna**, and **Lorraine & Mac**, comedy team, top the bill in Anchorage Room of Clermont Hotel, where **Mickey Morano**, manager, offers a package including meal, two beverages and entertainment for price of dinner alone . . . Two Egyptian dancers, **Delilah and Delbah**; a pair of exotics, **Maureen** and **Desiree**; rural comedians, **Ma & Pa Perkins**; and a dance group, **Stroud & Co.**, are on tap at Clovis Club, Atlanta's only showbar . . The Harem, Atlanta's newly-opened supper club offers new four-act show headed by **Sharon Knight**; **Lorri Stevens**, and **Miriam Sage's Six Hollywood Starlets** . . . **Jack Marshall** is headliner at Henry Grady Hotel's Paradise Room, backed up by **Sinclair & Alda**, dance team, and **Erv Hinkle** orch and **Four Larks** . . . **Nejla Ates** is staying another week at Domino Lounge in Imperial Hotel, with **Chuck-a-Lucks**, singing comedians, emcee **Hank Cowan**, and **Tokye Trio** rounding out bill . . . **Alis Lesley**, billed as femme Elvis Presley, continues her stint at Club Peachtree downtown on same show with **Joey Altee**, hoofing emcee, and **Cheyenne**, an exotic . . . **Roy Topps**, 300-pounds of piano thumper, continues at Danny Demetry's Zebra Lounge in Howell House lobby.

Philadelphia

Myron Cohen goes into Celebrity Room Feb. 4-15. **Jackie Miles** booked in spot March 1-8 . . . **Cozy Morley** at Andy's Log Cabin . . . **Marty May** emcees show at Murray's Inn, in Jersey . . . **Mickey Shaughnessy** at Erie Social Club (25-26).

Mathis in 9-Day Flop; Port. $4,100

Portland, Ore., Jan. 21.

Johnny Mathis and his variety show wound up a nine-day tour of one-nighters at the Civic Auditorium here Sunday (19) night with a sad $4,100 for two evening performances. The two-hour layout presented in two parts included the Hi-Lo's. Linda Leigh and Keith Williams orch of 18.

Outfit started in Phoenix January 10 and played Tucson, Albuquerque, Colorado Springs, Denver, Spokane, Vancouver, B.C., Seattle and Portland. Trans-World Attractions of Los Angeles promoted the tour with spokesman Mike Tancino stating that the entire nine days was a financial flop and that he could not savvy reason.

The 3,600-seater here was scaled at $3.75 with meagre audience enjoying the show thoroughly. The Hi-Lo's stopped the show and only Mathis could top them.

Seattle OK $8,000

Seattle, Jan. 21.

Johnny Mathis with the Hi Lo's and Linda Leigh at Civic Auditorium Saturday (18) night grossed satisfactory $8,000. House was scaled to $3.75.

Take was two-thirds capacity.

LIBERACE SKIP-WEEK STANDS IN AUSTRALIA

Hollywood, Jan. 21.

Series of 12 Australian dates for the Liberace show have been lined up by promoter Lee Gordon, beginning Feb. 27. Unit will include Liberace, Syd Krofft's puppets, singer Christine Callas and Gordon Robinson.

Show will play Sydney in skip-dates, Feb. 27-28 and March 1 and March 6-8, and Melbourne March 3-5 and 10-12. Following these, Liberace may appear at an Orient Fair in Manila.

Negotiations also are near completion for a string of dates in the British Isles in the spring.

Salisbury Eyes Sahara's Finale

Boston, Jan. 21.

Dry Salisbury is looking to return to liquor. A bill authorizing voters of the beach resort town, which once boasted a lush nitery strip, to vote in March on a referendum proposing the legalizing of the sale of liquor was acted on favorably by the committee on towns at the State House in Boston Friday (17).

The bill now goes before the House for action. Also before the House will be a companion bill authorizing the Salisbury selectmen to appoint a seven-man licensing commission.

By unofficial referendum vote conducted by nitery and liquor interests early last November, a mail vote indicated that 856 Salisbury voters were in favor of petitioning the legislature for another local-option election and 565 against.

Salisbury went last January as result of an anti-liquor vote in the November, 1956, election referendum. At a public hearing on the bill, it was pointed out that biz in the resort town had dropped off as much as 60% and the tax rate had jumped $8 since liquor was voted out.

Teddi King's Cork'er

Houston, Jan. 21.

Teddi King has opened a stand at the Cork Club here to inaugurate a new policy of two shows nightly.

Ran Wilde orch also opened a stand there.

Inside Stuff—Vaude

Toni Carroll, thrush currently at Henri Moreault's Circus Lounge, across the river from Ottawa in Hull, Que., garnered a column feature (with two-column photo) by vet scribe Austin Cross in Ottawa Citizen last week (17). St. Louis-born brunet claimed two No. 1's: first girl to volunteer to trek to the moon with the U.S. Navy; and first American nitery singer to volunteer to work for Lester (Mike) Pearson, Nobel prizewinner and former UN president who now heads Canada's Liberal Party. "I Like Mike," she said, simply. She's done a film stint in "The I Don't Care Girl," biopic of Eva Tanguay, who was born in Marbleton, Que., not far from Ottawa.

Edouard Lefebvre, 22, took a two-year prison term in Montreal last week rather than accept probation with a ban on niterygoing. A first offender, convicted of participating in a poolroom burglary, he turned down as "too tough" these terms of probation till next Dec. 31: "No night clubs, no dancehalls, no taverns; 11 p.m. nightly curfew; four visits to the judge at specified intervals; perfect conduct at all times"; slightest violations to bring him two-year sentence. Parole would have been in care of his father.

While Elwyn Shaw, Boston-based magico pocket-picking act, was doing his act on stage at a Barre, Vt., date, a pro pickpocket was doing his "act" in the aud. When the gendarmes nabbed the dip, he conceded that Shaw "had the best act." The following night, doing a Kiwanis club date in Plymouth, Mass., Shaw "picked the pockets" of the same Kiwanian he had worked on a month previously in Buffalo. "How many times do I have to work with you?" queried the victim.

The value of an act to a giant corporation is apparently increasing with the growing importance of industrial shows. Inasmuch as the team of Florence Henderson & Bill Hayes have been closely identified with Oldsmobile during the course of a tour of the Olds show for dealers, and their performing of the commercials on the firm's teleshow, Frank Egan, veepee of D. P. Brother advertising agency for Olds, is producing the act which will be launched at the Detroit Athletic Club, Detroit, Jan. 24. Egan is apparently interested in seeing to it that an act so closely identified with the product will reflect only credit upon the firm, especially when performing at the DAC, which includes among its membership, some of the top execs in the auto industry. Besides, Olds might like to get some commercials thrown in—subtly.

Thirty years ago, Kay McLaughlin and her dance partner, Pedro Batista, disregarded the warning of friends and were married on Friday the 13th. They recently sent out announcements that the union is still in effect. Both are now out of show biz. He's a textile designer with an avocation of a master bridge player.

A benefit party for Vivian O'Brien was held Monday (20) in the Emerald Room, Houston, with the tab at $5. Miss O'Brien, a songstress, has been hospitalized for the past two months with injuries suffered in an automobile wreck. Her show biz friends in the Houston area are donating their time and talent.

St. Loo Nitery's 'Godot' Legiter

St. Louis, Jan. 21.

The avant garde Crystal Palace will usher in a "first" for a St. Louis cabaret Feb. 3, with a full-scale dramatic production at theatre-type prices. You pay your money for the play or you don't get in, not even to buy a drink.

The play, Samuel Beckett's controversial "Waiting for Godot," will run throughout the month with curtain time at 8:30 on weekdays and two performances each on Friday and Saturday, at 6:30 and 10 p.m.

"Godot" will be presented by an off-Broadway troupe of actors, with Theodore J. Flicker, who created the successful Compass Players at the Crystal Palace last year, as producer and director.

Detroit Cafe Op Loses $3,200 to Armed Bandits

Detroit, Jan. 21.

Mr. and Mrs. Morton Miller, part owners of Club 509, Detroit nitery, were held at gunpoint in their home for three hours by two bandits who threatened the pair and their children with death unless they revealed combination of the safe in the Club. After Miller revealed the combination, one of the bandits left for the club and took $2,000 from the safe. He telephoned the other bandit, who took $1,200 from Miller before leaving the house.

The Millers and their two teenage children, who were unaware of the robbery, were unharmed.

Bahamas

Continued from page 65

Normally, this is a $3.50 ride, which the cabbies sought to get.

The disaffection among the cab drivers grew to other workers, with result that the business section along Bay St. was closed tight, and planes were warned not to land. Actually, observers report that the quick tieup of the island by the native workers reflects a dissatisfaction with Bay St. Merchants, which they claim controls the island's legislature. Among some of the demands now being made is the end of discrimination against natives wanting to go into the first-line hotels.

VARIETY

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New York World Telegram and Sun
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EARL WILSON
New York Post
"SPECIAL BRAVO: Comedians Marty Allen and Mitch DeWood, making their HILARIOUS debut."

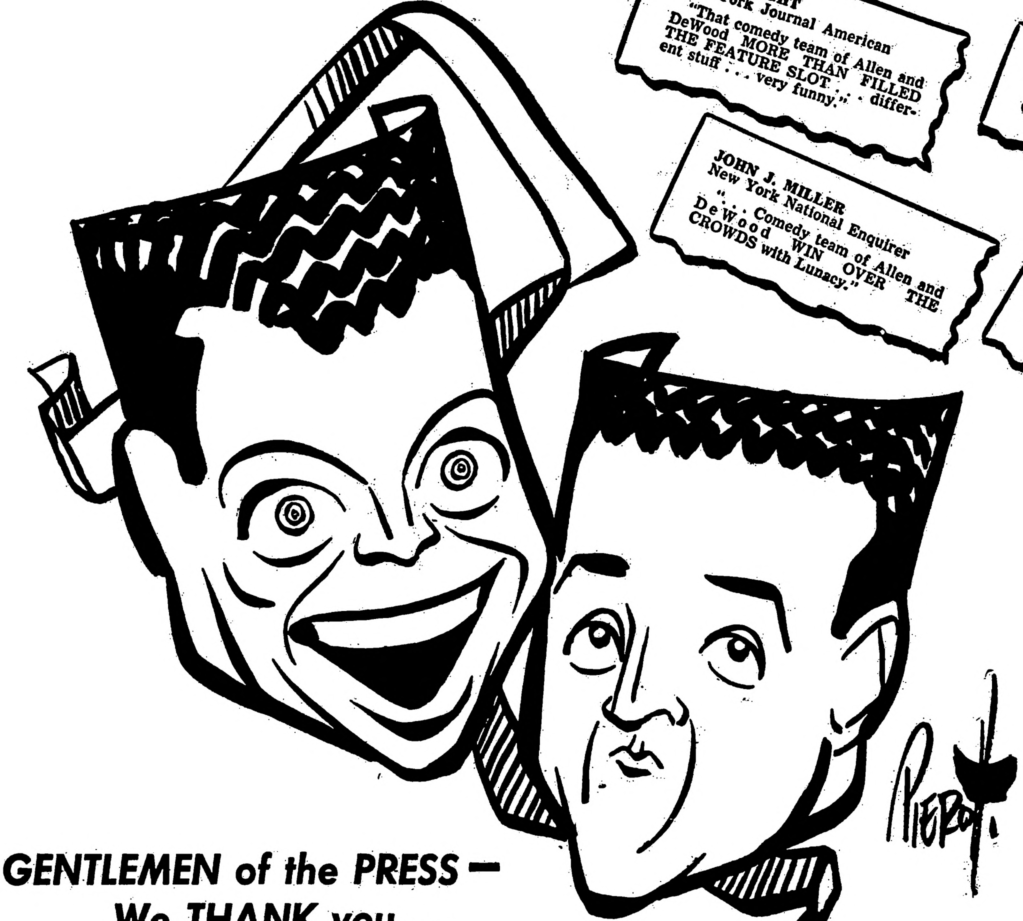
VARIETY
Allen & DeWood REALLY MOP-UP. Besides the HILARIOUS Japanese war prisoner-interview bit, both boys are excellent dancers and ably belt out a tune. Their appearance at the Copa should further enhance their future in the niteries.
Wear.

GENE KNIGHT
New York Journal American
"That comedy team of Allen and DeWood MORE THAN FILLED THE FEATURE SLOT ... different stuff ... very funny."

ED SULLIVAN
New York Daily News
"Allen and DeWood giving the Copa a STANDOUT SHOW."

JOHN J. MILLER
New York National Enquirer
"... Comedy team of Allen and DeWood WIN OVER THE CROWDS with Lunacy."

LEE MORTIMER
New York Mirror
"Marty Allen and Mitch DeWood ... the room was packed with their fans and well-wishers ... pleased them much ... LAUGHTER AND APPLAUSE."



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GAC

Overhead Rise May Force Minn. Fair to Seek Aid From State

Minneapolis, Jan. 21.

While it's presently in secure financial position, the Minnesota State Fair, which has been a big moneymaker in most of its years, may have to seek state aid in the future, the Minnesota State Agricultural society, which manages the exposition, was informed.

This is because even average maintenance costs are threatening to absorb the fair's yearly gains and, accordingly, cash reserves aren't adequate for future needs, according to the society's president T. H. Arens.

A 10-day rainout some year would send the fair to the state legislature in a hurry, he said.

The fair, said to be the only major one anywhere operating in the black sans taxpayers' help, once got a $50,000 annual state appropriation, but hasn't made any request for aid since 1932, Arens pointed out.

Arens also said that the fair plant is aging and that its present $11,000,000 investment probably would have to be doubled in the next 10 years. He said parking still is the fair's No. 1 problem and that on this item alone the society probably will have to spend at least $225,000 soon because without adequate parking facilities attendance can't be increased. Also, a $90,000 rebuilding job on the racetrack and enlargements of a number of buildings are needed.

The fair's 1957 net profit was $97,383, compared with 1956's $201,617, the decrease being blamed on the fact last year there was rain on seven of the 10 days and three grandstand performances were lost. However, the '57 fair set an all-time gate admissions record of 1,054,484. The 1956 attendance also ran over 1,000,000. Total 1957 income was $1,306,675 and expenses $1,209,293.

Jim Backus Emceeing St. Paul Winter Fest

St. Paul, Jan. 21.

Jim Backus, star of his ow ABC-TV show carried here by WTCN-TV, has been signed to emcee this city's 1958 Winter Carnival's opening night festivities this week.

Backus will also crown the carnival's king on the preem night and the next day he and Michael Ansara, who portrays Cochise in the ABC "Broken Arrow" series, another WTCN-TV program, will be among the personalities featured in the carnival's parade.

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AVERY & WASHINGTON STS.

Dinkler Hotels Opens Big Rink Near Atlanta

Atlanta, Jan. 21.

Dinkler Hotels Co. has opened 5,000-square-foot ice rink adjoining their Belvedere Motel in nearby Decatur, a virtual suburb of Atlanta. This is Atlanta's second ice pond, first being located at city-owned Lakewood Park, an amusement centre where the Southwestern Fair is held annually.

Belvedere Rink is managed by Henry Lie, Norwegian figure skating champion and "Ice Capades" performer. Adults skate for 80c, youngsters under 16 pay 55c. There is a heated spectator lounge and it costs 25c to sit in it.

Dinkler Hotels Co. operates chain of hostelries throughout southeast, including Dinkler Plaza in Atlanta.

Boston Park Solons Nod Public Gardens for '58

Boston, Jan. 21.

The Boston Parks & Recreation Commission, after a plea by Mayor John B. Hynes, relented and okayed use of the Public Garden for the 1958 Boston Arts Festival in June.

A battle has been on between the parks commissioner and the cuffo cultural combo in which Frank R. Kelley, chairman of the board, wanted the festival barred because of damage done to the grass and flowers.

Art devotees won over the horticulturists with the five-man board voting 3 to 2 to rescind its previous unanimous denial of the premises to the festival org.

Last year the cuffo festival, which put on a legit play, jazz night, poetry night, ballet, opera plus art exhibits, drew 400,000 from June 6-22.

Armstrong

Continued from page 65

featuring tunes associated with him. This was the first time that music, let alone jazz, had ever been played in the hallowed halls, decorated with paintings and busts of the founding fathers of the Commonwealth.

Some of the unusual radio tributes included one from Norm Prescott of WBZ, who played four continuous hours of Armstrong records, including many collectors' items; an interview with Norm Nathan at WHDH that lasted one hour; John McLellan, WHDH jazz expert, devoted 90 minutes to "Satch"; Bob Clayton, WHDH, 75 minutes.

During his stay, Bix Beiderbecke's sister, Mrs. Mary Louise Shoemaker, of nearby Lexington, brought in Bix's old cornet, engraved on the bell, "Bix, 1927." The Satch had his picture taken for the Boston Traveler tooting on the Beiderbecke horn and the paper ran it with a feature and pix of Beiderbecke when he was with Paul Whiteman, along with Mrs. Shoemaker and her son.

Of Beiderbecke, Armstrong said: "When I was playing at the Sunset in Chicago, he'd come in with his horn. When all the cats left, we'd lock the doors and jam all night. Our styles were different, but he was one of the greatest."

1958 EDITION COTTON CLUB REVUE

Starring

CAB CALLOWAY

Fourth Week, COTTON CLUB, Miami Beach

Miami News—"Calloway, the man who never rows old, is slick in top role."—Herb Kelly

Mgt. BILL MITTLER, 1619 Broadway, New York

The Amazing Stars of "WHAT'S ON YOUR MIND"

Lucille and Eddie ROBERTS

Held Over Until Jan. 26th—B&B THEATRE RESTAURANT, Indianapolis

Opening Jan. 31st—Emerald Beach, Nassau, B.W.I. Mgt. M.C.A.

NEV. RUNS QUARTER INTO $2-MIL TAX

Carson City, Nev., Jan. 21.

Nevada's gaming tax hit a new quarterly high for the three months ending Dec. 31, 1957. The state levy on gross gambling win for the quarter was $2,103,918. Previous high, set in 1956, was $1,809,291.

Clark County accounted for $1,136,910 of the total tax. Washoe County return was about half, with $635,918.

The tax actually reflects the business during the height of the summer season, July through September.

The Tax Commission says that the take for 1957 was nearly $139,000,000, or $19,060,000 above the 1956 gross.

Roy Rogers' 550G For Five Yippees

Roy Rogers will pocket for himself $550,000 for five rodeo dates this year. The bookings arranged by Art Rush, his agent-manager, will consume 39 days and from his take the cowboy star will pay off his troupe of performers. One of the dates is Madison Square Garden, N. Y., which the Rogers troupe will play for the 10th time.

Rush is negotiating a major release for an indie picture Rogers is planning to make.

Performer Assaulted By Patron Loses 100G Suit Vs. A.C. Nitery Operator

Atlantic City, Jan. 21.

A nitery singer who claimed she lost her voice because of an assault by a patron at the club early one morning three years ago was refused $100,000 damages for which she sued before County Judge George T. Naame here last week (15).

The award was sought by Lorna Tompkins of New York from Jacob (Jockey) Hyett, for years operator of the midtown Jockey Club. Entertainer claimed she was struck and injured by an unnamed patron of the club early on the morning of Oct. 31, 1954. Blow was delivered on her throat and damaged her larynx and vocal cords so that her singing voice was lost and her earning power reduced. She claimed Hyett was negligent in that he did not eject the rowdy parton earlier.

Hyett said he talked with Miss Tompkins after the described assault and could not detect any difference in her voice then as compared to before the incident. He added that he hired her as a dancer and refused to allow her to sing after hearing her voice earlier in her club engagement. He was supported by other entertainers and club employees.

Tempest Storm Pelts Out 1G to Settle Suit Vs. Rival

Portland, Ore., Jan. 21.

Stripper Tempest Storm hit town last week to make a $1,000 out-of-court settlement of a $35,000 lawsuit that originated in 1953. The legal action was result of a hassle, referred to locally as "John's other wife," that involved Miss Storm, husband John Becker, and latter's ex-wife, Arabella Andre.

Miss Storm came fully prepared to defend herself against Miss Andre, who used to be a stripper in her own right. The two fought when each was peeling at rival burlesque spots in the city. Becker and Miss Storm had Miss Andre picked up on a mental illness charge that boomeranged, hence the lawsuit.

The trial was to go on last Thursday (16) with both femmes arriving from Los Angeles geared for battle. Both attorneys talked it over, settled the case, and the ladies wished each other luck. Miss Andre quit stripping. Miss Storm is still battling with John Becker, whom she divorced a year ago. Two weeks ago he allegedly tried to run her off the freeway in Los Angeles. She hopes to do a film and is currently studying voice.

Chi—N.Y.'s 'Clean Up AGVA'

Continued from page 65

the press, to sit in on the deliberations. For about three years now, the union toppers have preferred to operate in secrecy.

Dave Byron's 'Points'

Chicago, Jan. 21.

Dave Byron's word-war against the national leadership of the American Guild of Variety Artists continued apace this week as he:

(1) Called for legislation to curtail the present powers of the union's national administrative secretary, (Jackie Bright);

(2) Demanded fuller reports to AGVA's membership as to status of its welfare fund;

Byron, a hypnotist and an AGVA member for about a year, has urged a full inquiry into the controversial $20,000 libel settlement made recently to Jones with union funds. Byron's motion for a probe was adopted unanimously Jan. 8 at a regular membership meeting of AGVA's Chicago branch. The complaint now reposes in New York with the executive committee, with the Chi "rebel" expecting to hear from that body "any day." At this writing, he hadn't.

Eyes Senate Committee

If the complaint is brushed aside, Byron said, he'll instruct his attorney to take the issue immediately to the Senate Labor Rackets committee and to provide a full report to the AFL-CIO, with which the union is affiliated. "And we may seek an injunction to impound union funds," he declared.

Byron said he hopes to wage an in-person fight for his legislative proposals. He disclosed he'll run as one of four Chi delegates to AGVA's next national convention at Mexico City in June. "I'll also be at the next national board meeting (Feb. 11) in New York—as an observer, of course."

Wants Bright 'Relieved'

The current hassle resulted with the revelation, after the settlements to Jones, that a New York Federal Court had ruled that AGVA itself was exempted from the litigation, leaving only Bright and Irving to face the charges.

Byron asserted he wants Bright relieved of his post until an investigation exonerates him—if there is one, and if he's cleared.

Both Byron and the staffers in the Chi AGVA office credited VARIETY's Jan. 15 account of the membership action here for a raft of mail and scores of phonecalls. It was learned the union's local office received over 50 calls last Friday (17), plus an almost constant stream of members requesting amplification. By late Friday, Byron said he'd received several hundred letters "from all over," as well as many phonecalls, some from other cities.

Censure Motion

Continued from page 65

members had to leave. For example, it was pointed out that, at the outset, an announcement was made asking for a volunteer from among those present who could take down the minutes of the meeting. There was an immediate reaction, and it was then decided that a secretary, an employee of the union office, be commandered to take down the minutes of the session. Thus, the powwow slated for 2 p.m., finally was started an hour later.

Also weighing the meeting in favor of the administration was the fact that the national board members present at the confab demanded the right to vote on the resolution presented. Opposition took the viewpoint that since the motion involved them, they ought to be kept out of the voting, since they would normally have no right to pass judgment upon themselves. There were five board members present out of about a total 35 in attendance. Board members at the meeting included Swann, (normally not an administration spokesman) Reeves, Sally Winthrop, Irving Grossman and Johnny Wood. Postponement of the meeting one week from Jan. 8 to 15, is also said to have hit attendance.

The tabling of the resolution means that it will have to introduced again in March, and therefore would have no affect in the deliberations of the quarterly national board meeting to be held at the Hotel New Yorker, N.Y., next month.

Saranac Lake

By Happy Benway

Saranac, N. Y., Jan. 21.

The Saranac Lake Winter Ice Carnival is skedded for Feb. 7-9. Top attraction will be a minstrel show at Schine's Pontiac Theatre by the Rotary Club. Your old minstrelman Happy Benway is producing and writing the material for the production to be directed by Jack Roosa, ex-vaudevillian now owner of the Lake Clear Inn. (This is a new angle in show biz; the show is being produced and written at the bedside of Benway at the Will Rogers Hospital and sent to the various rehearsal halls by remote control). Many local civic leaders and businessmen will take part in the show, including the Paul Smith College Glee Club of 24 voices; Dr. Henry Leech, one of the old NVA sanatorium medicos of the early '20s, will act as interlocutor; Charlotte Roosa, former professional singer, is also a member of the cast; music by Joe Boland orchestra in the pit.

Thanks to boniface Benito Collada and Rosita of El Chico Club of N.Y. for their timely and most cheerful holiday greetings.

Evelyn Ellis (of original production of "Porgy & Bess"), a new arrival on our third floor, is showing definite progress. Ditto Joe (IATSE) Dietrich Sr., theatre electrician.

Write to those who are ill.

KEN BARRY

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Aussies Dicker for Jap Invasion, Seek First Look at Nip Performers

Tokyo, Jan. 14.

Finalization was expected momentarily of a pact that will send the first Japanese performers to Australia.

Harry Wren, topper of Down Under's Celebrity circuit, breezed into town to put finishing touches to negtiations with the Toho Co. to transplant the latter's Nichigeki Theatre's "Autumn Dance" of last October to Aussie stages. The show, retitled "Cherry Blossom Revue," will open at the Sydney Empire with Vice-Regal performance March 14 and close 12 weeks later in Melbourne.

A troupe of 60, including Japanese film star Fubuki Kosiji, crooner Jimmy Shigeta, thrush Peggy Hayama and possibly pert singing youngster Izumi Yukimura, will be airlifted several days earlier. Sets, costumes, etc., will precede by boat.

Heavy toll of transport will bring about an innovation in Aussie show skedding, according to Wren, with the Japanese unit working 14 shows a week instead of the usual eight. Two-a-night will prevail except on Wednesdays and Saturdays when matinees will be added. Aussie theatres are dark on Sunday.

Wren anticipated no serious opposition to the Japanese performers in a nation where war memories are still nursed bitterly by some. Wren has solicited the backing of each country's government on his project and feels the show will benefit in goodwill at least as much as the respective pocketbooks of the showmen.

During Prime Minister Kisi's recent visit to Australia, Wren was the only theatrical representative invited to all the functions.

To assure authentic duplication of the predominantly extravaganza, Wren had the show taped and filmed in color and sent to Australia for study by technicians. Show blends modern Japanese numbers with Western routines. Wren cut several of the latter from the original to add more Japanese flavor.

If the show proves a click, Wren will return to Japan and produce papers that give him exclusive rights to the Shochiku all-girl revue based on the Kokusai Theatre here for October production.

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Scot Acts Assembled For Can.-U. S. Concertour

Glasgow, Jan. 21.

Kenneth McKellar, rising Scot tenor, is pacted to head a vaude unit for a Canada and U. S. tour in the fall. He will plane out Sept. 10, with comedian Aly Wilson, musical duo Margo Henderson & Sam Kemp, and musician Bobby MacLeod. Another act is being set.

Neil Kirk, Scot-born agent, in from N. Y., pacted the Auld Lang Syne acts for his annual national concert tour.

McKellar is fast-climbing singer here with a national tv series coming up. Unit is strongest to be set for Canada from Scotland for some years.

Sheraton Has A.C. Ritz for $4¼-Mil

Atlantic City, Jan. 21.

Biggest winter deal here was closed last week (15) when Sheraton Corp. of America acquired the 17-story Ritz-Carlton Hotel, located on the lower Boardwalk, for $4,250,000. It is the 47th hotel property owned by the corporation.

Hotel and adjacent convention hall and stores fronting Boardwalk had been owned by Edward N. Margolin and A. T. Orleans, the former with the late Harry Katz acquiring it from J. Myer Schine in 1952 for $3,250,000. Acting for the Sheraton Corp. was Robert L. Moore, of Boston, chairman of the corporation.

Improvements contemplated include installation of a swim pool, class restaurant and air-conditioning of all sleeping rooms.

Top Sheraton executives here for the deal included Elmer E. Boswell, of Boston, senior vicepresident; Irvine Shubert, New York, vicepresident and general counsel, and H. M. Smith, of Boston, vicepresident in charge of sales. Resort hotelmen with city officials and press and radio attended a "get-acquainted party" as final papers were signed.

With a sales staff of 150 working to bring conventions here, new owners are expected to hypo off-season winter convention business on which not only hotels but much of the rest of the community depend upon.

Ritz-Carlton was built at a cost of $6,250,000 and was opened in the summer of 1921.

N.C. Fair Advances Dates In Bow to Graham Crusade

Charlotte, N. C., Jan. 21.

The Southern States Fair will be held at Charlotte two weeks earlier than usual this year to avoid conflict with the Billy Graham Crusade. J. Dorton, general manager of the fair, has set the dates of Sept. 16-20, two weeks earlier than heretofore.

Dorton explained that the Charlotte and Shelby fairs simply switched dates. The Shelby event, usually held the last of September, will be held Sept. 30-Oct. 4.

"We don't want to compete with Billy Graham," Dorton said. "We rejoice with Charlotte in getting him here. I'm highly in favor of it and Charlotte is extremely lucky to get him."

The Billy Graham Crusade will open in Charlotte Coliseum Sept. 21 and will run for four weeks, with possibility of a fifth.

BERLE'S KRAFT TV'ER DELAYS FLA. LQ BOW

Milton Berle's date at the Latin Quarter, Miami Beach, has again been postponed, this time from Feb. 19 to 23, to permit him to appear in a straight dramatic role on "Kraft TV Theatre" Feb. 19.

Originally, Berle was to have started in the Florida cafe on Feb. 5. However, a leg ailment forced the original postponement for two weeks, and the teleshow engagement for another four days. Original stand for five weeks will now be limited to three weeks.

531G Frappe-Up For 'Capades' In Hub; Air Ads Help

Boston, Jan. 21.

Extra advertising expenditures poured into radio and tv helped "Ice Capades" attain a new record during its 17-day stand at the Boston Garden, ending Jan. 12. Show scored $531,000, nearly $100,000 more than the previous high mark set in 1947.

The gross is considered amazing in view of the fact that advance was only $8,000 more than last year, when the show didn't have one of its better stands in this town.

Generally, the Garden as well as the show management spent minimal sums in radio-tv, and the entire push was made in newspaper ads and publicity. Apparently the increased expenditures paid off in the top take, especially when coupled with the fact that "Ice Capades" drew the strongest views it has had in years.

Satchmo, Carol Channing Set for K.C. Auto Show

Kansas City, Jan. 21.

Annual K.C. Auto Show here is going in for a bevy of big names, the committee planning at least four for the nine-day run which begins March 1.

Already set are Carol Channing to open and play the show March 1-2. Following will be Louis Armstrong, March 3-4. Other names are being negotiated and will be announced shortly, according to Music Corp. of America which holds the talent contract.

Conventions Show Biz' Best Friends, Powwows Cue Overall B.O. Increase

The convention business is becoming the main event in the amusement field in many major cities. With the giant confabs that come periodically to key cities come spurts in business. Hotels fill up and theatres and niteries reap bonanza takes. It has become, according to one boniface, the tail that is wagging the dog.

In New York this week, for example, the Motorboat Show at the N. Y. Coliseum has given the aura of happy-days-are-here-again. It's difficult to get space in some westside inns. The Latin Quarter, sans a major name, is doing terrific biz on the dinner shows and good b.o. for the late semester. The Copacabana, with Nat King Cole heading the bill, has been doing excellently, but an extra push is being enjoyed because of the added influx of the amateur mariners. The boat show has had the effect of putting a lot of business into the westside hotels. The eastside inns have had the benefits of the brassiere show and the outerwear show. These two displays have pulled in a lot of buyers, in addition to the normal complement of mercantile house representatives who usually come in at this time of year.

New York generally gets around 700 conventions per annum. The N. Y. Convention Bureau is trying to get this figure up to 1,000, difference to be strategically slotted so that the new biz will not strain hotel capacity at normally busy times of the year. The convention figure doesn't include sales and company meetings, a count of which is impossible to determine.

In both the convention and sales meets the per-capita average zooms because of the fact that most of them are on expense accounts or on specific invitation of their respective firms. Thus, an extra drink or an extra guest is of little consideration in most instances.

There are a lot of minor conventions which scarcely cause a ripple in the amount of hotel and cafe business. The bulk of these are merely included in the overall count of out-of-town business. The extra-added boxoffice comes pouring in with the big confabs.

Bonifaces throughout midtown New York have long felt the benefits of the construction of the Coliseum, which has been responsible for a lot of extra coin. It saddens the midtown spots that the largest business builder of them all couldn't be repeated at the Coliseum because of prior commitments by the building. This was the auto show. The boat and the flower show are next in line.

Similar situations prevail in most everly city. Many municipalities have gone in for auditorium and arena construction in an effort to entice extra trade into their bailiwicks. More businessmen are providing support for convention bureaus and chambers of commerce.

Meanwhile, talent agencies, hotel organizations, restaurateurs and cafe ops have come to realize that the entertainment industry is relying increasingly on convention business. It is no longer an incentive toward added revenue, but actually the difference between profit and loss, and may even determine whether operators can stay in business.

Prudential Life Takes Mech. Bldg.

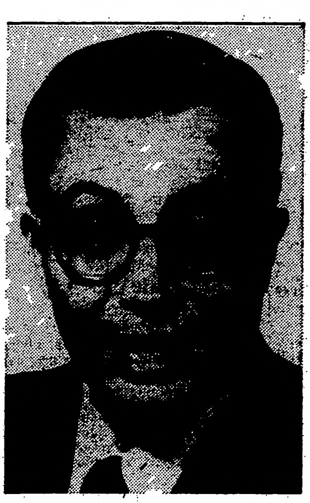
Boston, Jan. 21.

Mechanics Building, which for many years served as Hub's convention and show hall, is now the property of the Prudential Life Insurance Co. Final papers have been passed, with purchase price reported to be $800,000.

The Mechanic Charitable Assn., which sold the property to Prudential, immediately leased it back, and will continue to use it until Prudential is ready to start razing for the building of Hub's "Rockefeller Centre."

A three-year lease was inked by the association for continued use of Mechanics Building, but there is a sixmonth cancellation clause. Exact date for razing and start of construction for the multi-million-dollar Prudential Centre is not yet known.

Test borings and soundings of the property site have been going on for many months. One of the early sections of the new centre to be started will be the new 6,500-seat Civic Auditorium and Convention Hall.



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VARIETY BILLS

WEEK OF JANUARY 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 22
Marvin Worden
Marjorie Smith
Adriano Vitale
Half Bros.
Rose Bryun
Eileen O'Dare
Bryan William
Wm. Upshaw
Rockettes
Raymond Paige Orc
Roxy 22
Winged Victory Chorus
Diane Corby
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 27
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Rayes & Faye
Rigoletto Bros. & A
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
B & D Stutchberry
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 27
Shirley Bassey
Archie Robbins
Margo
Lili Berde
Christine & Moll
Neal & Newton
Easton Harmonica 3
Jimmy Jeff
Buster Fiddess
Darryl Stewart
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

LONDON
Metropolitan (I) 20
Tony Brent
Gladys Morgan Co.
Leslie Hutchinson
Amazing Fogel
French & Joy
Bernie & Barr
Revel & Janette
Frank Preston

NOTTINGHAM
Empire (M) 20
Billy Cotton & Co.
Der Kordas
Joe Crosbie
Tattersall
Zodias
Clarkson & Leslie
Barry Anthony

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Blue Angel
Bobby Short
Carolina & Belen
Bobby Lewis
Jorie Remus
Jimmie Lyon Trio
Casanova
Jose Duval
Margrit & Adrienne
Chateau Madrid
Beatrice Kraft
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Nat King Cole
Alan & DeWood
Axidentals
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Hubbell Pierce
Lovey Powell
Warren Vaughn
Brooks Morton
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Carol Channing
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Les & Larry Elgart
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Jamel Twins
Boginos
Marilyn Ross
Happy Jesters
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Betty George
Old Romanian
Ted Lewis Orc
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Viennese Lantern
Vicky Autier
Evelyn Sharpe
Ernest Schoen Orc
Paul Mann
Village Barn
Billy Kelly
Mae Sagan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Jimmy Giuffre
Waldorf-Astoria
Pearl Bailey
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jack E. Leonard
June Perry
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Duke Ellington
Chez Paree
Sam Levenson
Ella Fitzgerald
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Eddie Higgins Trio
Kim Karter
Conrad Hilton
"Big Top"
Glenn & Coleen
Menchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Betty Madigan
Jimmy Blade Orc
Gate of Horn
Josh White
Sam Gary
Elly Stone
London House
Ralph Sutton Trio
Mister Kelly's
Smith Twins (2)
George Matson
Marx & Frigo (3)
Palmer House
Jaye P. Morgan
Morgan Bros. 4
Kovachs & Rabovsky
Ben Arden Orc

LOS ANGELES

Coconut Grove
Fernanda Montel
Ray Anthony Orc
Crescendo
Mel Torme
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Shelly Manne Orc
Largo
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Orc
Mocambo
Peggy King
Paul Hebert Orc
Moulin Rouge
Marie Wilson
Jay Lawrence
Donn Arden Line
Royal Guards
Eddie O'Neill Orc
Statler Hotel
Fran Warren
Ed. Bergman Orc

RENO

Harolds Club
Dynamics
Twin-Tunes (5)
Harrah's
Debra Hayes (5)
Ho Hums
Jackie Burns
Larry Williams
Holiday
Ish Kabibble & Shy Guys (5)
Mello-Aires (5)
Mapes Skyroom
Jo Ann Jordan 3
Dubonnet 3
Jack Melick 3
Johnny Matson
Riverside
Jackie Kannon
Whiz Kids
Starlets
Bill Clifford Orc

LAS VEGAS

Desert Inn
Betty Grable
Dave Barry
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa London
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Eyde Gorme
Dick Rice Orch
Flamingo
Alan King
Goofers
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard
Riviera
Harry Belafonte
The Folk Choir
Shecky Greene
Ray Sinatra Orc
Sahara
Donald O'Connor
Sidney Miller
Mr. Ballantine
7 Ashtons
Cee Davidson Orc
Louis Prima-Keely Smith
Sands
Jerry Lewis
Copa Girls
Antonio Morelli Orc
San Souci
G. Liberace Showcase
Hoyt Henry Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Candy Barr
Joey Cowan
Loray White
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Jane Kean
Neile Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Anna Maria Alberghetti
Jackie Miles
Carla Alberghetti
Chuey Reyes Orc
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Don Cornell
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillion
Jaques Donnet Orc
Cafe De Paris
Dick Shawn
The Szonys
Dick Shawn
Trio Cottas
Danielle LaMar
Choppy & Models
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Bros.
Paul, Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Barefield Orc
Deauville
Leonidoff Revue
Janik & Arnaut
Steve Gibson Redcaps
Damita Jo
Rosemarie O'Reilly
Caracolilo & Maria-Rosa
Cover Girls (18)
Tito Puente Orc
Monte Franklin 3
Di Lido
Bageltime Revue
Barton Bros.
Eddie Schaeffer
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Buddy Hackett
Gloria DeHaven
Johnny Puleo & Harmonica Rascals
Mal Malkin Orc
Sonny Kendis Orc
Louis Varona Orc
Fontainebleau
Ritz Bros.
Jo Ann Gilbert
Leo Diamond
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Sue Carson
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Sammy Shore
Vivian Lloyd
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Sherwood 3
Sans Souci
Dick Hall
Freddy Calo Orc
Saxony
Ruth Wallis
Charles & Faye
Henry Levene Orc
Jimmy Grippo
Fred Thompson
Tommy Angel
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Shelborne
Guy Rennie
The Vagabonds
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

HAVANA

Capri
Margaret Sierra
Galanes
Ethel Martin
Teal Joy
Dick Curry
Nacional
Yma Sumac
Ray Carson
Maria Magdalena
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Riviera
Vic Damone
Mamie Van Doren
Jack Cole
Anita Ellis
Tybee Afra
Sans Souci
Dolores Perry
Gloria & Rolande
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
& Romeu Orq

'Vanessa' Opera

Continued from page 2

insistent appreciation for conductor Dimitri Mitropoulos before Act III and even stronger before Act IV. The great Greek may have suffered some heartburn of recent times on 57th Street, but he is truly a hero on 39th Street. He should have a recording of those two ovations for his old age.

Barber's symphonic musicianship is apparent in the score, his maiden opera at age 47, and appreciation of his vocal writing grows act by act. The musical climax comes in the final act, a superbly beautiful, emotionally moving and indeed quite glorious five-voiced fugue. Seldom indeed does an opera scene "build and play" and create inter-personal feeling as does this "farewell." It lines up the heartbroken niece, who remains behind in the castle, her whilom lover, Aunt Vanessa, now his bride, the aging and sentimental family doctor and finally the taciturn and embittered old baroness, mother of the departing (for Paris) Vanessa.

Director Menotti has perhaps topped himself as dramatist. Some of his elements are more hinted than developed, yet the very cunning of "Vanessa" may lurk just here. He puts his would-be suicide's convalescent couch partly offstage but, in all reality, having had a miscarriage, she surely would be partly out of sight. In any event, Menotti's insights and knowing hand are not to be discounted.

Production values include the air of bygone elegance and county peerage. Here the sets and costumes of Cecil Beaton are of the utmost contribution. Important, too, is the choreography of Zachary Solov (Nordic peasantry and high-style gentry) at the engagement party. It is to be presumed that in this particular case what is called "musical preparation" (by Ignace Strasfogel) has been notably valuable.

Eleanor Steber is ideally Vanessa. No complaints that some of the lyrics got lost cancels her stunning vocal performance and appearance. Festooned in the 1905 dressmaking, and corsetted to match, she was "got up" on the grande dame side. She should make this role uniquely her own, a career high point. Her tones were rich and powerful when called forth.

Gedda, a newcomer to the Met this season, was splendid as the Anatol of these north country affairs while Tozzi, as earlier mentioned, enchanted the clientele.

The niece is a more acting and reacting role than the aunt and to that extent Rosalind Elias often seems the heroine. This is perhaps Miss Elias' finest hour on the operatic stage and her realization of the character along with the vocal effort produced a richly deserved personal triumph.

Significantly the final curtain rewards to the principals, rose louder and louder. An unusually well pleased non-subscription audience stayed until the last quaff of the evening's wine.

Ice Review

Ice Follies of 1958

(MADISON SQ. GARDEN, N. Y.)

Shipstads & Johnson production with Frances Dorsey, Florence Rae, Andra McLaughlin, Richard Dwyer, Janet Champion, Lesley Goodwin, Barbara Myers, Mr. Frick, Kermond Bros., Gordon Crossland, Wall & Dova, Scarecrows, Walter & Irene, Carol Caverly, Gail Foster, Bill Thomas, Jimmy Waldo, Ice Folliettes, Ice Follies Boys; choreography, Fran Claudet; costumes, Renie; musical direction, George Hackett; score, Larry Morey. Opened at Madison Square Garden, N. Y., Jan. 14, '58; $6 top.

The "Ice Follies" in its 22d annual edition has designed a show not intended to show the opulence or wealth of costuming but, it seems, primarily to entertain youngsters. Perhaps Messrs. Shipstads & Johnson in this instance have aimed a little too low on the IQ scale to attain universality, but there is much to entice applause nonetheless, especially in regard to individual skaters.

The "Follies" this year has uncorked nothing spectacular in the way of costumes or sets. This seems to be a cardinal sin in an entertainment medium that has for some years made the budget the major star.

In lieu of that, there are some pleasant skaters. For example, Andra McLaughlin in her hula interpretation, long considered in the exclusive bailiwick of Sonja Henie, is one of the highlights of the layout. Miss McLaughlin gives this terp sequence a lot of youthful bounce and charm. Another top inning is the contribution by Florence Rae, who adds a sexy note to what is otherwise a pristine project. Probably, the most promising skater in the group is Richard Dwyer, a lithe operator with a smooth style and a knowing set of terps. In his depicting of a "young debonair" Dwyer cuts a clear and concise routine that makes a sharp impact on the crowd.

A juvenile note is provided by Janet Champion, a promising 12-year-old who is already expert in such matters. Her potential, if she doesn't skate herself out by adulthood, is exceedingly great. She seems to have an adult understanding in the execution of some well-performed figures.

There are other skaters of note who provide brief contributions; Barbara Myers in the opening ballet sequence; Leslie Goodwin who with Dwyer offers a fetching bit of frappe work; Gordon Crossland, whose El Gaucho is somewhat stiff; the acro comedy by the Kermonds, and a tasty contribution by Frances Dorsey. Walter & Irene do a bit of sprightly terping as well. Stilt skating by Gary Johnson also goes over, as does the briefie by Carol Caverly.

The major comedy is by Mr. Frick (formerly & Frack), assisted by Gail Foster and Gary Johnson, who does a good Alpine sequence that brings its laugh quota. The Scarecrows also hit good comedy quotient.

The costumes are well executed. There are a couple of dazzlers such as the opening "Ballet Rouge," the celestial garden number and the silent films takeoff. However, the level of costuming is far below that to which customers of Madison Square Garden have become accustomed.

Another deterrent is the fact that the skaters generally aren't given enough time to make a strong impression. This procedure doesn't build stars and doesn't give the audience a chance to create its own favorites.

The line is well-drilled, with Fran Claudet's choreography, and the music is excellently scored by George Hackett. This year, most of the evening performances start at 7:30 in bid for extra moppet trade. *Jose.*

Sagan's Ballet

Continued from page 2

songs previously, since the director (Roger Vadim, Brigitte Bardot's ex-husband) has never worked on a legit stage previously . . . well, it seemed like a good idea to put it all on a stage and see what they had before they continued rehearsals. Hence the three-day engagement plus the three week lay-off for reshuffling. But they couldn't keep the press away. And if it gets panned by the critics (the purists are sure to hate it) it will still do big business. Probably.

The name of Mlle. Sagan's ballet is "Le Rendezvous Manque," which translates uncomfortably into "The Missed Appointment." It is a perfect ballet libretto, in simple terms of today. It is composed of the same elements as are Mlle. Sagan's three published novels: jazz, infidelity and death. But whereas her books are one-man (or rather, one-femme) jobs, a full-length show is a collaborative effort. And some of her collaborators seem to have let her down. The music is downright corny. The choreography (two choreographers were used, rather than the normal one, John Taras for the classic dances and Don Lurie for the jazz sectors; they're both Americans) is spotty. The scenery (by Bernard Buffet) is wonderful. The costumes (unbilled) are awful. Claude Bolling plays some fine jazz piano in the pit but the "cool" quintette (unbilled) which plays most of the second act accompaniment on tape is cliche.

Immediately after the final performances here, the troupe went back to Paris to start rehearsals and re-work. New costumes are being made. New orchestrations are being written. The three acts will be reroutined into two. So the total summing-up may come out as a much better show in Paris—or worse, of course. Everything is possible in show biz. But one thing is sure: Biz at the Champs Elysees Theatre for four weeks will be big. And the London Dominion Theatre ditto.

And after that? Who knows? Mlle Sagan's books were panned by most of the critics when they first showed up . . . but look at the sales-sheets.

The lead dancers are Toni Lander, a lovely Svensk gal playing the role of an American; Noelle Adam, a remarkably good-looking French ex-stripper, who supplies some exciting s.a.; and Vladimir Skouratoff, a fine dancer who tries to look and act like Gene Kelly, but is too stiff.

New Acts

CAROLINA & BELEN
Songs
15 Mins.
Blue Angel, N.Y.

Carolina & Belen, a mother & daughter team (and don't care who knows it, unlike similar teams of old who said they were sisters), comprise an erratic vocal pairing. Mama is a former opera singer in Italy, and daughter has worked on her own. Both have good voices and seemingly know how to sing. But as in many families, they fail to hit off (vocally, that is) in a manner to bring the desired results.

At opening show, every time they raised their voices they got into harmonic difficulties. Yet when they sang softly they hit a rapport that resulted in some pleasurable moments. Their tunes are mostly from the Italian pops and semi-classics. Occasionally, there's something that sounds like special material tailored by the Italian masters. It's not necessary to understand them to appreciate them. They're loaded with human and artistic frailties, and the audience seems to like their natural selves only when they sing softly.

As for looks, both of them have it for their age groups. The daughter is built in the Italian style currently in vogue. *Jose.*

BOB LEWIS
Comedy
12 Mins.
Blue Angel, N.Y.

Bob Lewis has a cornball type of comedy that can bring laughs to sophisticates as well as mass audiences. He has a bucolic mien, with a homespun style and a line of verbiage carrying humor as well as wit.

Lewis ambles on with a casual delivery that low-pressures the audience into laughs. It has a rustic tinge, but packs appeal for the smarties of the eastside and can travel to the wrong side of Park Ave. as well. He carries a banjo on the stand with him, presumably to further the impression of having a rural background. He plays it in the tradition of the oldtime vaude acts, and his efforts get over excellently. *Jose.*

House Review

Apollo, N. Y.

Al Jackson, Silhouettes (4), Little Joe, Donny Elbert, Teenchords, LaVern Baker, Doc Bagley Band (12); "Crime In The Streets" (AA).

LaVern Baker heads the bill at the Apollo with a nice assist by Al (300 lbs.) Jackson and backed by the swinging Doc Bagley band.

Miss Baker, a strong-voiced looker, belts out rock 'n' roll songs in nice fashion. Songstress, who appears regularly at this house, goes through a jumping "Jim Dandy" and "Tweedlee Dee" and has a change of pace in "Lucky Old Sun." She backs her belting with some nice stepping and in general is a house pleaser.

Al Jackson holds down the comedy slot backing his stint with a good baritone voice. He uses his weight as the basis of most of his gag material. He gives out with "Chances Are" and "You Send Me" sandwiched in between his monologs. Jackson is the only comic on the bill and serves as an okay emcee.

Balance of bill lives up to the Apollo's reputation as a rock 'n' roll house, with Donny Elbert, the Teenchords, Little Joe, and the Silhouettes singing a deluge of hot tunes. Elbert in a high-pitched voice but with nice styling does all right in a batch of numbers. Little Joe gyrates well but his singing leaves something to be desired. He does okay on the r&r tunes but sounds weak on the ballads.

The Teenchords are a group of highschool youngsters who show plenty of vim, vigor and vitality. They do some snappy hoofing to back their hot tunes and score okay in the rock numbers. The Silhouettes round out the bill with more frenetic tunes. They harmonize well and do fine in their belting, but need something fresh to differentiate them from so many other groups of the genre. *Bern.*

'BIG RECORDS' ADDS 2

Sid Prosen has added two new artists to his Big Records label. They are rhythm & blues singer True Taylor and instrumentalist Lee Simms.

Release date on both has been set for Feb. 3.

St. Regis, N. Y.

Doretta Morrow (with Don Pippen, August Lamont), Milt Shaw Orch, Ray Bari Ensemble; $2-$3 cover.

They should export her to Italy and have Hollywood rediscover her as *Doretta Marano*.

Under that or any other family name, including the professional handle of Doretta Morrow, here's a singer and personality made-to-reorder for the St. Regis' Maisonette Room or any other poshery on the saloon belt. She not only has what it takes but takes what she has seriously enough to produce a warm, elegant and altogether ingratiating performance.

When, some five years ago, Miss Morrow had a crack at Metro's "Because You're Mine," the Mario Lanza starrer, and that was that, it may have been because one couldn't see the Morrow for the Lanza, or because "Hollywood is like that"—a sometimes one-time thing.

If she were called Gina or Sophia, she'd mayhap be obliged to pore on the Italo stuff. Actually, in her Maisonette menu, she puts a short medley in that tongue at the forepart, with a bow "to my mother (in the audience) who taught me." She chirps the group like she's just off the S.S. Vulcania; and when she goes, next and to the tape, into vocals in English, the Italo has been so effective that one expects her to have an English accent for the carryover stint. (Her articulation in American is perfect, not because she's American but because she's Doretta Morrow.) It's a remarkable illusion that she sets up, consciously or no.

Miss Morrow's is a clean act in more ways than one. Her lofty soprano is sweet, warm, pure and idyllically at home in the register; so only "cleanliness" fits. The only concession to a bit of tabasco is in one song, the breezy, jaunty and only slightly leerish "Kisses Sweeter Than Wine," which it so happens is one of the best from her shelf.

Curiously, Miss Morrow's sole little troubles are at the mike; away from it, she's smash, since she has legit operetta pipes with thrilling trills, but at the infernal machine, where she has to be a bit husky and in the more popish groove, the gadget is against her. Moreover, it was not properly leveled at her dinner-show premiere (16). A small criticism.

First part of her turn, wham warmup; last part, surefire. Forward from the middle, it consists of a smartly handled package of "Sentimental Journey," "By Light of Silvery Moon," "Hi-Lili" and, to no one's surprise, "Stranger in Paradise," from her "Kismet" musical of a few years back. For "Silvery Moon" (she takes the corn out of that wunnerful warhorse) she even essays a bit of lively terpsichore. At bring-back, again with the personal but unspoken and-then-I-appeared-in touch, she handles a twosome from her's "The King & I" which she says are not often heard. Maybe if "We Kiss In a Shadow" and "Shall We Dance?" (plus her "The Song Is You" thomer) were sung the Morrow way, R&H would get a lot more mileage out of these two beauts.

If Miss Morrow weren't also a curvaceous looker with taste and dignity in the couture department, she'd still be a large click on voice and projection. She does better than a half-hour, which is lotsa trackage for this slim-trim gal; not long ago in her cafe act she was wont to break it up, via guitarist solo, for a costume change. At her return St. Regis stand, guitarist August Lamont is still around and a fine supporter; and that goes double for her pianist-conductor Don Pippen, backed up by the old reliable Milt Shaw, with the Ray Bari group on the dansapation.

Trau.

Flamingo, Las Vegas

Las Vegas, Jan. 17.

Alan King, The Goofers (5), *Dolores Hawkins, Marilyn Van Derbur, Don Kirk, Flamingoettes* (13), *Jack Cathcart Orch* (15); *choreography by Jean Devlyn; produced by Jack Cathcart; $3 minimum.*

Alan King finally made it—he headlines the show here after being featured and extra-added on umpteen Flamingo Room bills in the past. To no one's surprise, King socks across his standby comedy routines in a manner which clearly indicates he could have handled the top spot long before this. His one-liners, situation gags and topical observations ("Elvis goes into the Army soon, so he's making six movies within the next four days") got warm response from firstnighters, and the strong support he gets from the Goofers (5) and Dolores Hawkins makes for a well-balanced, fast-moving show.

Marilyn Van Derbur, Miss America of 1958, is a special attraction, being introed by King. The poised beauty chats briefly with the star, but does none of the chirping which helped her win at Atlantic City.

The Goofers, longtime Vegas faves, haven't changed their zooming act, but nobody seems to care. The acrobatic musicians present their rapidly-paced mixture of songology, slapstick, pogo stick and trapeze stunts which build to a frantic finale. It's an act that's hard to follow, but Alan King does it gracefully.

Dolores Hawkins makes her Vegas debut in this one. The personable looker clicks with engaging personality and animation, putting distinctive styling into such songs as "Where or When," "My Man" and "St. Louis Blues."

Don Kirk is effective with his delivery of "Night and Day" in the opening production number, which is danced with precision by the Flamingoettes (13) and backed with the proper flair by Jack Cathcart's orch (15).

Duke.

The Largo, H'wood

Hollywood, Jan. 21.

Four Preps, Sue Raney, Eddie Grady Orch; $4 maximum.

Chuck Landis' $4 maximum for all the hootch you can drink in an evening at his Largo Sunset strip nitery won't be of any particular concern with current booking of the Four Preps and Sue Raney. Both acts, under pact to Capitol Records, are in the teenage bracket and will draw this trade, with the older patrons attending out of curiosity or as chaperones. At Friday's (17) opener, the house was packed with teeners (menu-mentioned via "minors soft drinks only") who greeted the entire show with much enthusiasm.

The Four Preps, one of the newer vocal groups to hit the disk market and all alumni of Hollywood High, have a good chance to break big—that is, if their biscuits go over as well as they did during their 30-minute turn. They score solidly, both in vocalizing and personality. They have a charm and appeal which exemplifies the typical American youth, and these can be their biggest assets in climbing the ladder. Surprising is the group's avoidance of the rock 'n' roll numbers. In fact, they mimic a song of the genre, which actually seemed to please the crowd.

Also billed is Miss Raney, who proves a capable singer and an easy one to look at—but she will need more of a distinctive style to hit major stature. Chirp, still in her teens, is reminiscent of the typical singers heard so frequently in the days of the big bands. She could have picked up this styling during her three months at the Palladium with Ray Anthony's orch. Eddie Grady's band backstops both show and dancers.

Kafa.

Beverly Hills, Newport

Newport, Ky., Jan. 17.

Beverlee Dennis, Little Buck, Donn Arden Dancers (10) *with Clay Mundey, Mary Fassett, Marlene Powers, Gardner Benedict Orch* (10), *Jimmy Wilbur Trio, Larry Vincent; $3 minimum, $4 Sat.*

Beverlee Dennis, chic comedienne, and Little Buck, jet hoofer, combine with this plush casino's popular production ensemble and musickers for a sprightly floorshow in the current fortnighter. On repeats, both singles boost their ratings with Greater Cincinnati Cafegoers.

Miss Dennis makes her half-hour on the boards pass quickly with sparkling material and personality with showmanship to match. Fetching in a short black strapless gown and a distinctive do-it-yourself hair bob, the dashing diminutive clown is at ease in banging home saucy patter. Ditto for her impersonations and singing. The Sophie Tucker takeoff is a classic. Her treatment of the Yiddish square dance caller in the Catskills and the star who marries his critic are standouts.

Little Buck, billed as "rhythmic lightning," racks up heavy applause over a 13-minute route. Hits high with impressions of the Four Step Bros. and motor and train sounds. Makes good use of a mike pickup from floor for tapping; dresses neatly and wears white shoes to focus attention on his business tools.

Classy "Bon Voyage" and "Spanish Rhapsody" numbers by the Donn Arden line have Clay Mundey and Mary Fassett on vocal duets and Marlene Powers as ballet soloist. Session opening Jan. 31 has Jane Morgan as headliner.

Koll.

Blue Angel, N. Y.

Bobby Short, Jorie Remus, Carolina & Belen, Bob Lewis, Jimmy Lyon Trio, Bart Swift; $6 minimum.

It's not often that the Blue Angel gets a pair of acts that can attract different types of audiences and keep the place hopping with entertainment satisfactory to all. The Herbert Jacoby-Max Gordon spot has that combo in Bobby Short and Carolina & Belen (latter New Acts), who bring in diverse crowds. Short, with a successful record in N.Y. eastsideries, has an actual following who come early and often during his cafe recitals. Carolina & Belen, a mother & daughter team, have admirers in from various language colonies. Others on the bill are Bob Lewis, also New Acts, and Jorie Remus, a repeater here. Altogether it's an entirely satisfactory session.

Short, playing his first date here, gets along excellently with some of the top musical material extant. He goes for musical comedy tunes, gives them force and individual treatment. The Negro singer provides his own piano accomp, which adds more color to his offering. He's proficient in both departments. Short seems to lean to Rodgers & Hart in doing some of the better known tunes from many of the great tunesmiths as well as the lesser known efforts of these top men. It's an offering of great variety that gets top response.

Miss Remus hit an excellent stride at show caught. Her material is well-tailored and cut out to raise laughter. She plays this spot often and seemingly has a good time in it. So has the crowd. The Jimmy Lyon Trio backstops capably. Bart Howard emcees.

Jose.

365 Club, San Francisco

San Francisco, Jan. 16.

Peggy Ryan & Ray McDonald, Paul Desmond, Dorothy Dorben Dancers (10) *with Bob Thompson, Allan Cole, Alex Duchin Orch* (9); *$1-$1.50 cover.*

Peggy Ryan & Ray McDonald are an engaging pair of dancers who get a nice hand from the customers in Bimbo's latest 55-minute show. Femme handles the comedy end and the male—a really fine dancer—holds up the terp values.

After their opener, they offer their version of "The Old Soft Shoe," go into a dandy English clog dance, do bits a la Pat Rooney, Eddie Leonard, Bill Robinson and Eleanor Powell, and wind up with a cute and funny Charleston that gives Miss Ryan a chance to clown briefly.

The rest of the show, unfortunately, is not so spritely. Paul Desmond starts out as a standup comic, with some fairly feeble material, then switches into impressions of nine pop singers (not all at the same time): the latter is received fairly well. The Dorothy Dorben opening and closing numbers seem sub-standard, less imaginative and less well-rehearsed than usual, though dancer Bob Thompson and singing emcee Allan Cole come over well. Alex Duchin's orch has some cue trouble, but sounds good. Show is booked for three weeks.

Stef.

Old Romanian, N. Y.

Ted Lewis with Eddie Chester, Cathy Basic, Beverly Marshall, Boots McKenna's Guys and Dolls (15); *$4.50 minimum, $5.50 weekends.*

The indestructible Ted Lewis, with considerably more snow at the temples today but definitely no loss of swagger and zing in his voice or clarinet, is in for four weeks at the new Old Roumanian. It's a merry, capacious carton of nostalgia that Lewis serves the seltzer-craving customers at Jack Silverman's uptown bistro.

Lewis has surrounded himself with sturdy talent, notably Beverly Marshall, a gamine-like creature who sparks the vast room whenever she's performing. She's a particular standout in her gifted drunk routine of "Cocktails for Two" and in a droll "Dragnet" takeoff. In the latter number she has the true pro support of Lewis and Eddie Chester.

As for Chester, there's nothing shadowy about this half-pint foil for the topper. Lewis has had a number of "shadows" working with him during the many warblings of "Me and My Shadow" but Chester, the original, is with him for the run at the Old Roumanian, and displays his skills time and again. Of course, Lewis and Chester orbit in with "Me and My Shadow," followed by a rousing version of "Rock and Roll."

After a fetching opening production number by Boots McKenna's eight-girl line, Lewis comes on with "My Hands, My Hat, My Cane and Me," and soon has the patrons mitting him aplenty. Cathy Basic, with considerable class, and Lewis do a medley including "After You're Gone," "Great Big Beautiful Doll," "There Are Smiles That Make You Happy" and score on this.

Lewis, durable as ever, goes on to do "Sunny Side of the Street" and then, reaching for his clarinet, serves up a sizzling, strutting version of "Tiger Rag," and a schmaltzy "These Are Things That Will Never, Never Change."

Lewis has crackerjack background music support from Sol Klein, on the fiddle, and Lee Berger at the piano. The revue adds up to excellent entertainment and the happiness man's smashed silk topper never appeared any brighter.

Rans.

Tropicana, Las Vegas

(FOLLOWUP)

Las Vegas, Jan. 16.

Jane Kean's Vegas debut sans sister Betty presents her in a made-to-order bistro turn that should register handily in any nitery. Firstnighters cheered Miss Kean's 33-minute act, which is classy and delightful from the intro when she walks out on a mink carpet, then smoothly plunges into a series of songs and devastating impreshes. Choreographer Ron Fletcher is her silent partner, and he's neatly woven into the festivities with imaginative and nimble terping. Fletcher also staged the act, which blends into the general high tone of both the surrounding Monte Proser Tropicana Revue and the dignity of the hotel itself. Miss Kean's special material, her gowns, the settings and the musical backing by Nat Brandwynne's orch (18) are all top-level.

Celeb takeoffs, complete with costume, include Louella Parsons, Zsa Zsa Gabor, Bette Davis, Mae West, Marilyn Monroe, Judy Holliday, Julie Andrews, Lena Horne, Eartha Kitt, Sophie Tucker and Judy Garland, latter getting biggest yock with line, "Somewhere over the rainbow, there's a land I believe—where they never heard of a New Year's Eve," which, of course, refers to Miss Garland's recent Flamingo Hotel beef.

Duke.

Chi Chi, Palm Springs

Palm Springs, Jan. 15.

Liberace, Christine Callas, Sid Krofft, Bill Alexander Orch (10); *$2.50 cover.*

Billed as "Mr. Showmanship," Liberace presented his new 90-minute show before a capacity audience in the Chi Chi Starlite Room. Presumably he will retain this modest billing in his world tour.

It's a well-paced show, building to a couple of tour de forces that put Liberace into a fine sweat and the audience in hot pursuit.

While he is making his fantastic changes in evening clothes, Christine Callas, a 20-year-old singer with a beautiful contralto voice, and Sid Krofft, a prince of puppeteers Librace brought over from the Paris Lido where Krofft played for two years, fill in what would otherwise have been stage waits.

As supporting acts, they are tops. Miss Callas has beauty, charm and singing range that will take her far in this biz, and the world tour should give her the experience that she may be lacking at this stage of her career.

As for Krofft, he even had puppets handling puppets and one, a dupe of Liberace, even played a piano. This may have been carrying inbreeding a little far, but it may be necessary in areas of the world where selling Liberace is not the pushover it is in Palm Springs, where he has a winter home.

His self-depreciation as a singer and dancer and his glowing praise of the rest of his cast all tend to show a side of him which makes him a good act to follow.

He didn't quite go from Bach to boogie woogie, but he did a medley of George Gershwin, winding in and out of his interpretation of "Rhapsody in Blue" that was just right for the saloon set.

As a finale he asked for songs from the audience and wove most of them into a pleasant contrapuntal exercise.

George Liberace was not with him. He explained that his brother is now making frozen pizzas and doing well. After all, people must eat and he doesn't seem to mind if they make noises doing it while he plays.

Bill Alexander's orchestra, a house fixture, gives him good support. Though going around the world on his own, "Mr. Showmanship" may do more than his share to offset the anti-American bias in many areas of the world.

Scul.

Hotel Muehlebach, K. C.

Kansas City, Jan. 17.

DeCastro Sisters (3), *Ken Harris Orch* (8) *with Lorraine Daly; $1-$1.50 cover.*

The Terrace Grill of the Muehlebach has one of the better names of its present season in the DeCastro Sisters, making their initial bow in the room. Following the Four Coins, the gals give the room a month's run of the calibre of act it should have, and a continued entertainment policy on this level would undoubtedly build higher patronage.

The m.c. honors are done by orch leader Ken Harris, and the three femmes take it right away to segue through a couple of numbers before breaking into any chatter. They do "Send for Me" and "With My Eyes Wide Open I'm Dreaming" before announcing they are, left to right, Babette, Peggy and Cheri. In all they wrap up 10 numbers, including a Cuban cha-cha version of "Birth of the Blues," "I Know Plenty" in rockabilly fashion, their big RCA platter, "Teach Me Tonight," and others in a sweeter vein.

Their established style has the low-voiced lead of Peggy, with the others on top. It's this characteristic sound and style the audience seems to want, and appears happy with all. With Herbie Dell at the piano, the girls make it a high-styled, beautifully gowned turn and keep it moving. It's a bright 30 minutes. They're in through Jan. 30.

Quin.

Ottawa House, Hull

Hull, Que., Jan. 14.

Toni Carroll, Canadian Jazz Quartet; 75c. admission.

Toni Carroll's chirping in the Circus Lounge of the Ottawa House is nicely constructed, and so is she. Canary's songalog is solidly produced, tune by tune, for strongest impact, it's strictly commercial and the customers buy it all. She works close to the tablesitters, uses audience participation several ways, including hauling a male stubholder to the podium. One such male aide, after briefing on his chores, stood silent at cue, replying to her urging to do his lines, "I wasn't listening, I was looking!" She has clicko pipes but could sell her stanza on scenic value alone. She's here to Jan. 25.

Showbacking is by the revamped Canadian Jazz Quartet which, in backing and filling, gets plenty customer kudos. Working in the downstairs Grill at the Ottawa House is canary Nana Leigh, a blonde looker who surprises with solid reception in a room accustomed to rock 'n' roll and calypso. She sings operatic and musicomedy tunes.

Gorm.

Steuben's, Boston

Boston, Jan. 16.

Johnnie Morgan, Harbers & Dale, Laurie Stuart, Don Dennis, Tony Bruno Orch (5), *Harry Fink Trio; $2.50 minimum.*

Johnnie Morgan, crew-cutted standup comic, is off on a round of Miami and topical gags for the edification of Steuben's partyites, to top a well balanced layout in this 400-seater. Caught opening night (16) and in for two weeks, Morgan works along these familiar lines with the fire engine gag and throws in a rash of rapid one-liners on medicos, horses and femmes for good returns. His dancing spoon in bottle comic magico bit nets heavy rounds.

Morgan unleashes pipes for "I" to nab mitting and is way ahead as he goes into a psycho-comic kick for bowoff.

Harbers & Dale, class dance act, win on all counts from start to finish with great terping, overhead spins and twirls. Blonde lad in tails with brownette partner in full length tulle gown are eye-pleasers and paint terp impresh to minstrel medley along with a hotsy Mexican dance to handclaps. For finish, lad spins femme airplane spin almost brushing stage roof.

Don Dennis does kingsize job emceeing and takes a spot for piping of "Red, Red Robin," "All My Love" and "In Your Arms." He wins encores from the femme contingents partying. Tony Bruno cuts the show niftily. Harry Fink makes nice music in the dance interludes. This layout holds through Jan. 29.

Guy.

GOODMAN-PREMIERE DEAL

Martin Goodman office of New York, and Premiere Artists, Hollywood, have made reciprocal representation arrangements for its artists.

Agreement extends to tele and variety fields.

Shows Out of Town

Cloud 7

New Haven, Jan. 15.

Milton Baron & Marshall Earl production of three-act comedy by Max Wilk. Stars Ralph Meeker, Martha Scott; features John McGiver, Mary Cooper, Anne Helm, Richard Hamilton, Mary Bell. Staged by Dennis King; settings and lighting, Albert Johnson; costumes, Alice Gibson. At Shubert Theatre, New Haven, Jan. 15, '58; $4.80 top.

Mary Reece	Martha Scott
Sally Reece	Anne Helm
Russ	Terry Doyle
Newton Reece	Ralph Meeker
Commuter	Richard MacMurray
Biessmuller	Richard Hamilton
William Doubleday	Robert Eckles
Marlowe	Charles C. Welch
Fiona Bostwick	Mary Cooper
Delivery Boy	James Valentine
Mrs. Potter	Cele McLaughlin
Mrs. Doubleday	Harriet MacGibbon
Mrs. Finch	Mary Bell
D. Barstow Trumbull	John McGiver
Dudley R. Bostwick	Charles White
Helga Quinn	Louise Hoff

A point in favor of this Max Wilk comedy the dearth of good competition. This isn't exactly a smash but with effective polishing it should be diverting enough to hang around a while. It's ideal stock material.

Script involves a New York food company exec who gives up the commuting grind to rusticate in Connecticut with hobby-puttering and love-in-the-afternoon. Ensuing complications clutter up his idyll, however, and he decides to return to the treadmill, but even that doesn't work out as hoped.

Playwright Max Wilk has a knack for witty phrases and down-to-earth dialog, relying for comedy more on wordage and characters than on situation. The cast and direction have combined well to keep the humor credible.

Ralph Meeker and Martha Scott hit it off as a likable couple who disagree over his declaration of independence. Both fill the bill nicely. John McGiver's expressive mug and droll delivery draw ample laughs, and added humor is contributed by Mary Cooper as a drab-twined-glamorious wife, and Mary Bell as a PTA femme with literary ambitions, and amusing bits are contributed by Charles C. Welch, Richard Hamilton and Charles White. Harriet MacGibbon plays a straight role well and Anne Helm is a cute and competent teenager offspring.

Dennis King's direction punches laugh lines and sets a generally interesting pace. Albert Johnson has designed an attractive living room centerpiece flanked by revolving cut-ins that interject minor scenes effectively, and Alice Gibson's costumes blend well.

Bone.

Interlock

Wilmington, Jan. 16.

Richard Myers, Julius Fleischman & Walter E. Trenerry presentation of two-act (six scenes) drama by Ira Levin. Stars Celeste Holm, Maximillian Schell, Rosemary Harris. Staged by Philip Burton; setting and lighting, Howard Bay; costumes, Robert MacKintosh. At Playhouse, Wilmington, Jan. 16, '58; 4.80 top.

Hilde	Rosemary Harris
Paul	Maximillian Schell
Lucille	Georgia Burke
Everett	John Marriott
Mrs. Price	Celeste Holm

There are times when Ira Levin's new drama attains suspense, but there are too many draggy moments, permitting the audience's attention to wander from the main theme of two women battling over a man.

It tends to be Celeste Holm's show, and when she is onstage things generally are satisfactory. The tension is built on a new twist of the old eternal triangle, and if the lulls can be eliminated "Interlock" should be good for at least a moderate run. It's likely material for Hollywood and summer stock.

The yarn involves a rich but embittered widow, confined to a wheelchair by a boat mishap, her employee, a German refugee, and the latter's fiance. The crux of the situation is the man's desire to be a concert pianist and his final choice between sweetheart or benefactor.

Miss Holm demonstrates her versatility in the unsympathetic role of the scheming widow. It's a top performance of a difficult role. Rosemary Harris gives a warm and glowing interpretation of the refugee. Despite a thick accent, Maximillion Schell, making his U. S. stage bow conveys the complexities of the fiance satisfactorily.

Rounding out the excellent cast are Georgia Burke as housekeeper and John Marriott as butler-chauffeur. Howard Bay has provided a stunning living room setting and superior lighting effects. Philip Burton has staged with an eye for detail, and gets maximum response from the cast.

"Interlock" should appeal especially to women.

Klep.

D. J. Sullivan went on for several performances last week as sub for **Dean Stockwell**, costar of "Compulsion," at the Ambassador, N.Y.

Back to Methusaleh

Miami, Jan. 11.

Theatre Guild & Arnold Moss production of two act (six scenes) condensation by Moss of the G. B. Shaw drama. Stars Tyrone Power, Faye Emerson, Arthur Treacher; features Moss, Valerie Bettis, Roger Evan Boxill. Staged by Margaret Webster; scenery and lighting, Marvin Reiss; costumes, Patricia Zipprodt. At Dade County Auditorium, Miami, Jan. 10, '58; $4.65 top.

G. B. Shaw's treatise on man, his mores and morals from Adam through the ages and far into future centuries has been given a slick condensation and apparent updating by Arnold Moss. With it, boxoffice insurance has been provided in Tyrone Power, Faye Emerson and Arthur Treacher in the starring roles.

The insurance has already paid off in sellouts of initial stops on the show's 44-city tour prior to Broadway. The SRO signs were up in Sarasota, Orlando and on its arrival here for two showings at the 2,500-seat auditorium—something of a record for this normally tough town on legit tourers.

Margaret Webster's fluid, imaginative direction has eliminated much of the static quality contained in the Shaw work, although there are still plenty of overlong Shavian preachments. The Shavian premise that man does not live long enough to realize on the knowledge he acquires during his alloted span comes through convincingly in the climax scenes.

Moss, besides contributing a good job on the abridgement, also turns in an excellent effort as between-scenes narrator, appearing with a G.B.S. beard, plus the familiar Norfolk jacket and knickerbockers. Throughout, interest is heightened by inventive sets and lighting of Marvin Reiss, including an electronic world of the future.

Power gives a strong, assured performance, giving impetus to the wordier passages, although not entirely succeeding in animating the more obtruse points. Despite a tendency toward stridency and monotony, Miss Emerson comes through with an intelligent performance.

Treacher is very effective, with perfect timing of the Shavian lines. Roger Evan Boxill and Valerie Bettis are attractive in supporting roles, while M'el Dowd is effective in a brief bit.

As a touring show, "Methuselah" seems a safe bet on its marquee names alone. For Broadway, they may have to carry it, too.

Lary.

Much Ado About Nothing

Philadelphia, Jan. 4.

American Shakespeare Festival Theatre & Academy revival of comedy by William Shakespeare. Staged by John Houseman and Jack Laudau; music, Virgil Thompson; scenery and costumes, Rouben Ter-Arutunian; lighting, Tharon Musser; dance staging, John Butler. Stars Katharine Hepburn, Alfred Drake. At Locust Street Theatre, Philadelphia, Dec. 30, '57; $5.40 top.

Leonato	John Colicos
Soldiers	William Cottrell, James Cahill
Beatrice	Katharine Hepburn
Hero	Dina Doronne
Don Pedro	Stanley Bell
Benedick	Alfred Drake
Claudio	Richard Easton
Don John	Richard Waring
Conrade	Mitchell Agruss
Borachio	Jack Bittner
Antonio	Will Geer
Balthazar	John Kuhn
Margaret	Sada Thompson
Ursula	Jacqueline Brookes
Dogberry	Larry Gates
Verges	Ellis Rabb
Friar Francis	Pat Hines
Sexton	John Frid
Offstage Singer	Russell Oberlin

Soldiers, servants, etc.: Benita Deutsch, Michael Kasdan, David Milton, Joe Myers, Dino Narizzano, Judith Steffan, D. J. Sullivan, Peter Trytler, Jack Waltzer, Michael Borden, William Woodman.

Although glowing reports on the revival sifted to Philadelphia last summer from Stratford, Conn., this novel and spirited edition of "Much Ado About Nothing" captured the not-quite-capacity audience for the break-in performance of its scheduled tour. After what might have been a cautious attitude during the first act, the Philly first-nighters lapped up the show.

The imaginative angle of the present revival, a 19th century American southwest locale instead of 16th century Italy, provides a zestful base for what turns out to be a romp, with Katharine Hepburn adding a sparkling touch as the volatile, hoydenish Beatrice. There is also an amusing portrayal by Alfred Drake, costarred as a more restrained but resonant-voiced Benedict.

One of the assets of the production is the nice balance between established pros and talented newcomers. Notable among the former are Larry Gates as Dogberry, Richard Waring as the appropriately black-garbed Don John, Will Geer as Antonio and Stanley Bell as Don Pedro, while the standout younger players include Dina 'Doronne, John Collicos, Sada Thompson and Jacqueline Brookes. The co-staging of John Houseman and Jack Landau is expressive.

The main elements of the Stratford physical production have been retained, including the framework before which scenes changes are made in full view of the audience, and the picturesque southwest costumes. As a boxoffice draw, the show may start with the handicap of all Shakespeare revivals, but it should get enthusiastic reviews and is likely to build at each engagement. Business boomed after the Philly opening.

Waters.

In Your Hat

Toronto, Dec. 27.

Terry Fisher presentation of James Paul Eiler & Rick Besoyan production of an intimate revue in three acts (35 scenes). Music, lyrics and dialog by Rick Besoyan. Staged by Ray Harrison; decor, costumes and hats, Howard Barker; lighting, Robert Holloway. Musical director, John Holmes. At Avenue Theatre, Toronto, December 26, '57; $3 top.

Cast: Barbara Sharma, Chanin Hale, Eileen Brennan, William Graham, Neal Kenyon, William Nix.

With professional know-how on propulsion and swift staging, "In Your Hat" is a welcome revue that has some tunes that merit recording, plus some sketches that warrant inclusion in a bigger show. The three girl principals are nifty from an eye-and-ear standpoint, with the blond Chanin Hale an outstanding comedienne, and Eileen Brennan and Barbara Sharma also good to listen to anl look at.

On flash production, the chief satire comes in the second act, this devoted entirely to "Little Mary Sunshine," a take-off on the 1919 formula for musical plays in the Romburg-Friml style, with the exaggerated "action" songs of the robust and gaily-uniformed Forestry Patrol, the comedy maid, the saccharine heroine and the brunet soubret, the Indian war dances. This is a splendid spoof of the one-time operetta, finishing with a snow-storm and patriotic waving of the Stars and Stripes.

Obviously in such a difficult medium as the intimate revue, there are certain numbers that don't arouse certain numbers of the customers, but here is a blend of ballads and clowning ranging from "lost love" to calypso take-offs, spirited spoofs on Shakespearean festival madrigals to leather-jacketed rock 'n' roll delivery for sinuous pelvic gyrations.

Outstanding is the French comedy song number of Miss Hale for her phonetic pronunciation, plus her "Hot Tamale Tango," and the lady-like and true-voiced singing of Miss Brennan in "Have You Heard I'm Falling in Love," and the dancing of Miss Sharma. The floor-slides and singing of such male principals as William Graham, Neil Kenyon and William Nix are also up to par.

On youth and freshness of new faces and talent, together with stage-speed that shows no lapses in scene changes or blackouts, "In Your Hat" adds up to a fine blend of revue entertainment; with a bow to Rick Besoyan's lilting on some of the music and lyrics; the excellent costuming by Howard Barker; the expert staging of Ray Harrison.

McStay.

Louis M. Simon, has resigned as of next Friday (24) as director of the American Theatre Wing's Professional Training Center. He will take an executive post with the N. Y. Training Center. He will take an executive post with the N. Y. Players, a project combining training with public performance. NYP was originated by **Tad Danielewski and Arthur Hanna.**

Take the Cash and . . .

The Shuberts are either becoming modest, or they are more interested in money than glory. They recently had a three-sheet sign placed on the wall of the Shubert Theatre, N.Y., facing Shubert Alley. It's one of a long line of such ads for various current Broadway shows, the management of which pay the Shubert's rental for the space.

The point is that one of several newly-placed signs covers a bronze plaque put up several years ago in honor of Lee Shubert (since deceased) and his brother, J. J., the surviving partner of the firm. There's some question around Shubert Alley who presented the plaque and how the inscription reads, but recollection is that the Broadway Assn. was the donor. It's a tough one for VARIETY to check, this sheet's relations with the Shuberts being what they are.

So They Say

"In all the 50 theatres of Paris you will find not one play dealing seriously with contemporary French life. Marital farces, trumpery trompery, scuttle lifelessly through half of them, and imported successes fill most of the rest . . . Consumed by a sick mingling of xenophobia and self-disgust, of chauvinism and cynicism, the average French audience seems to be in grave danger of becoming an audience of neurotic simpletons." **Kenneth Tynan**, drama critic of the London Observer, in a recent column from Paris.

"In literal terms, 'Suddenly Last Summer' is his most devastating statement about corruption in the world, and his most decisive denial of the values by which most people live . . . Everything in the written play evokes in dramatic movement the central mood of evil, decadent luxury, cruelty, voracity, tropical degeneracy." **Brooks Atkinson**, in a N.Y. Times followup column about "Garden District," the off-Broadway twin-bill by Tennessee Williams, at the York Playhouse, N.Y.

"What if Tennessee Williams' vision of the world is dark and tormentet? What if his dramatic themes are gloomy and foreboding and his main characters mentally and morally distraught to the point of being psychopathic? . . . There seems to be a hint of suspicion in this hostility (of other critics.—Ed.) that the dark vision is a sickly exotic growth not in keeping with the healthy, wholesome tradition of American tradition." **Richard Watts Jr.**, critic of the N.Y. Post, in a followup column on "Garden District."

"It is generally and rightly believed that actors are bum judges of plays because they think only of their parts in them. There are exceptions, of course." **John Chapman**, critic of the N.Y. News, in a column about the current Broadway play, "Miss Isobel."

"I'm sure I first thought I wanted to be an actress when I was 8," says **Teresa Wright**. "That was just after I had been hit over the head with a croquet mallet and I couldnt' spell." Quoted by Robert Wahls in the N.Y. News.

"It's the kind of acting that is so reverential in its observation of tiny details that it's absurd, incredible. "The Method" has become a cliche; so much so that you see it in tv soap operas." **Peter Ustinov**, as quoted by Ben Gross, in the N.Y. Daily News.

Show on Broadway

Two for the Seesaw

Fred Coe production of three-act (nine scenes) comedy-drama by William Gibson. Staged by Arthur Penn; scenery and lighting, George Jenkins; costumes, Virginia Volland. Stars Henry Fonda; features Anne Bancroft. At Booth Theatre, N.Y., Jan. 16, '58; $6.90 top ($8.35 opening).

Jerry Ryan	Henry Fonda
Gittel Mosca	Anne Bancroft

Here's a new hit play by a new dramatist, with a new director and a new leading actress. It's just a little play, but a good one; and just a little cast, also good. It's going to be one of the must-see commodities of Broadway for a good many months. With at least one boxoffice name it's a cinch for the road, also a natural for stock (with a simplified backstage hookup) and potential material for pictures.

"Two for the Seesaw" is a two-character comedy-drama about a man ~~and~~ a girl. It's considerably more than a boy-meets-girl exercise, however, since the romance is less important than the fact that the relationship enables the two principals to learn to understand themselves and thereby develop as characters. They are thus more mature, better adjusted and more likable at the final curtain than at the start.

The play is astonishingly expert for a first effort. Not only does author William Gibson keep the action in motion with only two characters, but he uses the numerous telephone calls with uncanny skill, almost invariably making the confab affect character and propel the story. Moreover, the playwright is not concerned merely with entertainment, but he is clearly trying to express philosophic truth.

It's a much better show than it starts out to be. The opening curtain, revealing grubby one-room apartments at opposite sides of the stage, has the man enter, obviously in a state of raw nerves and, when a coat-hanger falls to the floor with his topcoat on it, he snarls, "You son-of-a-bitch," and savagely kicks a piece of rickety furniture. Then the other apartment is spotlighted and the girl enters, spills a package on the floor, and snaps, "Oh, for cryin' out loud." Everything seems to be set for a grim evening with an American angry young man.

But Gibson, whose previous work has included poetry, a novel (which was adapted for the screen) and a television play, is understanding and sympathetic rather than bitter. His characters grow and deepen as the evening progresses, and he makes the audience like them and care about what happens to them. Something fairly important, if not terribly big, does happen to them, and the bitter-sweet finale leaves them resolutely on their feet.

The author is unmistakably an arresting new talent for the theatre. He has written a serious play in terms of surface comedy, but with poignance and wisdom. The comedy touches are unerring, and stem from character and situation, so they give the story dimension and emotional impact.

The play is as "busy" as a seesaw, with frequent shifts of locale between the two Manhattan apartments, and with the setting itself revolving to provide a different perspective for each scene. Also, besides the numerous phone calls, there's an unusual number of props used. Somehow, though, all the elaborate artifice seems natural and believable. The tension steadily increases through the three acts, the first establishing the basic situation, the second ending with a taut scene and the finale providing a touching bit of theatricalism.

Arthur Penn, a recruit from television, is an impressively resourceful and expressive stager, while George Jenkins has designed a brilliantly mobile and atmospheric setting, and Virginia Volland has provided clothes that seem exactly right. Henry Fonda gives one of his apparently effortless, expertly natural performances as the desperately lonely midwest lawyer who is trying to find himself after fleeing from a devouringly helpful wife. His playing has more vigor than usual, which is fortunate for the show, as his is the more motivating role and his drive, though unobtrusive, is vital.

In the showier part of the seemingly flippant would-be dancer from the Bronx, who turns out to be a person of great tenderness and rare courage, Anne Bancroft, making her Broadway debut after several pictures and a number of tv appearances, is a revelation. She was apparently thrown momentarily once or twice in the first act opening night, losing a few laughs through faulty timing, but quickly settled down to give a stunningly varied, progressively plausible and appealing performance. She's an attractive, interesting looker, with a striking personality, and is a prospect for a big career.

As film material, "Seesaw" may have certain limitations. The fact that the man and girl have an affair is probably just an incidental in terms of adaptation, and the frankness of the dialog also should be a fairly trifling matter. The most serious problem may be the fact that there are only two characters. That will obviously involve bringing some of the offstage people into the action, and developing them as fully dimensional characters. Expanding the locale of the yarn should be simple. The main things are that the principal characters are genuine and the writing has quality.

Hobe.

Pressagent **Bill Fields** will be discharged in a day or two from the Leahy Clinic, Boston, after surgery for a duodenal elcer. He'll convalesce for a few days at his home in Sheffield, Mass.

It's a Big Season for the Shuberts; Consent Decree May Have Helped

The Shuberts are having one of their best seasons in many years, both in New York and on the road. Not only hasn't the Government's consent decree hurt, but it may even have bettered conditions for the long-dominant theatre operating firm.

On Broadway virtually all Shubert houses have been consistently tenanted. In most of the road cities where they still operate key theatres they have been similarly fortunate. At the moment, four Shubert musical houses on Broadway have smashes current, with the other two spots booked for incoming shows. Five of their smaller theatres on Broadway have straight-play smashes, and all are either tenanted or have incoming shows set.

In Chicago, the touring production of "My Fair Lady" is a fixture for many months to come at the Shubert Theatre, obviously netting enough for the theatre to carry the so-so pace of the Shuberts' other houses, the Blackstone, Harris and Selwyn. In Boston, the Shubert Theatre has had spotty going so far this season, with several smash hits and a number of dark weeks. Under the terms of the consent decree, the Shuberts disposed of several other theatres, thereby apparently saving substantially on upkeep.

Philadelphia has been having a strong season and the Shuberts have been getting their share of hits at their two musical houses, the Shubert and Forrest (the latter also booking straight plays) and their dramatic theatre, the Walnut Street. They have disposed of the Locust Street, which got few book-

(Continued on page 78)

Says 'Angel' Management Can't Help Conditions At Barrymore Theatre

New York.

Editor, VARIETY:

That Legit Followup on "Look Homeward, Angel" in last week's issue contained several pungent points, but neglected to clarify that the producer and staff of the play have nothing to do with the management of the theatre, which is operated by the Shuberts.

Everything stated about the Barrymore Theatre is probably true enough—I'd be the last to deny it from what I've observed for many years at that and other Shubert houses. But for such conditions, blame the Shuberts. The "Angel" management and company aren't responsible.

I do dispute, however, the suggestion, or perhaps implication is a better word, that other Broadway theatres are as dilapidated as the Barrymore. The Morosco, Helen Hays, 46th Street, Coronet and Bijou (operated by City Playhouses, Inc.—*Ed.*), are handsomely equipped and immaculately maintained. The Martin Beck, Henry Miller and ANTA Playhouse are similarly anything but "tottering, tatterdemalion houses."

All these latter theatres have expensive, modern, efficient ventilating and cooling systems, with comfortable seats, luxurious carpeting and beautiful decor. One other thing—you'll rarely encounter any discourtesy from a member of the staff, or from a concessionaire, at one of those theatres.

Mark Harris.

Gets Dayton Stock Spot (He Had What It Takes)

Dayton, Jan. 21.

Paul Winston, a local producer, has made a deal to lease the Memorial Hall here next summer for the operation of a stock company. A contract has not been signed, but Montgomery County Commissioners have indicated the agreement is set.

Frank Kenley, business manager of the Kenley Players, which introduced summer stock to Dayton in 1957, wanted to return this year and said he had a verbal okay to lease the Memorial Hall again. However, Winston's backers include Republican county chairman Howard Young, Democratic leader George Flanagan and a number of Dayton businessmen.

Viola Roache's Anni

Viola Roache, featured as Mrs. Higgins in the original Broadway edition of "My Fair Lady," will celebrate her 50th anniversary on the stage April 20. She made her debut in "The College Widow," at the Adelphi Theatre, London, in 1908, at the age of 22.

Her daughter, Philippa Bevans, is also in the Broadway company of "Lady," playing Professor Higgins' housekeeper, Mrs. Pearce.

Arthur Miller Is Okay at Conn. U.

Hartford, Jan. 21.

Within hours after a news story appeared of the banning of playwright Arthur Miller from the campus of the U. of Connecticut at nearby Storrs, the college president reversed a ruling of a lower exec and cleared the path for the writer's appearance there during a scheduled Fine Arts Festival in April.

The school paper, the Connecticut Daily Campus, reported that Thomas Ahern, manager of the Student Union, vetoed an invitation "because of Miller's past communistic activities." University president A. N. Jorgenson later overruled the ban, declaring "If Miller has been invited by the students and he accepts the invitation he is welcome as far as I'm concerned."

The playwright had been invited by John M. Brinnin, assistant professor of English, to attend the festival. The move was at the request of students. It is not known whether Miller formally received the invitation or became aware of it through news reports. The bid was addressed to Miller's publishers and no answer has been received.

Quick reversal of the ban by university officials may have forstalled a student uproar. Attempts to reach Miller at his home in Roxbury, Conn., were unavailing.

ATPAM STAKES CLAIM FOR PAY-TV JURISDIX

The Assn. of Theatrical Press Agents & Managers is moving to get in on the ground floor on toll-vision. The union has already notified the League of N.Y Theatres, Sol Hurok and other independent producers that ATPAM has jurisdiction over all live entertainment on "Pay TV." That means that managers and publicists for live productions will have to be ATPAM members.

In stating its position, the union also requested that a meeting be held to work out wage scales, working conditions, etc.

San Antonio Symphony Plays Monterrey, Mexico

San Antonio, Jan. 21.

San Antonio Symphony Orchestra under Victor Alessandro gave concerts in Monterrey, Mexico, last night and tonight at the Elizondo Theatre sponsored by the Instituto Mexicano Norte Americano de Relaciones Culturales "with the cooperation" (undefined) of the United States State Dept.

Dr. Blas Galindo, Mexican composer, has been invited by Alessandro to present and guest conduct his composition, "Sones De Mariachir" on the Jan. concert.

Equity Drops Chi Dept. For Industrial Shows

Chicago, Jan. 21.

Actors Equity office in Chicago has shut down its special department for industrial shows. Carl Stohn was sent here to head the setup less than a year ago.

Casting for industrials in the Windy City over the past year never fulfilled expectations, and the department has been incorporated into the regular local Equity operations under Mrs. Frank Dare and Amelia Lorence.

Chi Bally Keeps 'Journey' on Road

Chicago, Jan. 21.

A campaign by local press and radio may save the touring company of "Long Day's Journey Into Night." Sparked by followup raves from the critics and a barrage of plugs from local radio commentators, business just about doubled last week for the Eugene O'Neill drama at the Erlanger Theatre.

As a result, the provisional Feb. 1 closing notice was withdrawn and the engagement has been extended several weeks. Moreover, instead of folding here, the production may continue its tour, possibly as far as the Coast. Receipts the next couple of weeks will probably determine that.

Following disastrous engagements in Cleveland and Detroit, the Pulitzer and N. Y. Drama Critics Circle award-winning drama drew ecstatic notices here, but did dire business for the first several performances. Attendance began to perk at the end of the initial week, however, after the critics, notably Claudia Cassidy, of the Tribune, wrote columns to spur public support.

Theodore Mann, co-producer of the show with Leigh Connell and Jose Quintero, summoned general manager Irving Cooper from New York for confabs with the company staff and theatre management. It was decided to continue in Chicago at least five weeks, and

(Continued on page 78)

PLAN SUBSCRIB DRIVE TO REVIVE A. C. LEGIT

Atlantic City, Jan. 21.

In an effort to revive this resort as a touring legit stand, a campaign will be conducted to obtain 4,000 subscribers for a five-show season. Tickets would be priced at $5 per show, so each production would be guaranteed a $20,000 gross for a week's stand.

The Warner Theatre, a 4,200-seat film house, would be redesigned for a capacity of about 1,500, and that necessary backstage alternations would also be made. Local regulations would permit performances weekends, when there is normally a visitor influx during the off-season period.

Plans for bringing back legit are being worked out by a committee of the Chamber of Commerce, of which hotelman Michael Fiore is president. The group conferred in Philadelphia last week with Lawrence Shubert Lawrence, representative of the Shubert interests in New York. He agreed to try to arrange for Broadway shows to play this resort if the $20,000 weekly gross could be assured.

At the start, it's figured on having the five-show season from September through December, but Fiore is working on the idea of bringing additional productions here and extending the season through May. It's hoped that some of the shows may be pre-Broadway tryouts and that the resort may again become a regular break-in spot, as in the 1920's and 1930's.

London's West End Had 20 Shows During Last Six Months of 1957; 8 Hits, 7 Flops, 5 Not Determined

By HAROLD MYERS

London, Jan. 21.

Two out of every five shows which opened in London's West End during the second half of 1957 are already in the black. Only one in four failed to pay off. There were 20 productions during the six-month period and 43 during all of 1957.

Of seven productions whose financial status had not been determined by the end of the year, at least five look stout prospects for an early payoff. And the number of long-running hits, which stood at 11 this time last year, has now swelled to 16.

The period under review is the first full half-year in which legit theatres have been freed from the admission tax toll (abolshed in the last Easter Budget) and the additional coin accuring to managements, representing about 14% of the gross, has hypoed the more successful returns.

Among the hits in the half-year review, "The Entertainer,' in which Laurence Olivier is starred, closed at the Palace last Saturday (18) and is due for an early Broadway presentation. "Man of Distinction," with Moira Shearer and Anton Wallbrook in the leads, ran only about four weeks at the Princes, but paid off during a substantial pre-London tour which included an engagement at the Edinburgh Festival.

"The Egg," currently at the Saville under the banner of Jack Waller, Ltd., (the company formed to perpetuate the name of the late producer) is due to fold next Saturday (25) and looks certain to wind up in the red. "Saturday Night at the Crown," a hit at the Garrick is being crowded out next Saturday to make room for a transfer of "Share My Lettuce" from the Comedy, and will be compelled to fold unless another house can be found.

Three of the long-running hits are due to fold within the next

(Continued on page 76)

Spoken in Jest?

Producer-realtor Roger L. Stevens appears to have a realistic sense of humor about the way he initiates numerous legit projects and then turns them over to subordinates with offhand instructions, "Now you handle it."

When a member of the Playwrights Co. staff speculated last week on how the producer-realtor manages to be so active without getting ulcers, Stevens commented, "I don't get ulcers—I give 'em."

Hub Censor Even Protects South

Boston, Jan. 21.

"Cat On a Hot Tin Roof," the Tennessee Williams prize-winner which opened last week at the Wilbur Theatre here, has since been severely laundered by the city censor. All the four-letter words have been removed or smothered. Other lines, without objectionable words but possibly offensive to southerners or the south, have also been deleted.

The censorship was expected by N.Y. producer George Brandt and the management of the theatre, but there was no pre-censorship. The script was played opening night exactly as written and the censor's cuts were subsequently submitted and accepted.

LONDON 'SAILOR' ENDS LONG RUN, WILL TOUR

London, Jan. 21.

"Sailor Beware," the Philip King-Falkland Cary farce, which opened Feb. 16, 1955, at the Strand Theatre, ends its three-year run there Feb. 22. It will have played 1,231 performances and, to date, 1,400,087 people have paid to see it.

The show, which was the late Jack Waller's last big money-spinner, brought stardom to a previously unknown stock character woman, Peggy Mount. The actress will go on tour with the production. Incidentally, "Sailor Beware" is not to be confused with the similarly-titled Broadway comedy of 1933-33 by Kenyon Nicholson and Charles Robinson.

'House' Leaving London For Tour of Provinces

London, Jan. 21.

Although still running in the black, "House By the Lake" is to be withdrawn Feb. 15 from the Duke of York's Theatre so that Flora Robson will be available for a short provincial tour. It will have played 737 performances.

Peter Daubeny, who presents the Hugh Mills drama, gave Miss Robson the choice of continuing the London run with no provincial tour because of other commitments, or halting the London run and touring for three months. She decided on the latter course. After two weeks in nabe London situations, the company will rest for a fortnight before moving into the sticks. An earlier plan for Miss Robson to tour in Australia has been abandoned.

'Night' Nut Now $24,500 Under Revised Hookup; Goes on Subscription

The break-even on the "Middle of the Night" production has been cut from $30,000 to $24,500 for the balance of its tour. The reduction, involving salary and royalty readjustments on the part of the cast, author and director, was put into effect by the show's new sponsor, the Theatre Guild-American Theatre Society. No cuts will be made, however, on weeks that the production grosses over $30,000.

TG-ATS, which provides subscribers with touring presentations under the auspicies of the Council of the Living Theatre, took over the Edward G. Robinson-starrer from Joshua Logan, who had planned closing it last Saturday (18) in Washington. Warren Caro, TG-ATS executive director, negotiated the sponsorship switch.

The show moved to the Great Northern Theatre, Chicago, last Monday (18) and will remain there three weeks as a subscription offering. As such it will be guaranteed a minimum $18,300 weekly gross. The show had not been playing subscription stands prior to the TG-ATS takeover. The Chicago run will be followed by another seven weeks on the road, and the presentation will up on the Coast as an item for new subscribers.

Performing Arts Center In D. C. Proposed Again

Washington, Jan. 21.

Legislation reviving plans for cultural center in Washington has been introduced by Rep. Frank Thompson, Jr., (D., N.J.).

The measure calls for a cultural commission to plan for a much smaller national cultural center than the one which failed to pass in Congress last year. The Center would provide facilities for opera, music, legit, ballet, etc. Ground would be provided by the Government near the Mellon Art Gallery.

After March 1st, 1958

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VARIETY

Subscription
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Per Year

See Details Page 51

Shows Abroad

Husband, Dear Husband

Glasgow, Dec. 17.

Rutherglen Repertory Theatre presentation of three-act (four scenes) drama by John O'Hare. Staged by Charles Baptiste; setting, Peter Wilson. At Rutherglen Theatre, Dec. 9, '57; 80c top.

Judson Banning	Nevil Whiting
Sarah Banning	Rita Laurie

This play by U. S. author John O'Hare shapes as fairly gripping theatre, and is commendably treated by his local Scot legit group, featuring London actor Nevil Whiting and local actress Rita Laurie. Eerie setting is a lonely hunting cabin in the New Hampshire hills in December.

Whiting plays a man who married for money and Miss Laurie is also convincing as the wife who also has an ulterior motive. Charles Baptiste's direction heightens the suspense, and Peter Wilson's cabin setting is authentically atmospheric. "Husband, Dear Husband" appears to be good tv material, and as a stage vehicle merits more than this local presentation.

Gord.

L'Adorabile Giulio

(Adorable Giulio)

Rome, Dec. 17.

Achille Trinca presentation of two-act musical comedy by Garinei and Giovannini. Stars Carlo Dapporto, Delia Scala, Teddy Reno; features Paolo Panelli, Mario Castellani, Renata Negri, Valeria Fabrizzi, Charley Ballet (18). Directed by Garinei and Giovannini; dances, Donald Saddler; music, Gorni Kramer; sets and costumes, Coltellacci. At Teatro Sistina, Rome, Dec. 15, '57; $6.50 top.

Giulio Balth	Carlo Dapporto
Penelope Balth	Delia Scala
Benjamin McNamara	Teddy Reno
Aurelio Fontanella	Paolo Panelli
Molly Lann	Valeria Fabrizzi

Garinei and Giovannini have given Carlo Dapporto another hit vehicle to follow up his past successes on the local musical stage. A class show in all departments, "L'Adorabile Giulio" looks in for long runs wherever it plays on the Italian circuits and could rate foreign attention as well, in properly adapted form.

Set in the U. S. in the 1890's, the plot chronicles the past and present amours of a great ham actor whose greatest love is for himself. Hatred of hostile critics results in a Romeo-Juliet subplot involving his daughter's romance with a critic's son, eventually resolved when the star for the first time convinces the scribe of his ability when he impersonates a foreign prince.

Book is overlong to satisfy local audience love for late evenings, but is intelligent, witty, as well as offering comic Dapporto his usual share of top material, with which he continues at the top of his field. The show is also a triumph for Delia Scala (as the daughter), now firmly established here as the best all-round value in her field. Her "Matchiche" song-and-dance number is a wow. Teddy Reno sings several songs for top effect in his first musical stint, as well as playing his role pleasingly, and Paolo Panelli clicks in every scene he's in.

Teamwork has made this show what it is, and all sectors deserve plaudits. Gorni Kramer's music and songs, among his best, are in the Yank manner, and the three songs he's given Teddy Reno ("Simpatico," "Tu Sorridi e Passa Un Angelo" and "Dillo con le Rose") look like strong sellers. Donald Saddler's terp direction in the "Matchiche" number as well as several others including a western saloon brawl, is another outstanding value, while Coltellacci's sets and costumes—drawing healthy applause on their own—are tasteful, functional, and accurate in reproducing the stateside period flavor in colorful manner.

Hawk.

Te Espero En Eslava

(See You at Eslave)

Madrid, Dec. 20.

Luis Escobar presentation of revue in two parts (19 scenes), with text by Luis Escobar, original music and musical adaptations by Fernando Moraleda. Overall staging, Luis Escobar; choreography, Karen Taft and Alberto Portillo; sets and lighting, Emilio Burgos; costumes, Ana de Pombo, Leo Anchoriz, Emilio Burgos, Victor Maria Cortezo and Vicente Viudes; orchestra leader, Fernando Moraleda. Stars Nati Mistral, Tony Leblanc; features Raquel Rodrigo, Vicky Lagos, Pastora Imperio. Also, Maria Rosa Encinas, Estrella Alsina, Celia Llanos, Juan de Juan, Juan Tolmos, Pedro Osinga, Hebe Donay, Eulalia Soldevila, Karen Taft Ballet with Maria Luisa Merlo, Agustin Velasquez. At Teatro Eslava, Madrid, Dec. 20, '57; $1.50 top.

Teatro Eslava, shuttered for over a decade, is now one of the brightest legit houses in Madrid, offering the biggest show in town. Catching up with its colorful music-hall past, the Eslava brings in a zestful song and dance evocation of Spain's musique legere staged for over half a century in this famous Old Madrid theatre.

"Te Espero" is a long jaunt down memory lane, held together by a literary but effectively nostalgic narration of the hits, stars, authors and composers who made this spot a historic haunt of light entertainment. Revived and lavishly mounted are the highlight sequences of some 15 hit musicals spanning the years between 1880 and 1940.

Tony Leblanc, a rough and tumble popular comedian, is spellbinding as narrator and incidental comic. He sets the mood with warmth and poise, practically eliminating the footlight barrier between cast and spectator, yet paces the show with precise rigor.

Revelation is Nati Mistral, a stunning Spanish song stylist. Returning to Madrid after an absence of five years, she impresses as a vocalist (and femme) U.S. cabaret audiences would welcome. Her version of "Habanera" (1888), the more modern song poem by Garcia Lorca, "The Kids of Monleon," and others deservedly score.

Pastora Imperio, vibrant giant at 70 and queen of Flamenco, participates with telling effect in a single solo bit. Veteran cupletista Raquel Rodrigo enchants in "La Vendedora de Besos" (a hit in 1908). Screen starlet Vicky Lagos adds beauty with each appearance. Comedienne Eulalia Soldevila also clicks. Light opera sopranos fulfill creditably.

Ballet ensemble, with the exception of Augustin Velasquez, is weak spot of program, producing several tedious moments in the second part. Most of the Spanish ballet groups or regional dance units would have fared better. Choreography, per se, is sound.

Overall, Luis Escobar has presented a diverting and splendidly staged musical anthology and, in so doing, has paid a moving hommage to a landmark Spanish legit institution. "Te Espero en Eslava" will undougtedly be represented among the chosen few top hits of the season.

Werb.

Cielo Dentro De Casa

(Heaven Is Home)

Madrid, Dec. 20.

Carmen Troitino & Manuel Benitez presentation of four-act comedy by Alfonso Paso. Stars Mary Carrillo, Enrique Diosdado; features Juan Cortes, Josefina Robedo. Staged by Maiuel Benitez; assistant director, Diego Hurtado. At Recoletos Theatre, Madrid, Dec. 13, '57; $1.10 top.

Laura	Mary Carrillo
Julio	Enrique Diosdado
Daniel	Juan Cortes
Susana	Josefina Robeda

The Recoletos Theatre has distinguished itself in less than a year for the quality of its plays (Spanish and foreign) and the adroitness of its house troupe headed by Mary Carrillo and Enrique Diosdado. Distinction is maintained with "Cielo dentro de Casa."

In this bold and well-written comedy, designed to provoke troubled laughter, Alfonso Paso interlaces social satire and drawing room mirth within a contrived cadre of fantasy, and successfully sustains all three.

The author believes a martial union should be frequently reevaluated. Projecting time a dozen years into the future, he permits a poetress to visualize basic changes in the home life of her husband after she has abandoned him. Process is skillfully inverted for her husband, subjected to an examination of his own conscience at a moment during Spain's Civil War, just after his marriage.

Miss Carrillo delights as the wife who learns her indispensability is not an inherent natural right. Diosdado seasons the romantic impact with the proper levity to round an intelligent portrayal of a good-natured psychiatrist content to make his foyer a comfortable, self-centered retreat. Direction and supporting roles are capably managed.

Werb.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Maybe Tuesday, Playhouse (1-29-58).
Sunrise at Campobello, Cort (1-30-58).
Oh Captain, Alvin (2-4-58).
Winesburg, Ohio, National (2-5-58).
Interlock, ANTA (2-6-58).
Cloud Seven, Golden (2-11-58).
Entertainer, Royale (2-12-58).
Annie Get Your Gun, Center -19-58).
Portofino, Adelphi (2-19-58).
Day Money Stopped, Belasco (2-20-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Wonderful Town, Center (3-5-58).
Say Darling, ANTA (4-3-58).
Oklahoma, Center (3-19-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

This Is Google (wk. 2-17-58).
Actress In Love (2-24-58).
Waltz of Toreadors (2-24-58).
Back to Methusselah (3-24-58).
Hearts & Dollars (4-3-58).
Firstborn (wk. 4-28-58).

OFF-BROADWAY

Boy Friend, Downtown (1-25-58).
Endgame, Cherry Lane (1-28-58).
Dmitri Karamazov, Jan Hus (1-27-58).
Infernal Machine, Phoenix (2-3-58).
Enemy People, Provincetown (2-25-58).

Show Finances

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overcall, if any. (R) designates amount of original **investment repaid** to the backers. (P) designates amount of **profit distributed** to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y.)	$179,307	*$ 84,308 (P)
Jamacia	360,000	72,000 (R)
Look Back in Anger	40,000	40,000 (R)
New Girl in Town	300,000	15,000 (P)
Romanoff and Juliet	80,000	16,000 (R)
West Side Story	300,000	210,000 R)
Dark at Top of Stairs	100,000	50,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
No Time for Sergeants (2 Cos.)	100,000	553,142 (P)
Diary of Anne Frank	75,000	99,300 (P)
Happiest Millionaire	99,000	45,000 (R)
CLOSED SHOWS		
Janus	60,000	50,879 (P)

* Backers receive 34.471% of the profits

Off-Broadway Reviews

Winkelberg

Lee Falk production of two-act comedy-drama by Ben Hecht. Features Mike Kellin, Sondra Lee, Frances Chaney, Sorrell Booke, Tom Clancy, Michael Lewis, Norman Budd, Louise Kirtland, Jayne Heller, James Mitchell. Staged by Falk; setting and lighting, Lester Polakov; costumes, Don Jensen. At Renata Theatre, N.Y., Jan. 14, '58; $3.90 top ($4.50 opening).

Cast: Mike Kellin, James Mitchell, Frances Chaney, Sorrell Booke, Aza Bard, Shirley Smith, Norman Budd, Robert Earl Jones, Tom Clancy, Louise Kirtland, Helen Waters, Arthur Anderson, Michael Lewis, Ernest Austin, Jayne Heller, Harry Holsten, Sondra Lee, Bob Sugarman.

According to viewpoint, "Winkelberg" is the story of a bum, the sad tale of a man who had the courage (or defiance) to remain different all his life, a man who learned to "face starvation with a well-turned phrase," or the saint of Bleeker St. There is no doubt about author Ben Hecht's choice, for his attitude toward Jonathan Winkelberg (alias Maxwell Bodenheim) is always nostalgic and affectionate.

Winkelberg is the last of the bohemians. He will recite his poetry for a thimbleful of gin, he will insult the publisher who can rescue him from the dregs of sked row, he will attempt to strip a woman at a party, he will transcibe the will of a dying flophouse resident. His credo is, "I must avoid the pitfalls of riches and contentment." If anybody could succeed at failure, it was Winkelberg.

Actually, "Winkelberg" has more validity as a play in its own right than as Hecht's elegy to Bodenheim. He has followed him from Chicago, "Where the wounds began," through a desolate existence to sordid death, and he has sung the man's undaunted spirit.

Hecht's skill at a phrase has been put to the ultimate test, for nearly every line Winkelberg speaks is a humorous, bitter or sardonic comment. Only in the play's latter reaches, when Hecht is concerned with the man's affiliation with Communism, does the play lose its lively juice and sparkle.

Playing Winkelberg with much savour and relish is the young character actor, Mike Kellin. It is a whopping part, as Winkelberg is omnipresent, but Kellin faces up boldly, parading into the darkness with beret askew, jovial eyes, sagging knees and a quip.

At Bleeker St.'s Renata Theatre, Lee Falk has given "Winkelberg" and impressively flawless production. There are 46 parts played by by 18 actors, and except for the calculated doubling of the man known as "the enemy," the tripling and quadrupling of roles is practically unnoticeable.

James Mitchell is darkly menacing as Winkelberg's nemesis, and when he becomes the sailor, there is good suspense about when and how the inevitable homicide will occur. Frances Chaney is brisk and rough as one of Winkelberg's early amours, Tom Clancy has concentrated as a down-and-outer who chooses Communism, and Sondra Lee drifts in and out like a pathetic little match-girl as Winkelbergs last love.

This is an off-beat evening that contains more piquancy and fun thn its subject promises. It is not a Bodenheim memorial, despite, Hecht's nostalgic affection, for Winkelberg a la Kellin is an intriguing theatrical character in his own right.

Geor.

As You Like It

N. Y. Shakespeare Festival revival of three-act comedy by William Shakespeare. Produced by Joseph Papp, in cooperation with the City of N. Y.; staged by Stuart Vaughan; technical direction, Richard Robbins; settings, Betty Matta; costumes, Greta Richards; lighting, John Robertson; music composed by David Amram; choreography, Herta Payson. At Heckscher Theatre, N. Y., Jan. 20, '58; admission by contribution.

Cast: Robert Blackburn, Louis Lytton, Sheppard Kerman, Joel Parsons, Dana Elcar, Cherry Davis, Nancy Wickwire, Jack Cannon, David Metcalf, William Hindman, Richard Coate, Jonathan Morris, Arthur Watson, M. David Samples, Tom Sankey, Lance Cunard, Joseph Shaw, George C. Scott, Anne Meara, Daniel Durning, Sasha von Scherler, Jerry Stiller, Edwin Sherin, Howard Witt, Katherine Henryk, Marjory Hirsh, Wayne Croft.

Dancers: Karen Geiger, David Carlton, Patricia O'Grady, David Zirlin, Pamela Vevers, Lewis DeMarco.

Nancy Wickwire, as Rosalind, does everything within her considerable ability to make the N. Y. Shakespeare Festival's revival of "As You Like It" the rollicking idyll Wm. intended it to be. Director Stuart Vaughan has brought his inventive imagination into full

(Continued on page 76)

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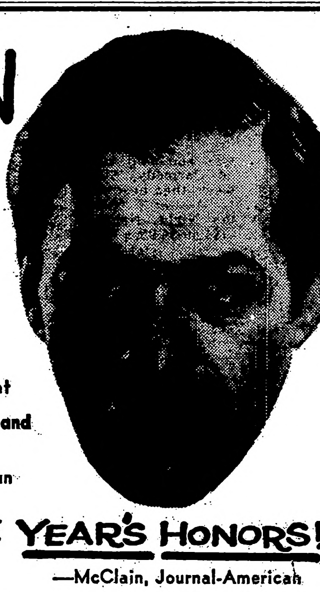

MIKE KELLIN
is
● "magic!"—Billy Rose
● "superb!"—Bolton, Telegraph
● "perfect!"—Dash, Women's Wear
● "masterly!"—Pearson, NBC
● "fine!"—Watt, News
● "immensely skillful!"—Bentley, Nightbeat
● "... the big thing. Broadway should grab him and keep him. He's got it!"
—Aston, World-Telegram & Sun
"A CONTENDER FOR THE YEAR'S HONORS!"
—McClain, Journal-American
in
BEN HECHT'S New Play
"WINKELBERG"
RENATA THEATRE
144 Bleecker St.
OR 4-3210

Philly Bubbling; 'Captain' $63,100, 'Sunrise' Sock $37,700, 'Body' $22,700

Philadelphia, Jan. 21.

Business was brisk for two of the three shows here last week, and activity picks up a trifle this week with one show arriving last night to take the place of one that left, and another new entry due next weekend.

The future booking schedule includes the touring "Waltz of the Toreadors" next Monday (27) for two weeks at the Forrest, a tryout of "The Day the Money Stopped" next Tuesday (28) for two weeks at the Walnut Street and a tryout of "Who Was That Lady I Saw You With" due Feb. 5 for two and one-half weeks at the Shubert.

Estimates for Last Week

Body Beautiful, Erlanger (MC) (3d wk) ($6; 1,880; $53,000). Prizefight tuner tryout lost the decision here; badly battered $22,700; previous week, $19,700; left Saturday (18) for Broadway.

Oh Captain, Shubert (MC) (1st wk wk) ($7.20; 1,870; $63,000). Legituner version of the film, "Captain's Paradise" opened a tryout Jan. 11 to two raves (DeSchauensee, Bulletin; Murdock, Inquirer) and one mild okay (Gaghan, News); over-capacity $63,100 (believed to be a house record) for the first full week; continues through next Saturday (25).

Sunrise at Campobello, Forrest (D) (1st wk) ($4.80; 1,760; $38,000) (Ralph Bellamy). Play about FDR opened a tuneup last Monday (13) to unanimous critical praise (DeSchauensee, Bulletin; Gaghan, News; Murdock, Inquirer); rousing $37,700; moves out next Saturday (25) for Broadway.

Opening This Week

Cloud 7, Locust St. (C) ($4.80; 1,580; $43,000) (Ralph Meeker, Martha Scott). Max Wilk play opened a two-week pre-Broadway tuneup last night (Mon.).

Portofino, Erlanger (MC) ($6; 1,880; $53,000) (George Guetary, Helen Gallagher, Robert Strauss). New tuner plays a three-week break-in opening next Saturday night (25).

Bus-Truck 'Yankees' Co. Launches Road Tour In Once-Lively Altoona, Pa.

Altoona, Pa., Jan. 21.

This oldtime rialto came back to life again last Saturday (18) and paid out $8,684.34 to start "Damn Yankees" off on its projected eight-month bus-and-truck tour. This single-shot gross was sightline capacity in sprawling Joffa Mosque and a record take at the $3.55 top.

"Yankees" is another b. and t. booking venture of Broadway Theatre Alliance, which opened its bumper tour of the Broadway troupe of "No Time for Sergeants" here last September. Richard Horner & Justin Sturm are managing the tour for Brisson, Griffith & Prince, and the company is almost the same that closed a 1,000-performance New York stand last November, moving on to Las Vegas for four weeks.

Company moved on to a split-week between Binghamton, (seldom played any more), Albany and Youngstown, and then a week stand opening Monday (27) at Milwaukee.

HEPBURN-DRAKE 26G, 'WALTZ' 27G, DETROIT

Detroit, Jan. 21.

Betty Field replaced Paulette Goddard as co-star with Melvyn Douglas in "The Waltz of the Toreadors" last Sunday (19) at the Shubert. "Much Ado About Nothing," starring Katharine Hepburn and Alfred Drake, is at the Riviera.

Preem of Huntington Hartford's new play "The Master of Thornfield," starring Errol Flynn, will open Feb. 10 at the Shubert instead of Jan. 30. Robert Denker's comedy, "Venus at Large," which was to have begun a two week engagement Feb. 3 at the 1,482-seat Cass, has been withdrawn. "Visit to a Small Planet," starring Cyril Ritchard, is booked for the Cass the week of March 24.

Estimates for Last Week

Much Ado About Nothing, Riviera (C) (1st wk) ($4; 2,700; $50,000) (Katharine Hepburn, Alfred Drake). Fair $26,000; continues this week.

Waltz of the Toreadors, Shubert (C) (1st wk) ($4; 2,050; $35,000) (Melvyn Douglas, Paulette Goddard). Good $27,000; stays this week.

'CLOUD 7' FAIR $12,500, 5 SHOWS, NEW HAVEN

New Haven, Jan. 21.

Premiere of "Cloud 7" at the Shubert last Wednesday-Saturday (15-18) drew so-so b.o. response, hitting a little under half capacity.

"The Rivalry" opens tonight (Tues.) and plays through Saturday (25), then the house goes dark till the Feb. 5-8 breakin of "Blue Denim." Due Feb. 10-15 is "This Is Goggle," and the "Say, Darling" preem takes over Feb. 22-Mar. 1. Another breakin, "Love Me Little," is set for Mar. 5-8, and "Diary of Anne Frank" plays Mar. 31-Apr. 5.

Estimate for Last Week

Cloud 7, Shubert (C) (5 perfs.) ($4.80; 1,650; $26,000) (Ralph Meeker, Martha Scott). Biz was light at $12,500.

2 'Sgts.' Troupes Pick Up $59,900

Pittsburgh, Jan. 21.

Despite a slow start, "No Time for Sergeants" came through with a good $28,300 in its first eight performances last week at 1,760-seat Nixon. Top was $4.50 week evenings and $4.95 Friday and Saturday, when biggest percentage of the gross came in.

Outlook for second and final week is much better, with almost $20,000 in advance sale. "Sergeants" will be followed next Monday (27) by Constance Bennett in "Auntie Mame," also in for a fortnight, with "Diary of Anne Frank" due after that. That'll permit first-string critics to cover the one-night stand Feb. 3 of "Back to Methuselah" at Mosque.

Columbia, S.C., Jan. 21.

Other Troupe $31,600

The bus-and-truck company of "No Time for Sergeants" grossed a good $31,600 in a four-way, six-performance split last week.

Dates played, with grosses listed parenthetically, were one performance Monday (13), Aycock Auditorium, Greensboro, N.C. ($2,900); two performances Tuesday-Wednesday (14-15), Oven Auditorium, Charlotte, N. C. ($14,900); one performance Thursday (16), Municipal Auditorium, Asheville, N. C. ($3,900), and two performances Friday-Saturday (17-18), Township Auditorium, here ($9,900).

'Tunnel' Not Bad $10,800 In 15th Week in Frisco

San Francisco, Jan. 21.

Randolph Hale's Coast version of "Tunnel of Love" perked up to $10,800 last week, its 15th, at the Alcazar, up $1,300 from the previous frame. Russell Nype replaces Tommy Noonan in the male lead tonight. (Tues.).

Alcazar will be Frisco's only operating legit house until Feb. 11, when Noel Coward and "Nude with Violin" arrive at the Curran.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent, Aldwych (6-5-57).**
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Happy Man, Westminster (12-13-57).
House by Lake, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Stranger in the Sea, Arts (12-27-57).
Tempest, Drury Lane (12-5-57).
Tunnel of Love, Majesty's (12-3-57).
Transfer from Westminster.

SCHEDULED OPENINGS

Lady at Wheel, Lyric Hamm. (1-23-58).
Iceman Cometh, Arts (1-29-58).
Cat on Hot Tin Roof, Comedy (1-30,58).
Touch of Sun, Saville (1-31-58).
Potting Shed, Globe (2-5-58).
Hunter's Moon, Wint. Gard. (4-21-58).

CLOSED LAST WEEK

Kidders, Arts (11-12-57).
Share My Lettuce, Comedy (9-25-57).

ON TOUR

Time and Again
Where's Charley

'Interlock' Mild $7,700 In First 4, Wilmington

Wilmington, Jan. 21.

"Interlock," new Ira Levin drama, drew a so-so $7,700 gross in four performances last Thursday-Saturday (16-18) at the 1,251-seat Playhouse, at $4.80 top.

Next booking is another tryout, "The Day the Money Stopped," opening tomorrow night (Wed.) and playing through Saturday (25). It's fifth attraction in the local subscription series.

'Winesburg' 20G, Bennett $46,700, 'Cat' $32,000, Hub

Boston, Jan. 21.

Local legit is looking up these days. There were three shows on the boards last week and the same trio are continuing this week.

Next week brings one new entry, a shakedown stand of the British import, "The Entertainer," starring Laurence Olivier, opening next Tuesday (28) at the Shubert for two weeks. Other scheduled items in the Hub area include an "off-Tremont St." production of Truman Capote's "Grass Harp" opening tomorrow (Wed.) at the Charles Street Playhouse, and a double-bill of Martin Halpern's "Mrs. Namyreve's Descent" and James Noe's "The Exiles," also starting tomorrow night at the Poet's Theatre, Cambridge.

Estimates for Last Week

Auntie Mame, Shubert (C) (4th wk) ($5.50-$4.40; 1,717; $47,000) (Constance Bennett). Hotsy $46,700 again for the third full week; exits next Saturday (25) to resume tour.

Cat on a Hot Tin Roof, Wilbur (D) (1st wk) ($4.95-$4.40; 1,241; $32,699) (Victor Jory). Sensationalizing ads (including a quote, "Hub blushes at 'Cat,' from the American) and the censorship angle hypoed sellout business for the tourer at about $32,000; announcing "limited engagement, but date is not given.

Winesburg, Ohio, Colonial (D) (1st wk) ($4.95-$3.85; 1,500; $35,000) (Dorothy McGuire, Leon Ames, James Whitmore). Tryout opened Jan. 13 to mildly affirmative reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record); fair $20,000; exits next Saturday (25) for Broadway.

'TUESDAY' THIN $7,600, ROBINSON $26,300, D.C.

Washington, Jan. 21.

Legit continues mild here. Pre-Broadway comedy, "Maybe Tuesday," turned out very thin for its initial week, while the third and final week of "Middle of the Night" picked up a little, prior to moving to Chicago. It is also booked for St. Louis, Kansas City and Denver en route to Los Angeles.

"Interlock," another newcomer, bowed in at the National last night (Mon.). "This Is Goggle" opens next Monday (27) at the Shubert for a fortnight.

Estimates for Last Week

Maybe Tuesday, Shubert (C) (1st wk) ($4.40-$4.95; 1,550; $37,000). Trifling $7,600 for first week following one mildly favorable notice (Donnelly, News) and two so-so (Coe, Post; and Carmody, Star); continues this week, then heads for Broadway.

Middle of the Night, National (D) (3d wk) ($4.40-$4.95; 1,667; $41,000) (Edward G. Robinson). Slight pick up to $26,300 for the third and final stanza, making a total of $74,625 for the three weeks; exits Saturday (25) to continue tour in Chicago.

'Millionaire' Neat $32,200 For 7 Shows in Mpls.

Minneapolis, Jan. 14.

"Happiest Millionaire," starring Walter Pidgeon, grossed a snappy $32,200 in seven performances last Wednesday-Sunday (15-19) at the Lyceum here. It drew enthusiastic reviews.

The production is current at the Pabst, Milwaukee. Next scheduled legit entry at the Lyceum here is Constance Bennett in "Auntie Mame," due May 5.

Helen Hoerle has returned to work as an associate of Broadway pressagents **Sol Jacobson** and **Lewis Harmon**, after a recurrence of Asian flu. **Michel Mok** is also an associate in the same office.

B'way Up; 'Seesaw' 21½G, 'Girl' 47G, 'Li'l' 40½G, 'Game' 27G, 'Anger' 20G, 'Journey' $18,600, 'Dancers' $17,200

Broadway improved last week after tumbling the previous frame. Biz remained generally steady for the smashes, with the upswing effecting all but a few entries.

Shows selling out or playing to virtual capacity included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "West Side Story" and last week's sole opener, "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (58th wk; 453 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,800; last week, nearly $48,100. Greer Garson succeeded Miss Russell as star last Monday (20).

Bells Are Ringing, Shubert (MC) (60th wk; 476 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $52,200; last week, over $55,100, with Miss Holliday out for the two performances last Wednesday (15).

Compulsion, Ambassador (D) (13th wk; 100 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $27,000; last week, nearly $28,000.

Dark at the Top of the Stairs, Music Box (D) (7th wk; 52 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,400; last week, almost $33,600, with parties.

Fair Game, Longacre (C) (11th wk; 89 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $22,900; last week, $27,000.

Jamaica, Imperial (MC) (12th wk; 92 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). As usual, $63,700.

Li'l Abner, St. James (MC) (62d wk; 492 p) ($8.05; 1,615; $58,100). Previous week, $35,600; last week, nearly $40,500.

Long Day's Journey Into Night, Hayes (D) (55th wk; 330p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $16,800; last week, almost $18,600. House has "Love Me Little" booked for an April 9 opening.

Look Back in Anger, Lyceum (D) (16th wk; 127 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $20,400; last week, nearly $20,000.

Look Homeward Angel, Barrymore, (D) (8th wk; 60 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $41,100; last week, almost $40,900, with parties.

Miss Isobel, Royale (D) (4th wk; 29 p) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth). Previous week, $22,000; last week, over $13,000. House has "The Entertainer" booked for a Feb. 12 opening.

Music Man, Majestic (MC) (5th wk; 36 p) ($8.05; 1,626; $68,658). Previous week, $68,000; last week, over $67,600, with parties.

My Fair Lady, Hellinger (MC) (97th wk; 771 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Julie Andrews). Previous week, $69,200; last week, same. Show is selling 20 balcony seats at each performance to students at 70c a ticket. Mulhare was out for the two performances last Saturday (18), with Bramwell Fletcher, his standby, subbing.

New Girl in Town, 46th St. (MD) (36th wk; 287 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $37,100; last week, over $47,000.

Nude With Violin, Belasco (C) (10th wk; 71 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $23,500; last week, almost $21,700. Ends scheduled limited 12-week stand Feb. 8 and moves to the Coast.

Romanoff and Juliet, Plymouth (C) (15th wk; 116 p) ($5.75-$6.25; 1,062; $36,625). (Peter Ustinov). Previous week, $30,000; last week, almost $31,500.

Rope Dancers, Cort (D) (9th wk; 69 p) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney). Previous week, $15,100; last week, nearly $17,200. Moves next Monday (27) to the Henry Miller's Theatre to make way for the Jan. 30 opening of "Sunrise at Campobello."

Time Remembered, Morosco (C) (10th wk; 79 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $41,100 with Miss Hayes missing two performances; last week, over $39,300, with Miss Hayes missing another two performances.

Tunnel of Love, National (C) (47th wk; 377 p) ($5.75; 1,162; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $11,700; last week, nearly $14,200. Moves Feb. 4 to the Martin Beck to make way for the Feb. 5 opening of "Winesburg, Ohio." It's scheduled to remain at the Beck 3 weeks, having to exit that house to make way for the March 3 opening of "Who Was That Lady I Saw You With?"

Two for the Seesaw, Booth (CD) (1st wk; 4 p) ($6.90; 766; $30,500) (Henry Fonda). Opened last Thursday (16) to six affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one negative (Aston, World-Telegram); over $21,500 for first four performances and two paid previews.

West Side Story, Winter Garden (MD) (17th wk; 132 p) ($8.05; 1,404; $63,203). Previous week, $62,000; last week, almost $61,700, with one party.

Miscellaneous

Chairs and Lesson, Phoenix (CD) (2d wk; 14 p) ($4.60; 1,150; $29,392) (Eli Wallach, Joan Plowright, Max Adrian). Previous week, $9,900 for first six performances; last week, nearly $11,500.

Opening This Week

Marcel Marceau, City Center ($3.80; 3,090; $61,812). The N. Y. City Center Theatre Co. presents the French mime as the preem bill in its winter series; began a limited four-week stand last night (Tues.).

Summer of the 17th Doll, Coronet (D) ($6.90; 1,101; $35,040). Theatre Guild & Playwrights Co., by arrangement with the Australian Elizabethan Theatre Trust & St. James's Players, Ltd., presentation of a play by Ray Lawler; production financed at $60,000 cost about $40,000, without tryout or rehearsal, to open; can break even at $16,000 and net about $9,500 at capacity; opens tonight (Wed.).

Body Beautiful, Broadway (MC) ($8.05; 1,900; $74,000). Richard Kollmar & Albert Selden presentation of a musical with book by Joseph Stein & Will Glickman, music by Jerry Block and lyrics by Sheldon Harnick; production financed at $300,000, cost about $270,000 to bring in, after an approximate $55,000 tryout loss; can break even at around $33,000 and net about $20,000 at capacity; opens tomorrow night (Thurs.).

Off-Broadway Shows

(Opening date in parenthesis)

As You Like It, Heckscher (1-20-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Courageous One, Greenwich Mews (1-20-58).

Garden District, York (1-7-58).

Iceman Cometh, Circle in the Square (5-8-56); last weeks.

Julius Caesar, Shakespearewrights (10-23-57); closes Feb. 2.

Me Candido, RNA (1-17-58).

Threepenny Opera, de Lys (9-25-55).

Tobias & Angel, Theatre East (1-2-58).

Winkelberg, Renata (1-14-58).

'FELLA' SO-SO $32,400 FOR 1ST WEEK, CLEVE.

Cleveland, Jan. 21.

First week of "Most Happy Fella" on a fortnight stand at the Hanna collected a fair $32,400 gross. Musical featuring Robert Weede, scaled at $3-$6, has a potential of $46,000 in the 1,515-seater.

Joseph Schildkraut in "Diary of Anne Frank" is slated by the house for the week of Jan. 27, followed by Katherine Hepburn and Alfred Drake in "Much Ado About Nothing" for the Feb. 3 stanza.

Former burleycue stripper **Ann Corio** will star in "Will Success Spoil Rock Hunter," at the Fred Miller Theatre, Milwaukee, opening Feb. 3.

Chi Busy; 'Night' Jumps To $28,700, 'Lady' $71,800, 'Tables' $11,100 In 5

Chicago, Jan. 21.

"Long Day's Journey Into Night" had a boxoffice surge in its second week at the Erlanger and now is trying for at least a five and possibly seven- or eight-week Chicago, after which it may resume touring.

Despite unanimously affirmative votes from the critics, "Separate Tables" got off to a slow start for its 31-performance run at the Blackstone. Show opened last Wednesday (15). "My Fair Lady' again went slightly off capacity at the Shubert in its 11th week.

"Middle of the Night" opened last night (Mon.) at the Great Northern on subscription, and "Happiest Millionaire" opens next Monday (27) at the Harris.

Estimates for Last Week

Long Day's Journey Into Night, Erlanger (D) (2d wk) ($5; 1,333; $32,800) (Fay Bainter, Anew McMaster). Spurted to almost $28,700 and has extended its run; previous week, $14,763.

My Fair Lady, Shubert (MC) (11th wk) ($7; 2,100; $72.979) (Brian Aherne, Anne Rogers). Nearly $71,800; previous week, $72,600.

Separate Tables, Blackstone (CD) (1st wk) ($5; 1,450; $37,306) (Eric Portman, Geraldine Page). Opened last Wednesday (15) to unanimously favorable reviews (Cassidy, Tribune; Harris, News; Dettmer, American; Kogan, Sun-Times) but disappointing attendance; nearly $11,100 for first five performances; slated to fold Feb. 1, curtailing its previously scheduled tour.

Opening This Week

Middle of the Night, Great Northern (D) ($5.50; 1,500; $35,726) (Edward G. Robinson). Opened last night (Mon.) to one favorable review (Dettmer, American), two lukewarm (Harrin, Daily News; Kogan, Sun-Times) and one pan (Cassidy), Tribune).

Marceau $9,700 for 2, Record, Cambridge, Mass.

Cambridge, Mass., Jan. 21.

Marcel Marceau set a record for Harvard's 1,200-seat Sanders Theatre, grossing $9,700 for two performances at $7.50 top last Saturday-Sunday (18-19).

Ronald A. Wilford's production of one-man mime show was sold out on the Wednesday before the opening. The star arrived Thursday (16) from Paris.

Canadian Ballet $14,168 In Second Week, Toronto

Toronto, Jan. 21.

National Ballet of Canada did fair biz on the second stanza of a four-weeks' engagement at the Royal Alexandra here. The favorite ballets were again "Swan Lake" and "Nutcracker."

Estimate for Last Week

National Ballet of Canada, Royal Alexandra (2d wk) ($3.50; 1,525; $30,000). Grossed $14,168; previous week, $15,915.

'Methuselah' Boff $46,400 For 8-Perf. South Split

New Orleans, Jan. 21.

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, piled up another smash gross in its second touring frame last week. The take was $46,400 on a four-way, eight-performance split.

Dates played, with grosses listed parenthetically, were one performance Monday (13), Municipal Auditorium, Savannah ($6,800); three performances Tuesday-Wednesday (14-15), Tower, Atlanta ($16,800); one performance Thursday (16), Wescott Auditorium, Tallahassee ($6,400), and three performances Friday-Saturday (17-18), Civic here ($16,400).

The previous week's total gross was inadvertently reported by VARIETY. The take for the stanza was $48,600.

Legit Bits

Suzanne Pleshette has taken over one of the ingenue leads in "Compulsion," succeeding **Ina Balin,** who left for a picture contract. Miss Pleshette, incidentally, is making her Broadway debut after understudying the part. She's the daughter of **Eugene Pleshette,** managing director of the Paramount, Brooklyn.

Nancy Andrews will play the **Ethel Merman** role in "Happy Hunting," opening Feb. 11 at the Miami Music Theatre. The show will be staged by **Ed Greenberg.**

"HUB BLUSHES AT 'CAT'" —American

"POWERFUL
A tough, outspoken and powerful theatrical work. Victor Jory's fine, roaring performance superbly effective." —Hughes, Herald

"VIOLENT
Roaring, violent drama intact. In the performance of Victor Jory, Boston seeing a better impersonati than the original." —Durgin, Globe

"It moves violently across an area of life which the drama does not ordinarily discuss." —Norton, Record

"SHOCKER
The Broadway shocker that won both the Pulitzer Prize and New York Drama Critics' Award—had some of the audience blushing—but this did not interfere with their obvious enjoyment. Jory is excellent." —Doyle, American

"OUTSTANDING
An outstanding touring company. A most welcome opportunity for Bostonians to see this vitally earthly drama." —Maloney, Traveler

"TEETH-RATTLING
A Teeth-Rattling Theatre Experi ... Mr. Jory makes the character a profane, lecherous man, bnt awesomely vital, clutching on to existence!" —Chri ian Science Monitor

PULITZER PRIZE • N.Y. CRITICS AWARD!
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VICTOR JORY
in TENNESSEE WILLIAMS'
Cat on a Hot Tin Roof
JEAN INNESS • OLGA BELLIN • BILL DANIELS
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Off-B'way Reviews

Continued from page 74

As You Like It

play, and producer Joseph Papp has provided the tasteful accoutrements that are a hallmark of his philanthropic Shakespeare festival. Yet "As You Like It" seems a long evening.

There are plenty of moments that have charm, some have an exquisitely delicate grace, and there is humor both refined and bumptious. Betty Matta's evocative scenery, made of screens, tissue paper and canvas, lighted with warm precision by John Robertson, is debonairly gay. David Amram's music, done on string and horn in customary Shakespeare fashion, sets a proper mood, and the dances, staged by Herta Payson, are lively.

But a series of disconnected vignettes, a chain of visual prettiness, capable reading of gracious speeches, do not necessarily make compelling comedy. From moment to moment, it is possible to be disarmed by "As You Like It," but nothing ever happens to carry the spectator along with a buoyant sense of amused participation. Possibly the bucolic is no longer recognizable enough in a pre-dominantly non-bucolic age, or more possibly, in this instance, Shakespeare penned a divertissement rather than a diversion.

Robert Blackburn is a handsome swain who can also act. Jack Cannon is an ebullient jester, while Jerry Stiller and Anne Meara get their quota of laughs as country louts.

George C. Scott is the melancholy Jacques, and it is rewarding to watch him get maximum impact with the hackneyed "seven ages of man" speech. And a repeat credit is certainly rated for lithe-limbed, rosy cheeked, blonde Miss Wickwire for her shining Rosalind.

Papp and his Festival have been performing Shakespeare free for four years, on the Bowery, outdoors on the East River and in Central Park, and now at the Heckscher Theatre by courtesy of the City of New York. Unluckily, the courtesy of the city is no longer measured in dollars, so Papp cannot presently foresee continuing the festival beyond Feb. 1. It's a sad state of affairs when you can't even give theatre away. *Geor.*

Touring Shows

(*Jan.* 20-*Feb.* 2)

Auntie Mame (2d Co.) (Constance Bennett)—Shubert, Boston (20-1).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Municipal Aud., Shreveport, La. (21); Robinson Memorial Aud., Little Rock (22); Ellis Aud., Memphis (23-24); Temple, Birmingham (25); Aud., Nashville (27); Memorial Aud., L'ville (28); Municipal Aud., Charleston, W. Va. (29); Keith Albee, Huntington, W. Va. (30); Veterans' Aud., Columbus (31); Music Hall, Cleveland (1).

Canadian Players—College Aud., North Manchester, Ind. (20); Contemporary Club, Indianapolis (21); Southwest Missouri State College Aud., Springfield (23); Music Hall, Kansas City, Mo. (24); Southern Illinois U. Aud., Carbondale (27); Duke U., Durham, N.C. (31).

Cat on a Hot Tin Roof (Victor Jory)—Wilbur, Boston (20-1).

Cloud Seven (tryout) (Ralph Meeker, Martha Scott)—Locust, Philly (20-1).

Damn Yankees—Capitol, Binghamton (20); Palace, Albany (21); State, Syracuse (22); Palace, Youngstown, O. (23-25); Garfield, M'wkee (27-1).

Day the Money Stopped (tryout) (Richard Basehart)—Playhouse, Wilmington (22-25); Walnut, Philly (27-1).

Diary of Anne Frank (Joseph Schildkraudt)—American, St. Louis (20-25); Hanna, Cleve. (27-1).

Entertainer (tryout) (Laurence Olivier)—Shubert, Boston (27-1).

Happiest Millionaire (Walter Pidgeon)—Pabst, M'wkee (21-25); Harris, Chi (27-1).

Interlock (tryout) (Celeste Holm, Maximillian Schell, Rosemary Harris)—National, Wash. (20-1).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (20-1).

Middle of the Night (Edward G. Robinson)—Great Northern, Chi (20-1).

Most Happy Fella—Hanna, Cleve. (20-25); Shubert, Cincy (27-1).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—Riviera, Det. (20-25); American, St. Louis (27-1).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (20-1).

No Time for Sergeants (N.Y. Co.)—Municipal Aud., Savannah (20); Tower, Atlanta (22-25); U. of Tennessee, Knoxville (27); Tennessee Theatre, Nashville (28-29); Tuscaloosa (Ala.) H. S. Aud. (30); Temple, Birmingham (31-1).

No Time for Sergeants (Nat'l Co.)—Nixon, Pitt. (20-25); Colonial, Boston (27-1).

Oh Captain (tryout)—Shubert, Philly (20-25, moves to N.Y.)—(Reviewed in VARIETY, Jan. 15, '58).

Portofino (tryout) (George Guetary, Helen Gallagher, Robert Strauss)—Erlanger, Philly (25-1).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Veterans Memorial, Providence (20) Shubert, New Haven (21-25, closes) (Reviewed in VARIETY, Oct. 9, '57).

Separate Tables, (Eric Portman, Geraldine Page)—Blackstone, Chi (20-1).

Sunrise at Campobello (tryout) (Ralph Bellamy)—Forrest, Philly (20-25, moves to N.Y.) (Reviewed in VARIETY, Jan. 1, '58).

This Is Goggle (tryout) (Kim Hunter, James Daly)—McCarter, Princeton (23-25); Shubert, Wash. (27-1).

Tunnel of Love (Russell Nype, William Bishop)—Alcazar, S.F. (20-1).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Shubert, Det. (20-25); Forrest, Philly (27-1).

Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Colonial, Boston (20-25); Ford's Balto (27-1) (Reviewed in VARIETY, Jan. 15, '58).

London's West End Season

JULY 1 TO DEC. 30, 1957

Key to parenthetical designations: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (M) Musical Comedy. Asterisk denotes show is still running.

Hits (8)

Odd Man In (C)*
Saturday Night at the Crown (C)*
The Entertainer (D)*
Roar Like a Dove (C)*
Share My Lettuce (R)*
Man of Distinction (C)
Happiest Millionaire (C)*
Flowering Cherry (D)*

Status Not Yet Determined

The Egg (C)*
Bells are Ringing (M)*
Tunnel of Love (C)*
Paddle Your Own Canoe (C)*
Dinner With the Family (CD) *
Rape of the Belt (C)*
The Happy Man (CD)*

Failures (5)

Silver Wedding (C)
Oh! My Papa (M)
Meet Me by Moonlight (M)
Royal Suite (C)
Be My Guest (CD)

Opened before July 1 and still running Dec. 30

Hits (16)

The Mousetrap (D)
For Amusement Only (R)
House by the Lake (D)
Sailor Beware (C)
Salad Days (M)
Dry Rot (C)
The Boy Friend (M)
Nude With Violin (C)
Grab Me a Gondola (M)
These Foolish Kings (R)
The Lovebirds (C)
At the Drop of a Hat (R)
Free as Air (M)
Dear Delinquent (C)
Bride and the Bachelor (C)
Pleasures of Paris (R)

West End Season

Continued from page 73

few weeks. Two of them, "Dry Rot" and "Sailor Beware," will played more than three years. The third, "House by the Lake," opened at the Duke of York's in May, 1956, and will follow its West End run with a three months' provincial tour.

The lead among the long-runners is still held by "The Mousetrap" and "The Boy Friend.' The former, which has been at the Ambassadors since November, 1952, has already collared the title of champ straight-play, and is heading to overtake the "Chu-Chin-Chow" record of 2,238 performances later this year. "The Boy Friend,' now in its fifth year at Wyndham's, has surpassed every other musical on the London stage except the all-time champion, must run about another two years before it can claim the title.

Excluded from this survey are the productions of the Old Vic, the Royal Court Theatre and the Arts Theatre Club, because they operate a policy of either repertory or limited engagements. Shows transferred from these theatres for a regular West End run are included in the survey.

'Diary' Moderate $26,200 Columbus-L'ville Split

Louisville, Jan. 21.

"Diary of Anne Frank," starring Joseph Schildkraut, grossed a fair $26,200 last week in eight performances split evenly between the Hartman, Columbus, and the Memorial Auditorium here. The take at the former locale Monday-Wednesday (13-15) was $13,500, with the local stand Thursday-Saturday (16-18) accounting for another $12,700 at a $4.50 top.

The production is at the American, St. Louis, this week.

Ray Fulmer has succeeded **James Hickman** in the Broadway production of "Auntie Mame."

Howard Newman Busy

Legit pressagent Howard Newman is maintaining a busy and diversified schedule, not only as a publicist, but also as an artist and staging student.

As a p.a., he's currently working as one of Arthur Cantor's associates on the Broadway productions of "Two for the Seesaw," "The Music Man," "Long Day's Journey Into Night" and "Auntie Mame." As a painter with a couple of prizes to his credit, he's had two of his canvases accepted for the ART; USA: 58 Show at Madison Square Garden, N.Y., next Friday (17).

And, for Monday evenings he's enrolled as a student in Jose Quintero's Directors' Seminar at the Circle in the Square, N.Y.

Would-be playwright seeks contact with young, earnest, imaginative would-be producer-director. Object: To produce off-Broadway comedy-drama immediately. Author will provide 50% of financial backing. Submit brief resume background.

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Literati

Hit Canada's 'Peyton Place' Ban

Dell which published paperback edition of Grace Metallious' "Peyton Place," are taking legal steps against its ban in Canada. If successful, they may end the present import ban and let the courts decide on obscenity as defined in the Criminal Code.

Dell has retained an Ottawa law firm to appeal to the tariff board the revenue department's ruling last spring which forbade import of the novel on ground of immorality and indecency." The publishers then took it up with the minister of revenue, without success. Since then the government has changed from Liberal to Progressive Conservative, and Dell has changed tactics too. This will be the first time any publisher has ever taken a book-ban appeal beyond the ministerial level.

Wideners Bibliophile Gesture

Three members of the Widener family of Philadelphia have donated a gift of $700,000 to the Program for Harvard College for the endowment of Widener Library. Gift is in memory of Eleanor Elkins Rice, who originally gave Widener Library as a memorial to her son, Harry Elkins Widener, '07. George D. Widener and Mrs. Widener Dixson, son and daughter of Mrs. Rice, each gave $250,000 toward the fund. The remaining $200,000 was given by Mrs. Anson A. Bigelow, a niece of Mrs. Rice.

At the time of the founding of Widener Library, central building for the largest university library in the world, Mrs. Rice established a fund for the support of the library, and especially for the care of her son's collection of rare books.

Shifting Critics of the Beat

Down Beat Mag is lopping off feature byline reviewers, among them Leonard Feather and Ralph J. Gleason (of San Francisco) plus Barry Ulanov. Meantime its Nat Hentoff, who exited last summer, is doing disk expertese for The Reporter, Esquire, Nation, et al freelance.

Gleason who has a new self-and-others anthology, "Jam Session," due on the stalls is now a contributing ed (ditto Hentoff) of Ziff Davis' new HiFi & Music Review.

Screen Sex—Discovered

In his book "L'Erotisme Au Cinema" (Eroticism In Films) Lo Duca bundles a series of photos, with some text, into an affirmation of what everybody knows, namely that in spite of censors and pressure groups sex is the mainstay of public appeal.

Text is glib rather than enlightening. Published in Paris by Jean-Jacques Pauvert it sells for $5. Cover is a keyhole outline to a lacey pose of Marilyn Monroe.

Book analyses a group of the sexy epics including venerable Czech "Ecstacy," German "The Blue Angel," Yank "Tabu" and "Lady From Shanghai," Alfred Hitchcock's "Notorious," the Italo "Bitter Rice," the French "Manon," the Mexican "Los Olvidados," and the Swedish "Miss Julie" and "She Danced One Summer."

Superficial in approach, book snap-judges puritanism and momism strains in Americans' background and arrives at deduction that erotic impulses are repressed only to rise again in fetich for big-bosomed actresses as exemplified by Jane Russell, shown in 20th's "Gentlemen Prefer Blondes."

Mosk.

Top Air Scripts Annual

"The Prize Plays of Television and Radio: 1956" (Random House; $5), has recently been issued under the guidance of the Writers' Guild of America. Clifton Fadiman supplies a short foreword. Judges for 12 selections in the book included Groucho Marx, Jerry Lewis, A. B. Guthrie, Jr., Clifford Odets, Ronald Colman, Gilbert Seldes, Tom McKnight, John Daly, Nina Foch, Norman Corwin, Jim Backus, Florence Britton and Robert Lewis Shayon, among 25 "experts."

Following scripts are reprinted from tv: "Requiem for a Heavyweight" by Rod Serling; "Goodbye, Gray Flannel" by J. Harvey Howells; "A Night to Remember" by George Roy Hill (director of Broadway's current "Look Homeward, Angel") and John Whedon from Walter Lord's book about the sinking of the Titanic; "The $99,000 Answer" by Leonard Stern and Sydney Zelinka; "She Walks in Beauty" by Kenneth Kolb; "Paper Foxhole" by James Edward; "The Visito" (one of the "Lassie" tv series for children) by Thelma Robinson, Warren Wilson and Claire Kennedy; and a George Gobel script (Nov. 12, 1955) by Hal Kanter, Howard Leeds, Harry Winkler and Everett Greenbaum.

Radio is represented by Alan Sloane's "Bring on the Angels"; "The Penny" by Stanley Niss; an Edgar Bergen script by Si Rose; and "Decision for Freedom" by Robert S. Greene.

Book is seemingly planned as first of a series of annuals. Previous air script selections of Max Wylie's editorship (and others) did not endure.

Rodo.

Folklorists Rallying

Annual winter meeting of New York Folklore Society on Saturday afternoon, Feb. 1, at New York Historical Society, will bring out large delegation of Empire State writers. Shindig will feature Bill Bonyun, folksinger and recording artist for Folkway Records and Heirloom Records on "America's Story in Ballad and Song"; Kenneth Scott of Wagner College on "Counterfeiting During American Revolution" and Prof. Bayrd Still of New York University, author of "Mirror For Gotham," who'll discuss "The Personality of New York."

Society's prexy is Marvin A. Rapp, Associate Executive Dean of State University of New York. Honorary veepees include novelists, folklore fanciers, among them Samuel Hopkins Adams, Ben Botkin, Carl Carmer and Walter D. Edmonds.

Eric Maschwitz's Memories

London, Jan. 21.

The well-paid frustration of working as a script writer in Hollywood provides one of the liveliest and observant extracts in Eric Maschwitz's autobiog, "No Chip on My Shoulder" (Herbert Jenkins, $2.50). Years ago he was there without apparently doing anything more constructive than pick up his weekly check from Metro. For an energetic character like Maschwitz, this turned out to be socially attractive but professionally a bore.

Maschwitz is a lively hedonist and his book reflects it. He has enjoyed a career that has embraced broadcasting, lyric writing and playwrighting and he has experienced both heady success and abject failure in all departments.

As a lyric writer he has had such hits on his hands as "These Foolish Things," "A Nightingale Sang in Berkeley Square" and "Room 504." As a musical playwright he has scored with "Goodnight Vienna," "Balalika," "Carissima," "New Faces," "Love From Judy" and "Zip Goes a Million." But he also admits equally frankly to his flops; "Romance in Candlelight" and "Dinner for 13," which ran for only one performance.

Show biz is an exciting world to Eric Maschwitz. The purist may consider that the book is peppered with too many exclamation marks. Nonsense! Life for Maschwitz is one long exclamation mark!

Rich.

Albany Guild's Election

Write-in candidates for several top offices in the Albany Newspaper Guild went down to defeat in last week's election. Francis A. Rivett, Times-Union copyreader, triumphed over the incumbent, Christopher J. Cunningham Jr., Knickerbocker News display advertising salesman, who drew 46 write-in votes, to Rivett's straight 77. Rivett had been Guild president in 1951 and 1952; Cunningham, in 1956 and 1957.

James Gallagher, travel editor of The Times-Union, won over Theron Britain, of Knickerbocker News Circulation Department, also a write-in candidate. Samuel Sica Knickerbocker News circulation, scored against R. Stephen Treadway, of the paper's classified advertising department — a third write-in candidate.

Mrs. Ann Bolich, Knickerbocker News classified advertising, was reelected secretary; G. Paul Lyman, Times-Union accounting, treasurer (for a 12th term).

The new officers were installed at the annual meeting Sunday (19).

Vancouver's Chinese Press

The New Republic is moving to Vancouver. It's not the liberal Washington weekly, though, but the oldest Chinese-language newspaper in Canada, an eight-page daily published for past 45 years in Victoria, B.C., British Columbia's capital on Vancouver Island. Vancouver is on the mainland, and New Republic is moving there to meet growing competition from two other Chinese dailies there. Vancouver and environs have 15,000 Chinese, Vancouver Island only 2,000.

Paper gets its overseas news by short-wave radio starting at 5 a.m. It goes to press at 5 p.m. All type is set by hand, but owners say no machine has yet been found that can work faster than a Chinese typesetter. Latter work under direction of four men who learned how to set the 7,000-character alphabet in China.

Welch Fights Cop Censorship

Atty. Joseph N. Welch, who figured in the Army-McCarthy dispute, opposed bills which would establish a Massachusetts censor at a State House hearing in Boston. He appeared before the legislative committee on legal affairs and urged the lawmakers to "shy away from censorship" declaring that present statutes are adquate to cope with obscene magazines, books and comic books.

Welch, representing a group of national magazines and several book publishers, said he believes the bills would lead to less enforcement. "If a couple of state police officers were appointed to censor books as one bill plans, there would be a tendency for the attorney general, the district attorneys and the local police to sit back and conclude it was somebody else's job. He added that he did not "relish the notion that a state policeman might some day tell me what I shall read and what I shall not read." Atty. Gen. George Fingold has consistently opposed any legislation which would make his department a censor in Mass.

CHATTER

Doubleday sales promotion manager Edward Stoddard becomes assistant to Jerome Hardy, publishing house's advertising veep.

Ralph Allen, editor of Maclean's Magazine, Canadian biweekly, has his third novel just out. "Peace River Country" is published by Doubleday.

A. G. Jeans new managing director and editor-in-chief of Liverpool (Eng.) Daily Post & Echo, Ltd. He succeeds his father, Allan Jeans, who is retiring.

Baron Valentin Mandelstamm, former French government representative to Hollywood, off to Tangiers to write a series of articles for the Hollywood Press Syndicate.

Retail Publications Inc. has been empowered to conduct a publishing business in New York. Capital stock is 1,000 shares, no par value. Walter S. Cooper of Manhattan filed at Albany.

Martin Abramson, who co-authored the Barney Ross autobiography, "No Man Stands Alone," has a piece on Sam Levinson's technique for child raising in the current Family Circle.

Spiritual Book Associates Inc. authorized to conduct a publishing business in Manhattan. Capital stock is 200 shares, no par value. John C. Holahan of Tarrytown, is a director and filing attorney.

Robert M. Amussen, formerly with G. P. Putnam's Sons and more recently with the McGraw-Hill, has joined editorial staff of E. P. Dutton & Co. His brother Ted Amussen is trade veepee of Rinehart & Co.

Raymond Walters Jr., book review editor of "The Saturday Review" since 1948, moved over to The New York Times Book Review to work with Francis Brown in assigning books and planning editorial features.

Dollar Publications Inc. has been authorized to conduct a printing and publishing business in New York. Capital stock is 100 shares, no par value. Directors are: John Raymond, Roberta Raymond and Milt Berwin. Charles H. Green, was filing attorney.

Edwin Darby, most recently chief of the Time-Life bureau at Dallas, has moved to the financial editorship of the Chicago Sun-Times. The post had been vacant since early last October when Austin Wehrwein departed to head up the New York Times Chi bureau.

"Disc" is the title of a new weekly record and musical paper, which is to be published in London next month by Charles Buchan's Publications, a company in which Hulton's Press has controlling interest. The first issue is due Feb. 6 and Gerald Marks has been named managing editor, with Alan Wilton as editor.

Padding the Gross?

"Please Don't Eat the Daisies," Jean Kerr's book of sketches was No. 2 on the nonfiction bestseller list in the book section of the N.Y, Times last Sunday (19).

The N.Y. Herald Tribune, for which the author's husband, Walter Kerr, is drama critic, listed the book No. 1.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 21.

As winter closes in each year and makes one wonder if spring will ever return, I turn for cheer to memories of Gene Dabney. Never was there a hard-luck musician with more laughs than Gene Dabney.

Though he had made a grand a week in his time, when I first knew him he was down to some WPA project, playing for buttons for the blind.

He was tall, slender, with chiseled features and about 40 when I first met him. Our house was Layoff Manor in those days and even I worked with the hope of being interrupted.

How To "Own" A Car

He never really owned his car, but he couldn't lose it, either. He got so many dingers attached to it that the finance company wouldn't touch it with a 10-foot pole, let alone pay for dragging it off for nonpayments to a graveyard.

One time he and another insolvendo coming into a sure head-on collision both swerved and landed locked in each other's fenders on a third party's lawn. Both thought the other guy was the cause of the wreck. Both sued for $20,000.

"We got our case thrown out of court," explained Gene as he howled with laughter, "but the guy whose lawn we messed up sued for $36 and got a judgment! He tried to attach my car but he found it had repair bills for $285 against it. I helped him fix his fence while we had a few beers."

During one of the Presidential contests Gene wrote a campaign song. It was one of those "March On With Roosevelt" things. It wasn't the best ever written but it was good and Jim Farley suggested he huddle with a Col. Adams about financing the tune. They lunched at Levy's in downtown L.A. and Gene drank more than the celebration called for. He was sober enough, however, not to drive, and asked a cop would he please flag down a taxi for him.

"You know what the stinker did?" Gene said. "He flagged down a patrol car instead. They heaved me in the Lincoln Heights jail and rolled me for the five bucks I had left!"

Gene was the first guy I ever heard advance the idea that musicians should hop aboard the mechanized gravy train and collect every time the train made a round trip. "You mean," I said, "that every time they *play* they *pay?*"

"Exactly," said Gene.

It Started With Gene

We discussed it with Joe Weber, who was then prez of the AFM, but he was too old to get the idea. Petrillo was around and he got it. So when he followed old Joe up the ladder, the royalty idea went into operation, grew to an enormous pension fund and became a headache for Petrillo.

Recently Spec McClure was reminding me of the time he and Gene went from Hollywood to move some house goods from Harry Carey's ranch, where we had been living. Mme. Scully was driving up to take down a load but there was a stove and some other heavy stuff and Gene offered to take it down in a trailer. We gave him money to rent one but he knew where he could get one for nothing.

He had a Cadillac at that time. It was old enough to vote and like all his cars in those days was hung with more attachments than a Christmas tree.

By the time they reached the Newhall tunnel the Cadillac was beginning to fume at being spliced with a poor man's moving van.

"We'll let the motor cool," Gene said to Spec.

While it was cooling a Keystone cop clattered up on a motorcycle.

"That trailer license is two years old," he said.

"Is that so? How time flies," said Gene.

"Let me see your own license," demanded the cop.

That too was as out-of-date as a cakewalk.

"Your white slip. Where's that?"

Gene didn't have it. "Must have left it in my other suit."

The cop began writing tickets.

"Just Mention My Name"

"I'm doing this as a favor to Frank Scully. You know him? The writer?" Gene asked.

"No, I don't know him, and if he were around I'd give him a ticket too," said the cop.

"You wouldn't even give *me* one, if you knew him," Gene said in defense of my honor.

He handed Gene a batch of tickets and said, "Now get this junk off the road!" Then he rode off.

Every effort to get the mess moving failed. Gene decided to relax and smoke a cigar. While he was puffing on the el ropo segundo, the cop returned. He gave Gene another citation for smoking in a closed area where it was *defendu*. That one could run to a fine of $500!

"I told you guys to get this junk off the road. Wanna ticket for over-parking, too?"

"We need help. Can't you help us pull the trailer so it quits curling like a rattler when we back down?"

"That's not my work, but I'm human," said the cop.

Honor bound to prove it, he stopped another car and among them they got the wreckage through the tunnel. From there it was all downhill.

Where Was Charlie?

At the ranch, five miles from anywhere, they were carrying out a stove to the trailer when, like a wraith, a Salvation Army lassie appeared holding a tambourine!

Can't you spare even a thin dime?" she asked.

"I could if I had written the tune, but can't you see our hands are full? You help us get this thing on the truck and we'll tip you."

By the time they got back to the Newhall Tunnel it was dark. The cop was waiting for them. He gave them another ticket—this one for driving a trailer without a taillight. By then our laughing boy was doing a slow Ed Kennedy burn.

"Don't forget," said the cop. "Superior court, Newhall, Sept. 21."

Gene and Spec arrived back in Hollywood near midnight. The whole trip should not have taken three hours. I asked Gene for the tickets. "Forget it," he said. "I can fix these."

Cash Settlement

A month after he was supposed to appear in court he was still laughing off citations. Fearful he would land in jail, I drove 40 miles and pleaded with the judge as if I were Clarence Darrow. I got the whole mess squared away for five bucks.

Another time Gene came up to Bedside Manor, but this time he was burning. He'd got a WPA directive to appear on a pick-and-shovel operation in his working clothes."

"Okay, Gene," I said. "Appear in your working clothes. Show up with a pick and shovel but in dinner clothes. We'll have photographers there to catch the 'Have Tux, Will Dig' comedy routine."

Public Hero No. 1

We did, too. Some gauleiter, j.g., tried to stop us but we got them and printed them. Gene was promptly transferred to playing dance music for the blind.

And what happened to Gene in the end? Well, on a rainy night, shortly before Pearl Harbor made American heroes a dime-a-dozen, he was standing in the rain at the corner of Sunset and Vine, waiting for a traffic light to change. He saw an old lady crossing against the light. Cars were heading for her.

Gene rushed out, pushed her out of the way and saved her life.

But he lost his own.

Broadway

Herbert and Mrs. (Anna Neagle) Wilcox winged back to London.

Comedian Will Jordan off on a 10-day South American tour.

Henry Haftel in from Tel Aviv to line up U.S. artists for Israel Philharmonic during 1958.

Dancer Geoffrey Holder gets another art show at the Barone Gallery Jan. 30 through Feb. 28.

Henry Koster off to Rome where he's to direct "Goya," biopic of the Spanish artist.

Barbara Frank, of the VARIETY office staff, off to Ft. Worth, Tex., next Friday (24) on a nine-day vacation.

Katherine Litz and Ray Harrison combine Jan. 26 for "an evening of theatre dance" at Hunter College.

Norman Hasselo, United Artists personnel director, to be testimonialized by the American Legion in Brooklyn Saturday (25).

Ken Joffe's Folk Festival at Midnight, which occupied Carnegie Hall one night at Thanksgiving time, repeats there Jan. 24.

Louis Phillips, Paramount v.p.-general counsel, elected president of the New York U Law Alumni Assn.

Lower level at Grand Central Terminal has a Soviet Russia exhibit, auspices Assembly of Captive European Nations.

United Artists pulled a switch with a three-column ad on page 3 of the Times Monday (20) inviting 1,080 "influentials" to write in for gratis tickets for a preview of "Witness for the Prosecution" at the Astor.

Harry Foster veteran producer-director of short subjects, rolls his first feature, "Let's Rock," beginning today (Wed.) at the Gold Medal Studios. It's also a first for Julius LaRosa, who makes his screen debut in the pic.

Eliot Elisofon, Life photographer, to Hollywood yesterday (Tues.) to coordinate the color work on "Bell, Book and Candle" at Columbia. Several years ago he had a similar assignment on "Moulin Rouge."

"Greek Division" of so-called International Theatre Arts staging a talent parade at Carnegie Recital Hall Feb. 14. Headman Nikolas Demetrakopoulos will present John Goulias, Mike Halos, Loretta Bonis, Mike Fidis, Venetia Gatsos, Margo Authos, Mike Titulis and—note—Barbara Wilkins.

Polly Bergen will be the first femme to be partied in the Friars new building. She'll be feted Sunday (26) at the new clubhouse. Other femmes have been honored by the Friars but at oustide luncheons and dinners. They were Nellie Revel, Sophie Tucker and Martha Raye.

The tugboat, Jim Steers, which disappeared without a trace Sunday (19) off Willets Point, L. I., was captained by Albert Reichert and had Albert Reichert Jr. as a crewmember. They're brother and nephew respectively of Eddie Reichert, of the VARIETY composing room.

Robert Smith, featured in the Broadway production of "Auntie Mame," is branching out as a restaurateur. He and Gus Becker, a former Stork Club waiter, are opening the Coat of Arms, an eastside eatery tomorrow (Thurs.). The spot was utilized last Saturday (18) night for a farewell party for Rosalind Russell, who exited her starring assignment in "Mame" that evening.

Pittsburgh

By Hal V. Cohen

Inmates of Western Penitentiary sent Variety Club $350 for its heart fund.

Dancer Ruth Pivirotto Vernon joined Cunard Lines cruise directors staff.

"Back to Methuselah" cut its Mosque engagement from two ights to one (Feb. 3).

Singer Tim (Johnny) Kirky signed for tour of Statler-Hilton Hotels beginning in April.

Actress-Model Carol Singleton back home to stay after living in Miami Beach for five years.

Pittsburgh girl Betty Marlowe has left Lyons and Lyons to open her own literary agency in N.Y.

Mr. and Mrs. Frank Eckl, parents of ballerina Shirley Eckl, celebrated their 39th wedding anni.

Tom Lavelle, a salesman for the company, upped to manager of Capitol Records Pittsburgh office.

Local actor David Milton has a role in "Much Ado About Nothing" with Katherine Hepburn and Alfred Drake.

Dave Silverman, Allied Artists branch manager, and his wife celebrated their 29th wedding anni.

Roberta Sherwood and Eddie Peabody both making their local cafe debuts in current Holiday House show.

Fifi Dorsay, Appletons, Margo Wade and Steve Gaynor doubling from New Nixon into Auto Show at Hunt Armory.

Booker Zeke Nicholas cancelled Miami Beach and Havana reservation when his father was rushed to the hospital.

Kaufmann's staging luncheon and autographing party for Lily Jay (Mrs. M.A.) Silver's first novel, "Shadow On Sun."

Douglas Watson to replace Gerald Metcalfe in Constance Bennett's "Auntie Mame" when it opens at Nixon next week.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; Union* 5-5389)

Latin Quarter still waiting to hear about the Milton Berle date.

"Geisha Girl" revue opens the Saxony's Pagoda Room season on Jan. 30.

Buddy Rich and his trio had option picked up by the Johnina's Dream Lounge.

January biz on the upbeat, warm weather and Hialeah-time bringing sun-seekers back.

Terry Haven and Dick Havilland renewed for another four weeks at Murray Franklin's.

Anna Maria Alberghetti and Jack Miles arrived for a week's run at Bal Masque of the Americana.

Dick Shawn, who opened at the Cafe de Paris for a four-termer Saturday, bought a waterfront-with-pool on Normandy Shores.

Vic Damone and Romo Vincent last-minute-men booking to fill six open nights for Eden Roc's Cafe Pompeii; Buddy Hackett, Gloria DeHaven and Johnny Puleo's Rascals opened last night (21).

Alfred Hitchcock arrives here at end of the month on promotion for his tv series; Young & Rubicam planing in a load of columnists for the "Treasure Hunt" all to be headquartered at the new Carillon hotel, where Jack Paar and company just completed the week's "Tonight" telecasts.

Philadelphia

By Jerry Gaghan

Jose Quintero to speak at the Art Alliance this week.

Rosemary Clooney flew in from Coast for "Oh Captain!" opener at the Shubert.

Marian Harris Jr., now at the Capri, is the daughter of the late film actor Robert Williams.

Iggie Wolfington has special clause in "Music Man" contract excusing him from April 20 performance. He will attend the 60th wedding anni of parents in Philly.

Eugene Ormandy and the Philadelphia Orchestra played Havana for the first time last week, returning Jan. 25 after tour of southern states for the Academy of Music's 101st Anniversary Concert.

Chi 'Journey'

Continued from page 73

as much longer as business appears to warrant. After that, if indications are promising, the tour may be resumed.

Besides the press plugging, there has been an intensive campaign by local FM station WFMT, with unsolicited on-the-hour blurbs at the behest of the outlet's president, Bernie Jacobs. Co-producer Mann also got Actors Equity permission to record cast members in a number of two- and three-minute excerpts from the play, and WFMT has been airing them gratis. Sole proviso for the Equity waiver was that the tapes may not be used agai , once the show leaves Chicago.

The touring "Journey" costars Fay Bainter and Anew McMaster, with Ray Poole, Chet Leaming and Liz Thackston featured.

Tour Decision Criticized

There has been considerable criticism in New York managerial circles of the timing of the "Journey" road tour. Various other managements have argued that a second company, if sent out at all, should have been formed within a reasonable period after the opening of the original Broadway edition, when the publicity about the posthumous O'Neill tragedy was at a peak.

When that occasion had passed, it's claimed, co-producers Connell, Mann & Quintero should have waited until the New York original closed, and used the scenery, lighting, props, etc., from that. If Broadway stars Fredric March and Florence Eldridge were not available for the road a second cast could be assembled.

Instead, a new physical production was built at an estimated cost of $25,000-$30,000 in accumulated profits, at a time when the original edition was showing signs of nearing the end of its run.

London

(*COVent Garden* 0135/6/7)

Diana Decker opening a cabaret season at the Society next week.

Emile and Cora Littler celebrated their silver wedding anni last week.

Pat Plunkett planed for Kenya over the weekend to star in a new telepic series.

Burt Balaban returning home to the U.S., having completed his film chore for Par release.

Guests at tomorrow night's (Thurs.) preem of "Cowboy" at the Odeon, Leicester Square being told they must turn up in western garb.

Victor McLaglen, here to star in "Sea Fury," made a personal with co-star Stanley Baker in the Empress Hall ring at the Vic Toweel fight.

Alfred R. Stern, chairman of NBC International, who came in primarily to attend opening of new commercial outlet in Wales, guest of honor at a Claridge cocktailery.

J. Andrew Neatrour appointed chief public relations officer for Jack Hylton; his activities will include legit and tv. Neatrour is resigning his Pepsi-Cola appointment.

Sir Leslie Joseph and Charles Forte once again agreed to donate proceeds of the opening of Battersea Park Festival Gardens to the Variety Club. Opening gala will bee May 17.

Lee Traver in from Hollywood to cast Walt Disney's leprachaun fantasy, "Darby O'Gill and the Little People." Disney is due in the next few days with director Robert Stevenson.

Donald Murrey named publicity controller of Circuits' Management Assn., Rank subsid controlling the Odeon and Gaumont chains, succeeding Lionel V. Barnett, who joined Southern Television.

Actress Dulcie Gray has completed writing her third thriller. It's entitled, "Dead Snake Murders." Her first book, "Murder On The Stairs," was published last June, and her second, "Murder In Melbourne," is lined up for publication next June.

Rome

By Robert F. Hawkins

(*Foreign Press Club; Tel* 65906)

Milton Berle is at the Excelsior for a week. Orson Welles at the Grand.

Don Murray through Rome on his way to Sardinia, where he will look into one of his refugee relief projects.

Troupe from "Las Trois Baudets" of Paris here for three shows, two in theatres and one over the Italian telenet, before heading back to the home base.

Italo starlets Marisa Allasio and Giorgia Moll to U.S. for personal appearance tours in behalf of "Seven Hills of Rome" (Metro) and "A Quiet American" (UA).

"Around World in 80 Days" (UA), opened on two-a-day, fixed-price policy at the Quattro Fontane, here, recently switched to a continuous performance basis and dropped its prices.

Barberini Theatre, a Rome first-run showcase, went up for sale of half ownership last week (base price set at $500,000) but no one showed up. A new auction had to be booked. Pic house is currently on longterm rental to a chain.

Globe Films International signed a release agreement with the Selznick Company and will re-release "Spellbound," "The Paradine Case," "Intermezzo," "Portrait of Jennie," "Adventures of Tom Sawyer" and "Rebecca" in this country.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 4944)

Sister Rosetta Tharpe on the next Alhambra bill with Charles Trenet.

Misha Auer into Gallic pic musical, "Tabarin."

Josephine Baker getting the Legion of Honor for her heroic services during the last war.

Hildegarde Neff into "La Fille De Hambourg" opposite Daniel Gelin. Yves Allegret directs.

Louis De Rochemont's "Martin Luther" getting a private preem here. Pic has not been released yet.

Leon Ledoux, prexy of the Theatre ABC, receiving the Legion of Honor for his work in the legit musical field.

German actor Bernard Wicki in for a top role in "La Chatte" opposite Francoise Arnoul. Henri Decoin directs.

Robert and Raymond Hakim paging Ava Gardner to star in their next pic, "Isidora Duncan," based on the life of the famed dancer.

A 12% raise is to be handed film technicians. Filmmakers are afraid it might upset the fairly good, but precarious, film fiscal balance here.

Gallic actress Genevieve Page will play in the Anglo legit version of the present Gallic hit, "La Pretentaine" (The Golddigger), in London later this season.

After becoming an integral part of boites, pix, legit and revues here, the striptease now makes its appearance in a music hall and a nabe one to boot, with Rita Renoir shedding at the Bobino.

Palm Springs

By A. P. Scully

(*Tel. Fairview* 4-1828)

Hoagy Carmichael pitched one for the Calif. National Guard.

Eddie Horton opened legit season with "Reluctant Debutante."

Jack Lemmon letting his hair grow around the Racquet Club.

Lillian Roth, Louis Prima and Al Anthony featured at a La Paz party.

Ralph Wilcox Taylor has a visitor who was the real McCoy. Named Jesse James McCoy, he's a direct descendant of the McCoy side of the famous feud with the Hatfields but says all is peaceful there now.

Liberace, Ann Miller, Ginny Simms, Mike Romanoff, Gordon Scott and his boss Sol Lesser all dragooned to attend burying of a time-capsule at opening of new Robinson store. Cap contained microfilms of townspeople like Jack Benny, Eddie Cantor, Lucy and Desi Arnaz, Joan Davis and similar characters.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

German actress Liselotte Pulver to Hollywood for finishing up of filming Universal's "Time to Love and Time to Die," not winding there.

First German presentation of the new Greek play, "Der Koenig und der Hund" (The King and the Hound), by Spyros Melas, will be given this week by the Marburg City Theatre.

William Karol, formerly with UFA Berlin, just gifted with the title of Commandant of an Order of Merit by the Italian State Presidency. He is currently representing the Mexican film industry in Europe.

J. Arthur Rank bringing the color film "Bolshevik Ballet" to Germany during 1958. Pic stars ballerina Ulanova with the famed Russian ballet. German Film Classifaction Board has tabbed it "outstanding," which means that theatres playing it may get certain tax reductions.

German actor Albert Lieven back to London, where he lived during World War II, this time to appear under the direction of Rudolf Cartier in the BBC television program of the German classics "Hauptmann von Koepenick" (The Captain from Koepenick).

Shubert's Season

Continued from page 73

ings and are reportedly about to shed the Shubert, probably bettering their overall position.

The situation has been spotty in the other cities where the Shuberts operate theatres, but can obviously be carried comfortably by the cleanup in New York. The Shubert houses with current musical hits are the Majestic ("Music Man"), Shubert ("Bells Are Ringing"), Imperial ("Jamaica") and Winter Garden ("West Side Story"), while the other two theatres, the Broadway and Adelphi, are due to get "Body Beautiful" and "Portofino," respectively.

The straight-play theatres with smashes are the Broadhurst ("Auntie Mame"), Booth ("Two for the Seesaw"), Music Box ("Dark at the Top of the Stairs"), Lyceum ("Look Back in Anger"), Barrymore ("Look Homeward, Angel"), while other theatres with indefinite-tenure shows are Belasco ("Nude with Violin" closes soon and a successor entry isn't set), Plymouth ("Romanoff and Juliet"), Longacre ("Fair Game"), Cort ("Rope Dancers" is about to be succeeded by "Sunrise at Campobello") and Ambassador ("Compulsion"). That leaves the Golden ("Cloud Seven" booked) and Royale ("Miss Isobel" current, "The Entertainer" booked).

The St. James, which the Shuberts recently sold, has the musical hit, "Li'l Abner," which is a prospect to finish the current season. The National, sold some months ago, has "Tunnel of Love" current, with "Winesburg, Ohio" incoming. Several other theatres must also be disposed of under the consent agreement.

Hollywood

Russell Simpson celebrated their 48th wedding anni.

Regis Toomeys celebrated their 33d wedding anni.

E. B. Coleman, vet Metro exploiteer, retired after 30 years with company.

George Wells will produce Screen Writers 10th Annual Awards Dinner show March 12.

Hollywood Foreign Press Assn. set Feb. 26 for annual Golden Globe dinner at Cocoanut Grove.

Mrs. Stan Brown named prexy of the Ladies of the Variety Club Tent 25.

Louis Prima and Keely Smith talking about opening a small saloon in Hollywood.

Victor's Bill Bullock here for series of huddles on the label's album product for next few months.

Brazilian Government invited Van Heflin to attend the "Carnival in Rio" which gets underway Feb. 16.

Paul Radin, partnered in the Ashley-Steiner agency for last five years, moved over to Yul Brynner's Alciona Productions as producer.

Ruth Waterbury named prexy of the Hollywood Women's Press Club; other officers are Helen Limke, veepee; Bertha Kelly, treasurer; Helen Istria, recording secretary; Marilyn Orenstein, recording secretary.

Edwin Schallert, retired drama editor of L.A. Times, kudosed by Variety Club Tent 25 for more than 43 years of "distinguished service to entire motion picture industry" at a Bevhills Hotel dinner dance.

San Francisco

Exhibitors in the Los Angeles area are getting some unprecedented cooperation from Pat R. Notaro, West Coast zone manager for Stanley Warner. In the lobby of his Wiltern Theatre, currently playing "10 Commandments," Notaro has placed 40-by-60 prints extolling seven different films now available in the Los Angeles area. Two, "Witness for the Prosecution" and "Seven Wonders of the World" are at SW houses. Others, "Sayonara," "Peyton Place," "A Farewell to Arms," "Wild is the Wind" and "Bridge on the River Kwai" are at rival theatres.

Cleveland

By Glenn C. Pullen

Percy Faith here on disk-promoting jaunt.

Jackie Kahane's new bride, Rosana, spent week here while comic played Zephyr Room.

Knights of Columbus to sponsor first performance of "Seven Wonders of World" at Palace Jan. 22.

Hildegarde paying fourth visit to Statler Terrace Room and getting boffo publicity on two week stay.

S. Hurok also flew in for press get-together to plug Royal Ballet here on threeday visit (17-19) at Public Music Hall.

"Boy Friend," staged by Kirk Willis Jan. 29, is first musical Play House has offered since "Best Foot Forward" of two seasons ago.

Bill Boehm, singing director of Musicarnival's summer tuneshows, returning to Alpine Village Club this week to share billing with Ricki ("Mr. Pickpocket") Dunn.

Jake Bernardi sponsoring Victor Borge concert Jan. 28 and 29 at 3,000-seat Music Hall this time instead of the 12,000-capacity Public Hall where pianist was last year.

Adrian Awan shifted from 20th-Fox N. Y. office to Cleveland exchange as new ad-promotion man handling this area as well as Indianapolis and Cincinnati; succeeds Steve Perozzi.

Chicago

Jean Fardulli's Blue Angel notched its fifth anni this week.

WAIT disk jockey Art Hellyer in Phoenix for several weeks on a health respite.

Chubby Jackson, WBKB kiddie comic and jazz musician, collaborated on a pair of tunes with Steve Allen, the latter doing the lyrics.

Sam Levenson, current topper at Chez Paree, guest speaking Sunday (26) at the luncheon to kickoff the 1958 heart fund drive for Chicago Heart Assn.

Dan Goldberg sold his third interest in recently opened Red Garter Music Hall to Milt Schwartz and Ralph Mitchell, owners of other two-thirds.

Dinah Shore, Mello-Larks and Len Dresslar performed for Republican party fund-raising bash here Monday (20) with President Eisenhower in attendance.

Al Grossman, Gate of Horn boniface, promoting a pair of folk song concerts at Orchestra Hall this season, first to be Jan. 31 with Theodore Bikel, Josh White and others.

OBITUARIES

SIDNEY WM. WATTENBERG

Sidney Wm. Wattenberg, 47, prominent music business attorney, died Jan. 16 in New Rochelle, N. Y., after a long illness.

Details in the Music Section.

JAKE FREEDMAN

Jake (Little Colonel) Freedman, 64, co-owner and president of the Sands Hotel, Las Vegas, died there Jan. 19 of a heart attack while undergoing treatment for arthritis. He had been in poor health for the last eight months.

Arriving in Vegas in 1952 from Houston, where he operated a nitery and gambling casino, Freedman formed a group which bought the Sands that year for $5,000,000. Group purchased the Dunes hotel, another desert resort, in August, 1955, but took a $1,200,000 loss on the operation and pulled out after four months. In a strong bid for general public patronage for his hotel, Freedman contracted such stars as Frank Sinatra (a shareholder), Danny Thomas, Nat King Cole, Lena Horne, Tallulah Bankhead, the late Ezio Pinza, Dean Martin, Jerry Lewis. Freedman was known for his wide charitable enterprises for children as well as a gambler for high stakes.

IN MEMORIAM

OSCAR KARLWEIS

January 24, 1956

Survived by wife and a son.

RICHARD MOONEY

Richard Mooney, 66, veteran newsman and pioneer publicist in the broadcasting field, died Jan. 16 in Sunmount, N.Y. At various times he served as press representative to such show biz personalities as Morton Downey, Edward G. Robinson, Phil Harris and Paul Whiteman among others.

A native of Utica, N.Y., Mooney worked on newspapers across the country until settling in California where he became editor of the Hollywood Informer in 1921. He remained there 10 years, then joined College Comics as associate editor. In 1934 he switched to Radio Features Inc., a radio public relations firm. Subsequently he became a staffer of the Steve Hannagan organization until illness forced his retirement in 1950.

MIKE CULLEN

January 26, 1954

In Loving Memory

Fay

Mooney, who had an uncanny eye for talent, is credited with discovering Mary Martin and reportedly induced Paul Whiteman to sign Bing Crosby. This took place in 1927 when Mooney was the publicist for both the Million Dollar Theatre, Los Angeles, and the Whiteman band, which was then roadshowing the "Rhapsody in Blue" unit.

His wife survives.

AUBREY MATHER

Aubrey Mather, 72, British actor, died Jan. 16 at a nursing home in London after a long illness. His last appearance was in the role of Mr. Fowler, the retired schoolmaster in the original West End production of "Separate Tables." He was forced to leave the cast after having a stroke, and could not play the part on Broadway.

Remembering

CHET MARTIN

January 23, 1955

Born in Minchinhampton, England, in 1885, the actor made his first stage appearance in the provinces in 1905 and his London debut in "Brewster's Millions" at Wyndham's Theatre in 1909. His first New York appearance was at the old Manhattan Opera House in 1919 in "Luck of the Navy," and later assignment on Broadway included Polonius in the Leslie Howard production of "Hamlet" in 1936, "Bachelor Born" in 1938, the Katharine Hepburn edition of "As You Like It" in 1950.

He also appeared in various films in Hollywood and England. At least one sister survives.

EDWIN WELTE

Edwin Welte, 82, German inventor who devised the Welte-Mignon Reproduction Piano (1903), died Jan. 4 in Freiburg, West Germany. He made headlines in Berlin two years ago when the German diskery, Telefunken, head that he had saved in his archives about 5,000 piano rolls whose perforations preserved solo performances of such musical greats as Grieg, Reger, Debussy, D'Albert, Strauss, Busoni and Mahler in the period from 1905 through 1913.

Welte conceived his instrument as a means of putting piano music on rolls of paper and scores of noted pianists-composers of that era made use of his invention. Nearly 50 years later, Telefunken waxed these piano concerts in several special LP series titled "Musical Documents." The domestic press spoke then of "one of this century's greatest sensations in the music world."

HAROLD (BUZZ) DAVIS

Harold (Buzz) Davis, 52, account executive for CBS Radio Spot Sales since 1949, died Jan. 16 in New York. He had been in radio industry since 1932. His first job was in a Philadelphia bank, which chose him from its staff to do a radio program it sponsored on WDAS, in Philly. In 1932, Davis created a radio program for WDAS titled "Radio Discoveries," one of first amateur shows. As a result of the show's success, he was employed by the station.

While with the station, Davis did Philly's first disk jockey program, titled "Around the Town." He was soon named the station's program director, a position he held until 1943. In that year he joined WCAU, also Philly, and later moved to the station's N. Y. office as assistant commercial manager.

MARY DRISCOLL

Mary Driscoll, 77, who had a long association with show biz in Boston as member and chairman of the Boston Licensing Board for 32 years, died Jan. 14 in Roxbury, Mass. The colorful board chairman was appointed from governors of both parties. She made newspaper headlines frequently with her supervision of Hub night spots and comments on types of entertainment that could and could not be presented.

Chairman of the Boston Licensing Board for 22 years, Miss Driscoll carried her fight for proper control of alcoholic beverages and entertainment through two generations. To make sure that the laws were being observed, she would tour the night spots personally and was oft compared to Carrie Nation on a crusade.

Surviving is a sister.

GIOVANNI STROMBINI

Giovanni Strombini, 73, first cellist with the studio orchestra of WGY, Schenectady, for 10 years, died of a heart attack Jan. 11 in Albany. He also was a member of the Empire Sinfonietta at WOKO, Albany, for another decade.

A native of Adria, Italy, Strombini was first cellist with the opera at the Royal Theatre in Cairo for five years and also played with the Period Concert Orchestra in Stockholm. After coming to the U.S. in 1922 he performed for a time with the Albany and Cleveland Symphony Orchestras.

Surviving are two daughters, twin sons and two sisters.

ISIDOR WEISS

Isidor Weiss, 87, founder of I. Weiss and Sons, makers of stage curtains and decorations for the legit theatre, died Jan. 6 in New York.

For 60 years after meeting from Europe, Weiss headed the firm. Some of the Broadway productions done by his firm include "Chocolate Soldier," "Maytime," "Lilac Time," "Ziegfeld Follies," "Sunny," "Oklahoma" "Carousel," "Annie Get Your Gun," "South Pacific" and "My Fair Lady." He had been inactive for the past six years although still a partner in the firm.

Two sons and a daughter survive.

JACK DEVEREAUX

Jack Devereaux, 76, an actor who appeared in numerous Broadway productions and silent films in the early 1900s and '20s, died Jan. 19 in New York.

He appeared on Broadway in "A Pair of Sixes," "Brewster's Millions," "The Aviator," "New Brooms" and as Alan Fair in the 1919 production of "The Famous Mrs. Fair." He played in silent films with Douglas Fairbanks. In 1917, he married Louise Drew, an actress and daughter of actor John Drew. She died in 1954.

His son, actor John Drew Devereaux survives.

AMIEL ALPERSTEIN

Amiel Alperstein, 77, former exhibitor and operator of the old Crystal Studios in New York in the early 20's, died in Los Angeles Jan. 14 of coronary thrombosis. He came to the Coast in 1927 and went into the exhibition business in association with Harry Vinnicof and subsequently operated the Melrose Theatre in Hollywood, the Spreckels in San Diego, and others. He also was a business agent for indie exhibs in L.A.

His wife, son Jerry, a projectionist at Technicolor, and two daughters survive.

GUY BEATTIE

Guy Beattie, 84, former owner of the circus grounds near Watervliet, N. Y., died Jan. 14 in Wingdale, N. Y. Known as the old Schuyler farms, the grounds were purchased by James J. Strates Shows some years ago.

Beattie, who retired in 1949, is survived by a daughter and five sons. Of the latter, George T. is a buyer for William Goldman Theatres in Philadelphia while G. Schuyler is a booker for the same circuit. Beattie's daughter, Mrs. Clayton Eastman, is the wife of the former longtime Paramount branch manager in Albany.

EMMI LEISNER

Emmi Leisner, 72, one of the top German opera and concert singers, died Jan. 10 in Flensburg, West Germany. She started her musical career with the then-titled Royal Opera in Berlin in 1910, and was long associated with the Berlin City Opera.

Miss Leisner was especially renowned for singing Wagnerian roles. She was a guest performer at the famed Wagner Musical Festival in Bayreuth, and also guested in opera houses of Europe and America.

EDWARD M. COX

Edward M. Cox, 64, oldtime vaude and nitery headliner, died Jan. 13 in Chicago. His career dated back 50 years, when he was a boy song-and-dance performer with the Dockstader and Primrose Minstrels. Later he teamed with stuttering comic Joe Frisco.

Cox was godfather of film and tv actor Jackie Coogan, whose father, Jack, was once partnered in vaude with Cox.

Surviving are a brother and two sisters.

JOHN McGLYNN

John McGlynn, 83, onetime actor and retired hotel owner, died Jan. 15 in New York. Before entering the hotel business he toured with the Mortimer Snow Company in "Uncle Tom's Cabin." He portrayed the role of Simon Legree when the Snow troupe presented the drama at the former Rand's Opera House in Troy.

His wife and sister survive.

SAUL SUBBER

Saul Subber, 65, who operated the Saul Subber ticket agency in the Park Sheraton Hotel for 37 years from time of its opening as the Park Central, died Jan. 11 in New York. He also ran the agency elsewhere for 10 years prior to that. His wife, Rose Subber, will continue as head of the agency.

His son, legit producer Saint Subber also survives.

EDNA PURVIANCE

Edna Purviance, 61, Charles Chaplin's leading lady in many of his early, silent comedies, died at Motion Picture Country Hospital in Los Angeles, Jan. 13, after a lengthy illness. She had been in retirement since her last picture with Chaplin, "Shoulder Arms," in 1918.

Two sisters survive.

DICK WELLS

Dick Wells, 64, longtime vaude performer, died recently in Longview, Tex. He trouped with the turns of Wells & Montgomery and Brown & Wells.

Surviving are his wife and two daughters.

NORMAN DUTHIE

Norman W. Duthie, 71, a former chairman of Citizens' Theatre, Glasgow, died recently in that city. He was a founder-member of the Scot legit group, and was chairman for a period following the death of Dr. H. O. Mavor (James Bridie, the playwright).

He relinquished that position in 1955 for health reasons.

MAX R. WILNER

Max R. Wilner, 78, a producer in the Yiddish theatre in New York, died Jan. 9 in New York. During his career, which spanned 40 years, he had been associated with many performers including Paul Muni, Joseph Schildkraut and Jacob Adler.

His wife survives.

CHARLES MASSINGER

Charles Massinger, 62, musicomedy and concert singer and for many years a lecturer in music, died Jan. 6 in New York. His most recent appearance was as the sheriff in the 1956-57 Guy Lombardo production of "Showboat" at Jones Beach, L. I.

Sister and brother survive.

DR. PIERRE B. HILL

Dr. Pierre B. Hill, 80, pioneer radio minister, died Jan. 16 in San Antonio. He began radio preaching on WOAI in 1923, and following his retirement in 1940 continued a Sunday program called "The Church in the Hills."

His wife and three sons survive.

JESSIE DUMBRILLE

Mrs. Jessie Dumbrille, 67, wife of actor Douglass Dumbrille, died in Hollywood Jan. 12 after a brief illness. She appeared briefly in Eastern legit before her marriage 47 years ago.

In addition to her husband, son and daughter survive.

MARTTI SIMILA

Martti Simila, 59, Finnish composer and conductor and his country's foremost interpreter of the music of the late Jan Sibelius, died Jan. 8 at his home in Lahti, Finland.

His wife, three daughters and a son survive.

CHARLES A. NESBIT

Charles A. Nesbit, 48, manager of the B&K Chicago Theatre in Chi, died Jan. 14 of a heart attack in that city. He started with B&K as an usher in a nabe house, and had been with the organization about 27 years.

Survived by his wife and a

Alfredo Gomez de la Vega, 61, dean of Mexican dramatic actors, died Jan. 15 in Mexico City. He inaugurated the government-administered National Theatres and had played top roles in several Mexican films.

Vittore Veneziani, 80, for 40 years principal conductor of La Scala Opera House choruses in Milan, Italy, died Jan. 14 in Ferrara, Italy. He retired from La Scala in 1954.

Sister-in-law of Charles A. Smakwitz, Stanley Warner zone manager in Newark, died Jan. 14 in Albany. Surviving are her husband, two sons and four sisters.

John McGettigan, 75, radio singer for more than 40 years, died Jan. 15 in Philadelphia. From 1929 until his retirement in 1947, he owned and operated a travel bureau in Philly.

Charles Brown, 65, prop man and doorman with the Orpheum and Royal Theatres, Moose Jaw, Sask., for 17 years, died recently in that city. His wife, two sons and a daughter survive.

Wife, 61, of director David Butler, collapsed and died Jan. 14 at Santa Anita Race Track, Arcadia, Cal., while awaiting the start of the day's meet.

Wife, 47, of composer-music derector Raoul Kraushaar, died in Santa Monica, Cal., Jan. 16 following surgery. Two daughters and a son also survive.

Humberto Rangel, 32, Mexican folk singer, was killed in an auto crash Jan. 6 near Ciudad Victoria, Mexico.

John Burns Scotland, 42, comedian, died recently in Culross, Scotland. He specialized in old man character studies.

Griff Barnett, 73, veteran character actor, died in Hollywood Jan. 12 of a heart condition and pneumonia. Wife, son and daughter survive.

Brother, 46, of Frank Sennes, operator of Moulin Rouge, Hollywood, died Jan. 17 in Los Angeles.

Miss Zofia Naimska, a retired concert pianist and music teacher, died Jan. 13 in New York, after a long illness. Her sister survives.

David Gould Proctor, 77, actor and songwriter, died Jan. 19 in New York. His sister survives.

Celia Montalvan, 59, retired actress, died Jan. 10 of a heart attack in Mexico City. Her husband survives.

Mother, 80, of character actress Connie Van and Chicago dancer Maxine Wolfe, died Jan. 5 in Hollywood.

Father of Tommy Hart, of nitery act of Mimbo, Mambo & Mombo, died Jan. 12 in Pittsburgh.

James Davis, film director at WPSD-TV in Paducah, Kentucky, died Jan. 18 in Memphis, Tenn.

Father, of actress Judy Holliday, died Jan. 15 in New York.

MARRIAGES

Saunie Wagner to Danny Martin, Pittsburgh, Jan. 2. Bride's a model, he's a nitery singer.

Lili Gentle to Dick Zanuck, Santa Monica, Cal., Jan. 14. Bride's an actress; he's the son of Darryl F. Zanuck and v.p. of the latter's indie production company.

June Prichard to Bill Hayes, Houston, Jan. 18. Bride is a former Miss Texas; he's owner of the Vagabond Club in that city.

Margery Maloney to Robert E. Quirk, Manchester, N.H., Jan. 11. Bride is a secretary at radio station WGIR.

Marie Richardson to Hugh Herndon, Hamilton Air Force Base, Cal., Jan. 11. He's son of the late noted aviator and grandson of the late W. W. Farley, Albany theatre owner.

Debra Paget to David Street, Beverly Hills, Jan. 14. She is a film actress; he's a singer.

Jane Adler to Edward G. Robinson, Washington, D.C., Jan. 16. He's the film-legit actor.

BIRTHS

Mr. and Mrs. Jimmy Henderson, daughter, North Hollywood, Cal., Jan. 10. Father is trombonist with Lawrence Welk orch.

Mr. and Mrs. Matt Jordan, son, Hollywood, Jan. 11. Father is maitre d' of La Scala Restaurant, Beverly Hills; mother is secretary to Seymour Heller of Gabbe, Lutz, Heller & Loeb.

Mr. and Mrs. Arthur Paterson, son, Baldwin, L.I., Dec. 20. Mother is a former newspaper writer-editor; father is a CBS-TV News writer.

Mr. and Mrs. Jay Eliasberg, daughter, New York. Dec. 30. Mother is ex-tv actress Ann Pringle; father is research director of CBS-TV.

Mr. and Mrs. Marty Faloon, son, Pittsburgh, Jan. 14. Father's a musician; mother is Patti Eberle, a dancer.

Mr. and Mrs. Larry Sterling, daughter, Los Angeles, Jan. 7. Father is an actor.

Mr. and Mrs. Bill Jenkins, daughter, Palm Springs, Cal., Dec. 26. Father is disk jockey on staff of KPAL there.

Mr. and Mrs. Marvin Press, son, Hollywood, Jan. 15. Father is an actor.

Mr. and Mrs. Danford Greene, son, Santa Monica, Cal., Jan. 15. Father is in editorial department of Revue Productions.

Mr. and Mrs. Al Freedman, daughter, New York, Jan. 15. Mothers the former Esther Katz, Spanish terper; father's producer for Barry-Enright.

Dr. and Mrs. Myron S. Roberts, son, New York, Jan. 16. Mother is daughter of Nat Kalcheim of the William Morris Agency.

Mr. and Mrs. William Freedman, son, Toronto, Jan. 11. Father is a legit producer; mother is Toby Robins, stage actress, tv panelist.

Mr. and Mrs. Richard H. Burdick, son, New York, Jan. 16. Mother is Elizabeth Birdsell Burdick, former director of the American National Theatre & Academy's national theatre service department.

Mr. and Mrs. Wayne Ward, daughter, New York, Jan. 17. Father is a member of the Buffalo Bills, a barbershop quartet featured in Broadway musical, "The Music Man."

Mr. and Mrs. Jack Garfein, son, New York, Jan. 17. Mother is film actress Carroll Baker; father is a film-tv director.

Mr. and Mrs. Dick Tucker, son, Boston, recently. Father is an announcer at WBZ, WBZ-TV, in Boston.

Mr. and Mrs. Tod Andrews, son, Santa Monica, Calif., Jan. 15. Father plays lead in "Gray Ghost" tv series.

WHAT THE PAPERS SAY
about
GRANADA TV NETWORK

TV's sharpest eye is on GRANADA

"On the TV rating graphs for the North, the red line of Granada's viewing figures towers like the Himalayan Range . . .

NEWS CHRONICLE

◆

GRANADA'S PLAYS

"During the year of eminent drama productions I'd nominate Granada's 'Death of a Salesman', starring Albert Dekker, as the best."

NEWS OF THE WORLD

"The best single item of the year—the Granada production of 'Death of a Salesman' "

THE SPECTATOR

"Granada's revival of 'Pick Up Girl'—a very fine production."

SUNDAY TIMES

GRANADA'S QUIZ GAMES

Criss Cross Quiz

"As television entertainment, in fact, it is in the top echelon".

MANCHESTER GUARDIAN

"As quiz games go, it is clearly a winner."

PUNCH

"the entertainment value was prodigious."

DAILY MAIL

GRANADA'S COMEDY SERIES

THE ARMY GAME

"A comedy series which for reasons best known to hundreds of thousands of viewers, is topping the popularity polls."

SUNDAY DISPATCH

GRANADA'S CHELSEA at NINE

"Among all the programmes which jostled each other for our attention on the ITV Channel, the best (by a very long range) was Granada's 'CHELSEA at NINE'."

DAILY MIRROR

"The past year has triumphed with 'CHELSEA at NINE'."

THE PEOPLE

GRANADA'S DISCUSSIONS

"Viewers saw ITV's 'Youth Wants to Know' panel shaken speechless last night. Next to a prize fight it was as vigorous a piece of TV as one could wish."

DAILY MIRROR

GRANADA'S FEATURES

"Homosexuality and the Law"

"Granada's very thorough three quarters of an hour . . . was entirely devoted to the recommendations concerning male homosexuality . . . This was a solid, dignified, mentally hygienic programme, a televisual display of genuine all-round progress."

THE OBSERVER

"Thou Shalt Not Kill ?"

solid forty-five minute discussion on euthanasia was quite an event. Granada's 'Thou Shalt Not Kill?' was the more impressive in its thoroughness and scope."

SUNDAY TIMES

GRANADA'S OWN PRODUCTIONS FOR THE BRITISH INDEPENDENT TELEVISION NETWORK IN A YEAR INCLUDE

26 Full Length Dramas
104 Quiz Programmes
156 Children's Programmes
104 Episodes of a detective serial
52 Sports Reviews
52 Sixty Minute Chelsea at Nine programmes
156 Discussion programmes
52 Reviews of the British Press
156 Forty Minute Programmes in the Welsh language

Regular outside broadcasts of sport and important events of the day.

Many special features like "Thou Shalt Not Kill?" and "Homosexuality and the Law"

Granada's productions cover every aspect of life and entertainment and give opportunities to writers, artists and technicians from all over the world.

Write

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VARIETY

JAN 3 0 1958

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TV TO RUN SHORT, FAST TRACK

New Kind of Lettuce—Old Kind

Struck by the many totally new names listed in Hollywood independent film production plans as "producers," two tradesters in Manhattan speculated as to the explanation. "Some of these producers may be putting up their own money," said one.

Stunned by this idea, the second tradester said, "You mean California is full of angels?"

"No, but there are plenty of rich lettuce growers."

No Oily Angles, Ask Toil 'Spread' In Authors' & Actors' Tax Status

Washington, Jan. 28.

The American Book Publishers Council (147 firms) and the Authors League of America (about 4,000 members) joined forces last week to plead with Congress for tax reform on income derived from copyrighted materials.

Describing the author as "an independent businessman with no company-provided disability or sickness insurance, with no guaranteed annual income and with no pension or retirement plans" the publishers (via Dan Lacy) argued the writer's case in these words:

"What the author of copyrighted material needs to enable him to meet this situation without the necessity of abandoning professional authorship to seek other means of support, and without the risk of becoming a burden upon the state, is in essence three things:

(1) A means of spreading peaks of income over the periods in which they were actually earned and for which they must actually provide support for the author.

(2) The termination of certain discriminations against copyrights as a class of property, so that when an author realizes a bona fide capital gain from disposing of a copyright he will be able to treat

(Continued on page 18)

Washington, Jan. 28.

Cuts in top bracket income taxes would stimulate more film making and give more work for thousands, Ronald Reagan, spokesman for both Motion Picture Industry Council and Hollywood AFL Film Council told the House Ways and Means Committee yesterday (27).

Reagan asked for averaging out of personal income for tax purposes or sharp slash from present 91% ceiling. Present tax setup has tended to stifle and reduce picture making in United States, he declared. "High tax rates and limitations imposed by capital gains structure tend to make futile capital investment required in production of a motion picture, particularly when such investment involves very great risk without a comparable payoff for success."

Reagan said there was reluctance of top stars to make more than one or two pictures yearly, and that top writers were curtailing their output because of diminishing returns due to excessive surtax rates. Despite prosperity of past few years, motion picture industry has met with "unemployment and hardship," he said, adding that "total actor earnings have decreased from $33,000,000 a year to less than $25,000,000."

Some 85% of the 11,000 actors in the Screen Actors Guild grossed less than $7,500 last year and 65% grossed less than $3,000, Reagan told committee. "Our experience indicates that the average earning period of a motion picture actor is approximately five and one-half years," he said. "There is no depletion allowance to compensate for

(Continued on page 18)

Love Letters Not Private Any More; Disk Readings Of Oldtimers' Pash Stuff

Recorded readings of historical love letters is now developing into something of a trend. It was kicked off a few months ago by John Fostini, who cut an album of love letters on an independent basis which now has been picked up by Jubilee Records. At the same time, actor David Niven has been signed to cut a similar set of love letters for Roulette Records with readings from the intimate missives of Shelley, Browning, Lincoln, Napoleon, Wagner, Flaubert and Henry VIII.

On the basis of sales reaction to his own album, Fostini, who has had recitation shows on N. Y. radio outlets, has now been booked for a tour by the Columbia Lecture Tour.

Publicity As Kite When U. S. Sputnik Hits Space

Washington, Jan. 28.

Republican members of Congress are crouched in the starting pits, ready to take off and cash in politically the instant the United States gets a satellite up.

A five-minute film on the event has already been prepared, for use by local television stations. Picture was made at the order of the Republican Congressional Campaign Committee, and is for sale to G.O.P. members of Congress to offer to their local tv stations. Picture is open end, with a half minute before and after, for filmed comments by the congressmen.

NO SPONSOR OATS FOR STUMBLERS

By GEORGE ROSEN

A new era is dawning in television, to meet the changing economic patterns and the "tight dollar." It's right around the corner, probably awaiting its inception at the start of the '58-'59 season in the fall—an era of a continuing turnover in network programming when more shows than ever before will be bought and sold. The long-term, full-season sponsor commitments on shows will go out the window, perhaps for all time (except in isolated cases where the networks will be obliged to make concessions on the more ambitious hour or 90-minute shows).

But in terms of the average 30-minute staple network fare, a whole new concept in buying and selling is evolving, with sponsors in a position to switch programs at intervals through the season. The situation will be dramatized between now and the end of the season (June) via the anticipated lopoff of approximately 30 shows involving an estimated $100,000,000 in program costs on a seasonal basis.

The quick turnover in tv pro-

(Continued on page 41)

Critics Jeer At Screen-Garbled Best-Sellers

Tied closely to the apronstring of "the bestseller," Hollywood in recent months has taken a beating from the critics for its free-and-easy adaptation of popular novels.

Charge is made that the film-makers, either deliberately or by force of circumstances, fail to capture the essence of the book material they seek to portray on the screen, and that in effect a great deal of money is being spent by the studios in order to purchase what at times amounts to little more than a popular title.

In almost every instance, the critics, much to the annoyment of the companies, have tended to in fact review the book, commenting on the degree to which the film did or did not follow it. Very few pictures are able to stand this test, and some producers argue that it isn't the aim of the screen to render a letterperfect version of a book.

To some, this attitude represents another facet in the industry's long tendency to publicize one thing and present another. To others, adaptation process to the visual medium, with its loss of original values and its pitch for the

(Continued on page 21)

Storm Signals Up for Miami Beach With Boxoffice Shivering in the Cold

By LARY SOLLOWAY

Miami Beach, Jan. 28.

This has been the January of lament for Miami Beach and its surrounding orbit of resort communities, the scores of satellite night clubs, hotel cafes and indie smalleries, reflecting the effect continued bad weather has had on the overall tourist arrivals and departures. Result has been a digging in for extra dough with which to meet expenses by all operators, in order to keep afloat until the hoped for clearing weather conditions bring the February sun-seeking hordes. If this doesn't happen, then the season of '58 may well be the first flop of the post-war boom decade.

The rainwriting on the wall was evident during recent end-year holidays. There weren't many attractions able to pull their salary weight. Even New Year's Eve was the quietest in many winter seasons.

The rains still came with '58 and the presence of convention groups were the only savers around. Roomempties mounted to levels above that of the expected lull weeks. Continued bad weather until this week didn't help. There has, in the past few days however, been a noticeable pickup, with all interests, hotel and night clubs, keeping fingers crossed on futures in February.

Arrival of solid names for this area have helped. The Ritz Bros. set the pace at the Fontainebleau, with Anna Maria Alberghetti and

(Continued on page 62)

Cig Transit

Exposure on tv commercials has become a new means of gaining recognition and regular acting roles for young thespers. But the process has some sponsorship pitfalls, as demonstrated by the case of Barbara Darrow, young Coast spieler-actress.

Miss Darrow gained recognition as the "Live Modern" gal in the L&M Filter commercials. So her first big featured role, on Feb. 2 on CBS-TV, is in "Bachelor Father," which, of course, is sponsored by L&M rival American Tobacco Co.

WOULD BAN SUBLIMINAL BAMBOOZLING BY LAW

Albany, Jan. 28.

Broadside action against the use of subliminal perception advertising, on the screens of motion pictures in New York State, and in radio, television and other communications media, was proposed to the Legislature last week by Assemblyman Kassal, Manhattan Democrat.

He introduced one bill and two resolutions, all three aimed at curbing the too-fast-for-consciousness flash technique of affecting the sub-conscious mind.

The measure, which amends the Civil Rights Law, takes effect as soon as the lawmakers pass and the Governor signs, and makes violation a misdemeanor, would ban subliminal penetration in theatres, unless patrons were given notice "visibly and audibly" 30 minutes before.

One resolution calls for the appointment of a seven-member legislative committee, with a $50,000 appropriation, to study the subject and determine whether subliminal perception should be prohibited in this state, controlled or regulated. The committee would suggest "remedial" legislation.

Celebs All Stuffy In Washington Waxworks

Washington, Jan. 28.

A new attraction is soon to be added to Washington's busy tourist beat. The Historic Figures Inc., a museum patterned after London's famed Mme. Tussaud's waxworks, will make its debut March 15 at a fancy benefit preem for the American Newspaper Women's Club. Highlight of preem will be in-the-flesh presence of many of the personalities featured in the 90-figure display.

With tourism definitely one of the capital's major industries — 6,000,000 people and estimated gross of $300,000,000 annually—the

(Continued on page 64)

A Happy Fiddler Looks Back on 50 Years And Loves All But Rondo

By MISCHA ELMAN

This is the beginning of my Golden Jubilee year. A half-century (awesome phrase!) has gone by since I, a Russian-born 17-year-old with a five-year European career behind me, first stood on an American stage and played for an American audience.

Time has not dulled the delicious sense of pre-concert excitement I remember on that occasion, so it is a little strange to think that 50 years of my life-work is behind me. I still wake each morning eager to get to work, and the world, smaller, more accessible and more varied than in the pre-air-travel era of my American debut, still seems so full of challenge that I find myself wondering where I will play next year, what I might record, whether I will find some new work to add to my repertoire.

Nevertheless there is something nostalgically sentimental in a 50th Anniversary year, and if it doesn't strike me as an occasion for back-

(Continued on page 69)

'Teach' Film Art In 970 Colleges; No Help From Hollywood Studios

Motion pictures, both as an art form and a technique, are being taught in an increasing number of American universities which recognize them as one of the vital communications media.

The interest in the communications arts—radio, television and particularly films—is a comparatively recent one, and though the courses on films and film techniques are vitally important to Hollywood, the industry as a whole is doing little in the way of outright support of these sources of potential new talent.

According to a study made by Alfred F. Corwin of the Motion Picture Assn. of America, films today are a classroom subject in 970 of the 1,800 colleges and universities in the States. Nearly 2,000 of these institutions have studio workshops in which students, who have mastered the fundamentals, are given a chance to put theri knowledge to a practical test by being given a chance to create, produce and direct their own films.

Eight of these colleges and universities offer Bachelor degrees to students majoring in motion pictures and four of them award a Master's degree in the cinema field, Among the universities handing out such degrees are Southern California at Los Angeles, Columbia, New York; City College of N.Y., Miami and Boston.

In addition, most of the schools in America today employ films as teaching aides, and here the film companies do cooperate by making available prints for classroom use. According to Corwin, no fewer than 70,000 such prints are in use.

It has taken American universities a long time to accept the cinematic medium as a subject that

(Continued on page 71)

GRAND DUKE VLADIMIR CLAIMS FILM LIBEL

Madrid, Jan. 28.

Grand Duke Vladimir of Russia, head of the House of Romanoff, -stituted legal proceedings for criminal defamation in Palma de Majorca yesterday (Jan. 23) against Spanish film producer-director Juan de Orduna and national film distributor CIFESA,

Alleging a sequence of "Ultimo Cuple" (Last Song), in which a Grand Duke Vladimir loses his inebriated noggin over a cabaret chantoosie and gets involved in a public fracas with warbler's protector, constitutes criminal abuse of name and person, the Palma-based pretender to the Russian throne asked and received an injunction to halt further projection of "Cuple" until courts rule on his charges and claim for 10,000,000 pesetas ($225,000) in damages.

"Cuple" was pulled from program at the Barcelona showcase Cataluna but Rialto in Madrid has received no word of court order.

(Continued on page 64)

Dallas Fears Sexpot

Dallas, Jan. 28.

For the first time in 10 years the Dallas Motion Picture Board of Review has asked that a film not be shown on the screen. The board Friday asked the owners of the Esquire Theatre not to show the French pic, "And God Created Women." Film stars actress Brigitte Bardot, newest sexpot sensation of New York and other points of sophistication.

City Manager Elgin Crull says no attempt will be made by the city to have the film banned as long as attendance is "controlled."

Winter Stock Season At Peak With 16 Spots; Florida Leads With 5

The winter stock season is moving into full swing this month with the opening of two new showcases in Florida and another in St. Louis. The debut of one more Florida spot early in February will bring to at least 16 the number of winter stock houses bonded by Actors Equity this semester.

The heaviest concentration of theatres is in Florida, where there are five spots. The lineup of legit outlets there includes two new canvastops, the Miami Musical Theatre, which opened last Thursday (16), and the Palm Beach Musicarnival, opening next Friday (24). Another new venture, the Royal Poinciana Playhouse, also in Palm Beach, launches its season Feb. 3.

The remaining two Florida operations are the Coconut Grove Playhouse and the Palm Tree Playhouse, Sarasota. A new 300-seat Repertory Theatre was scheduled to open last night (Tues.) in St. Louis, while the Sombrero Playhouse, Phoenix, began its 10th season Jan. 7.

Other showcases on Equity's list of bonded theatres include the Margo Jones Theatre, Dallas; the Playhouse and Alley Theatres, in Houston; North Jersey Playhouse, Fort Lee, N. J.; Paper Mill Playhouse, Milburn, N. J.; Fred Miller Theatre, Milwaukee; Wagon Wheel Theatre, Rockton, Ill.; Arena Stage, Washington, and the Palm Springs (Cal.) Playhouse.

Jolson Estate Gift

Hollywood, Jan. 28.

Estate of Al Jolson has gifted Cedars of Lebanon Medical Center campaign with $120,000, largest single donation this year.

It's an $11,000,000 drive.

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INDEX

Bills	64	Night Club Reviews	63
Chatter	70	Obituaries	71
Film Reviews	6	Pictures	3
House Reviews	62	Radio	24
Inside Music	53	Radio Reviews	44
Inside Pictures	22	Record Reviews	46
Inside Radio-TV	30	Frank Scully	2
International	10	Television	24
Legitimate	65	Television Reviews	35
Literati	69	Tollvision	23
Music	45	TV Films	26
New Acts	62	Vaudeville	58
		Wall Street	16

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Ralph J. Gleason's Book, 'Jam Session' Makes With Fascination of the Beat

By ROBERT J. LANDRY

Henry Pleasants in one of the pieces in the new anthology, "Jam Session" (Putnam, $4.95) writes of his wonder at "the spectacle of hundreds of thousands of words being written about jazz every year by joyously partisan and enthusiastic critics, each writing from a different understanding of what jazz is."

The devastating dismissal in this battle royal of fanatics is the ex cathedra judgment, "It isn't jazz" or "It doesn't swing." Pleasants documents the fabulous disagreements most convincingly but comes out with the conclusion that its more a war of words than of music.

Expert guidance through this "semantic labyrinth" of jazz, with its many twists, turnings and genetic mutations is provided in the compilation of profilers and pundits put together out of memory, research and wisdom by the San Francisco Chronicle prophet, Ralph J. Gleason. He has managed an anthology which is not jumbled, which has a point of view. He has not hesitated to impose structure and unity and interpretation while allowing others to speak for themselves.

The range of information and taste in "Jam Session" is wide. The reader will be enchanted to meet some of the almost savagely independent and incorruptible priests of the jazz temple. The panorama of a strange cult is painted with skilled strokes. This is a first rate job of canny sampling and sharp, salty editing.

Gleason On Stage

Some may fuss that an anthologist ought not to include himself so extensively. Since when? And why not? The seven pieces of Gleason's own authorship are among the best. They fit the mosaic, they make the picture come whole.

Gleason has included in all the main streams—from the blues, spirituals, New Orleans funeral marches, ragtime, swing, boogie, bebop to rock 'n' roll. He has the pioneer's appreciation of pioneering and pays tribute to the early jazz critics who, circa 1935, were very far-sighted gentry indeed, per

(Continued on page 56)

Callas Can Say: 'They Loved Me in Chicago'

Chicago, Jan. 28.

Mme. Maria Meneghini-Callas made as big a ruckus with audience and press here last Wednesday (22) as she did in Italy nearly four weeks ago when she walked out after one act of "Norma" at the Rome Opera House. It was her first stage appearance since the Roman fireworks of Jan. 2, and though the uproar was probably as loud as the previous one she had created, it was exactly opposite in character. They loved her in Chicago.

Playing a benefit for the Alliance Francaise, for which she reportedly was paid $10,000, the soprano drew a sellout crowd of over 3,750 who paid as high as $200 for boxes, $25 for main floor seats, and $8.80 for folding chairs set up at the 11th hour in the orchestra pit. The concert grossed close to $40,000.

Society folk made it a full dress

(Continued on page 68)

Scot Rock-'N'-Roll Riot

Glasgow, Jan. 28.

Teenage patrons flattened five rows of seats to the floor in a cinema here during the last showing of the Elvis Presley pic "Loving You" (Par).

Youths wrecked almost 100 seats in the back rows of the stalls. They slashed upholstery and tore metal frames apart.

New York Philharmonic Economics

[SEASON 1956-1957]

	1956-1957 Season	1955-1956 Season	Increase or (Decrease)
RECEIPTS			
Concerts			
8 Regular Series, Young People's & Special Saturday Evenings	$682,268.75	$645,861.25	$36,407.50
Broadcast fee, record royalties, & other earned income	208,076.31	146,904.28	61,172.03
Spring Tour, Out-of-Tow & Extra 1956-1957	56,252.02	....	
European Tour, 1955-1956.	..	168,271.17	(112,029.15)
Total Operating Income	$ 946,587.08	$ 961,036.70	$(14,449.62)
Pension plans			
Activities & Income from Investments	60,796.51	74,372.55	(13,576.04)
Total Income—Concerts and Pension Plans	$1,007,383.59	$1,035,409.25	$(28,025.66)
EXPENSES			
Concerts & Administration Cost	$1,256,543.95	$1,158,576.18	$97,967.77
Spring Tour, Out-of-Town, & Extra 1956-1957	51,651.69	....	
European Tour, 1955-1956.		280,744.81	(229,093.12)
Pension Plans			
Pensions under Voluntary Plan, Contribution to Trustee & Cost of Activities	99,917.73	115,264.26	(15,346.53)
Total Cost of Operations	$1,408,113.37	$1,554,585.25	$(146,471.88)
EXCESS OF EXPENSE OVER INCOME	$ 400,729.78	$ 519,176.00	$(118,446.22)

	1956-1957 Season
The Excess of Expenses Over Income was met as follows:	
Contributions—	
Friends Campaign 1956	$208,030.00
Radio Membership	71,386.37
Special Contributions for Special Purposes	40,000.00
Auxiliary Board and Junior Committee	30,570.75
Income from Investments	50,493.51
Capital Account	249.15
TOTAL	$400,729.78

Scully on Junk-et

By FRANK SCULLY

Palm Springs. Jan. 28.

Ever alert to see what trends the economy will take so that I can tip off my six solvent friends on how to stay that way, I accepted an invitation to attend a junkmen's convention at the swanky picketed El Mirador Hotel.

Victor Shapiro, who was gassed in World War I and paid back the press for years as p.a. for Fox Films, United Artists and other gassers, dropped in to Scully's Madhouse Manor to tell us the Colton Metal people were in Palm Springs and would like to have us for dinner.

"Colton Metal?" I asked.

"Sure. Martin Field and Helen Colton Field are in the scrap metal biz in L. A., and they and their partners are down on a junket of the National Associations of Waste Materials Dealers. It's just like an exhibitors' convention, except these guys wear better dinner jackets, smoke more expensive cigars and let out bigger groans about the state of their biz."

"You mean Martin Field, the script writer, and Helen Colton, my pet who used to write features for the New York Times, are now trading in rags, bones and bottles?"

Junking Sputniks Already

"Listen pal," said Vic. "Wake up. This is the middle of the 20th Century. 'Junk' means everything from battleships to outmoded atomic plants. Some are in the market right now for the precious metals in sputniks that never got off the ground. The dealers have daily newspapers, high class glossy-covered trade magazines and conventions at Atlantic City and Palm Springs and Grossinger's. This year because biz has been bad they have had three conventions. In good years they don't have time to take such vacations all expenses paid, which these things are. But this is not a good year."

"What's the scrap metal tradepaper called? I mean, do you think we could sell them Scrapbook as a title?" I wanted to know.

"My knighted Scullywag, don't try to sell these operators anything or you'll end with a hundred tons of scrap metal on your front lawn payable by you F.O.B. New Orleans. Why? Because Southern Scrap has just bought the 42-year-old mammoth 250-ton crane from Ajax for $142,000 and, brother, are they itching to dump tonnage on somebody, and it might as well be you."

"You mean biz is that bad?"

"Bad? These groaners can tip you off to a stock market dip two weeks before it happens and as soon as they know it's going to

(Continued on page 64)

'The Call Girl' Profiled

Dr. Harold Greenwald is author of a psychoanalytical study of "The Call Girl" due out in February vi Ballantine Books. It will circulate first in hardcover, be reprinted a year later in softcover.

Dr. Theodore Reik, the psychiatrist, and Dr. Margaret Mead, the antropologist are touting the book, believed first on the high fee "home service" operator.

After March 1st, 1958
Newsstands 35c Per Copy
VARIETY
Subscription $15 Per Year
See Details Page 47

BLAME ECONOMICS, NOT VIDEO

For Perspective, Read 'Variety'

Tradesters who recently made with the pros and cons on the merits of December as a poor or good boxoffice month are hereby apprised the controversy is not a new one.

"While the opposition moans December as the toughest month of a tough year," stated a Paramount ad, "theatremen with Paramount product merrily count record boxoffice intakes week after week. Paramount has risen to the emergency . . ."

The ad appeared in VARIETY mid-December, 1930.

Report Proxy War Facing Goldenson At AB-PT; Ed Noble Seen as Opponent

A "rough" annual stockholders' meeting and possibly a proxy battle is foreseen for the management of American Broadcasting-Paramount Theatres at the year-end session in May. Opposition to the management policies of AB-PT prexy Leonard H. Goldenson is said to being organized by Edward J. Noble, chairman of the company's finance committee and one of the largest stockholders. Before the merger of ABC and United Paramount Theatres in 1951, Noble had been chairman of the board of ABC.

Noble, who was instrumental in the merger of ABC and UPT, is said to be unhappy with the rate of progress the Goldenson management team is making. It's felt, according to reports, that Goldenson has been issuing a series of over-optimistic statements of what the company will do but that many of these plans have never materialized. In addition, it's said that the Noble group feels that Goldenson held on to too many unprofitable theatres in the UPT circuit for too long a period. Indications are that several large investment trusts with substantial holdings in AB-PT may support the Noble faction.

It's understood that both Noble and the management team have consulted proxy fight specialists in anticipation of retaining their services should a full-scale proxy war break out.

GERALD CANTOR'S SHARES

Acquires Additional 15,000 Shares Of National Theatres

B. Gerald Cantor, National Theatres board member and partner in the Beverly Hills investment firm of Cantor, Fitzgerald & Co., has acquired an additional 15,000 shares of NT's common stock.

He's now listed holding 100,000 shares.

As of Now, No TV Selloff, Post-'48, Pends With Par

While deals are still pending for the sale by Paramount of its pre-1948 theatrical features to telecasters, this film corporation has entered no discussions, nor are any contemplated for the present, for the disposition to tv of productions made *after* 1948.

Significance of this, of course, lies is the fact that virtually all exhibitors and many Hollywood unions have stated that the licensing of the pictures made after 1948 to tv, and consequently the public for free, would mean disastrous results for United States exhibition.

Features made by Hollywood companies prior to August, 1948, have been licensed to telecasters without any royalty consideration so far as the Hollywood unions are concerned. It was via this that the cutoff date was established and no studio has sold to tv any pictures after this cutoff.

Par sources put themselves on record as saying there's no prediction of what the long-range future holds but there are too many "uncertainties" at present to indicate any disposition of those relatively new, or made-since-1948, pictures to tv.

Teenagers Rally, Revived 3-D Duo Neat in Wichita

Wichita, Jan. 28.

Yesteryear's white hope, 3-D pictures, still have punch if an engagement just completed at Wichita's Crest Theatre is a criterion. A week's run of "It Came from Outer Space" and "This Island Earth" in the extra dimension grossed something over $4,000, considered a satisfactory week in the house and more than half of what the pair grossed first time around five years ago.

As a result of this engagement Universal is garnering other dates in the territory, and the company is readying "Creature from the Black Lagoon" also for 3-D re-release here.

Crest is a first run house of the O. F. Sullivan circuit in Wichita. Leonard Kane, Sullivan city manager, indicated he was pleased with the revived 3-D because it permits the theatres to recoup on once expensive equipment and because it provides another attraction for the box office.

Many of the patrons are proving to be teenagers, who are likely a strong factor in the new success of 3-D, because many of them did not see it the first time around or were too young to remember it, according to Morris Relder, Universal exchange manager in K.C.

Many theatres still have the 3-D projection equiment and the glasses, but with some it is proving a problem to revive discarded equipment. At any rate a flurry of 3-D showings is indicated in this territory, Relder said.

Archer Winston, film critic of the N.Y. Post, off on a European skiing trip.

Spanish Distrib Deal Precedes Shooting Of WB's 'John Paul Jones'

Madrid, Jan. 28.

Sam Bronston's John Paul Production signed last week with local producer-distributor Cesareo Gonzalez in a deal involving multi-million pesetas privately financed and giving Gonzalez Spain-Portugal distribution rights to "John Paul Jones" (Warner Bros.), an epic-sized Technirama spectacle to be shot here starting in March. Technically, Bronston-Gonzalez pact is only a financial agreement, without coproduction strings.

With U. S. production designer Boris Leven now prepping at CEA Studios, where half the 100-day shooting schedule will be interiored, Bronston and Farrow are in New York to cast.

Choice of JPJ has been reduced to either John Barrymore Jr. or Charlton Heston. Producer and director John Farrow also intend to sign prominent Hollywood and English stars (a la "80 Days") for such supporting roles as Washington, Ben Franklin, John Hancock, Jefferson, Catherine the Great and other immortals.

ONE IN 20 U. S. WORKERS IDLE

Because of the spotlight usually focussed on Hollywood and the film industry, there is a tendency to play up its current economic woes. In nearly all the reports, television emerges as the chief villain. Occasionally other social and economic factors are introduced. Only rarely, however, is the present plight of the film business linked with the overall economic trends in the United States.

For example, only last week the Labor Dept. designated nearly one-third of the nation's major industrial centers as areas of "substantial" unemployment. Many areas have more than 6% of their worker force idle. A year-end survey by the Labor Dept. revealed that joblessness had increased in almost all of the nation's principal industrial centers. In some places, it reached the highest level since the recessions of 1949 and 1953. Overall unemployment stands at nearly 4,000,000 and some labor experts feel it will hit 5,000,000 or more before the current business decline halts. At present, one out of every 20 U.S. workers is unemployed. Reports by the Wall St. Journal indicate that the current recession is causing consumers to pay bills more slowly and delinquencies and repossessions or credit-bought goods are rising. Many retailers are working harder to collect and are screening new credit applications more closely.

Cutback In Budget

With so many people without jobs, its stands to reason that there is a general cutback in leisure spending and that the film biz is one of the hardest hit. "Going to the movies" is no longer the inexpensive mass entertainment. The cost of roadshows and generally increased admissions plus the cost of parking and baby sitters is obviously causing a large segment of the population to stick closer to home. No matter how much a family enjoys the pleasures of "going out," they no longer can afford them. As a result, they stay home and watch television.

The tv sets, to many families, represented a major investment

(Continued on page 18)

See Film Showmen Plunging Into Legit on Success-Makes-Success Angles Related to Coin-Raising

Hollywoodites are going legit. In some cases they say they're being driven to it by modern show business economics.

Although only a few months ago the film-makers were admitting fright with the way new plays were doing quick folds, many now are more convinced than ever that a Broadway exposure is worth the risk in establishing a property for (1) the immediate profit involved and (2) the subsequent film adaptation.

Don Hartman, former head of production at Paramount now operating as an independent producer, observed this week that it's no simple matter to raise a couple of million dollars in financing for a new picture. But if its broken in first and well received on the boards, and is well received the picture money would be so much easier to raise. Further, the legit investment needn't go to much over $200,000, unless a fat musical is blueprinted.

Another point made by the celluloid specialists is that a click Broadway property is becoming too expensive to buy, if it's at all obtainable, when someone else owns it. For the Hollywood impresario, it's a do-it-yourself matter.

In any event, Hartman says he intends to engage in legit production in addition to pictures.

The way has been shown, of course. The Hollywood team of Norman Panama and Melvin Frank, in collaboration with Paramount, has a major stake in "Li'l Abner,"

(Continued on page 20)

60% IN SMALL TOWNS

'Sayonara' and 'Peyton' Set New High Demands

Minneapolis, Jan. 28.

A new non-roadshow high in percentage, 60%, for small towns in this territory is being demanded by Warner Bros. for "Sayonara" and 20th-Fox "Peyton Place." Previous high was 50%, except in the case of such roadshow attractions as Par's "Ten Commandments."

"Sayonara" and "Peyton Place" are now playing day and date in Minneapolis and St. Paul. In both cities the former is in its fourth and the latter in its fifth week.

Both pictures have been doing smash business in both towns at the advanced $1.50 after- 5 p.m. admission, in place of the regular 90c.

What Have Hits In Common? Not Formula: Hartman

Don Hartman, former production chief at Paramount now operating as an independent, wraps it up this way: "It's a Sputnik age—we have got to shoot at the moon." This is his way of expressing the thought that the film industry is going the way of the legitimate theatre in that the big ones will do turnaway business, as per "My Fair Lady." But to be big they must be different.

In New York with his adaptation of Eugene O'Neill's "Desire Under the Elms," Hartman made the point that the industry's top money-makers currently—"Bridge

(Continued on page 64)

National Boxoffice Survey

Biz Continues Strong; 'Sayonara' 1st Again, 'Peyton' 2d, 'Days' 3d, 'Raintree,' 'Water,' 'Woman' Next

Despite the fact that numerous key cities are swamped with holdovers and that some new product is not shaping up too strongly, many communities report amazingly strong trade for biggest takes in months. Snow hurt some midwest keys but stronger fare continued to keep the wickets revolving.

"Sayonara" (WB), champ last session, again is finishing first, making the fifth stanza in a row it has held to the top rung. "Peyton Place" (20th) again is winding up second, also for fifth week in succession.

"Around World in 80 Days" (UA) is copping third position, making the third consecutive stanza it has held in this spot. "Raintree County" (M-G) moved up from fifth position to fourth this week. "Don't Go Near Water" (M-G) is landing in fifth spot.

"And God Created Woman" (Kings) is capturing sixth money, same as a week ago. "Old Yeller" (BV) moved up to seventh slot. "Tarnished Angels" (U) is winding up eighth.

"Search For Paradise" (Cinerama) is ninth while "Seven Wonders of World" (Cinerama) rounds up the Big 10 list. "Gervaise" (Cont) and "Long Haul" (Col) are the two runner-up pix.

"Farewell to Arms" (20th) shapes as an outstanding newcomer, being smash in Chi, fine in N. Y. and modest in L. A. Of course, "Bridge on River Kwai" (Col) continues to roll. It is capacity in N. Y. at Palace, huge in Boston and fancy in L. A.

"Deep Six" (WB), also new, is okay in Boston and Frisco. It's fair in Indianapolis. "Bonjour Tristesse" (Col), fair in second N. Y. round, is very slow in Philly. "Quiet American" (UA), which comes into N. Y. Victoria next week, shapes okay in Portland, so-so in Philly and slow in L. A.

"Wild Is Wind" (Par), also fairly new, looms okay in Chi, torrid in Boston and fine in N. Y. on long-run. "Flesh Is Weak" (DCA), good in Detroit, is fine in Balto.

"I Was Teenage Frankenstein" (AI), which preems at N. Y. Paramount this week, is rated great in Buffalo. "Hunchback of Notre Dame" (AA), mild in K. C., looks okay in Cincy. "Girl Most Likely" (U), good Denver, is big in Louisville.

"Razzia" (Kass), big in Boston, shapes neat in Frisco. "My Man Godfrey" (U) looks big in Omaha.

"Rodan" (DCA), good in K. C. and fast in Seattle, looms smash in Chi. "Escapade in Japan" (U), okay in Toronto, shapes good in Providence.

"Legend of Lost" (UA), slick in Washington, is rated fast in Boston. "Paths of Glory," also from United Artists, looks good in N. Y. and L. A.

(Complete Boxoffice Reports on Pages 8-9.)

Semenenko Sells 80,000 WB Shares To Allied Group

Serge Semenenko, Boston banker and top money man in the Warner corporate setup, has sold 80,000 shares of his WB common stock, leaving him with a balance of 82,000 shares. Stock, currently trading at around $17 per share, is down from a high for the past year of $27.87½.

Reason for the unloading centers on the tax situation. It's believed that Semenenko took a loss on the stock which can be partially offset by capital gains in other fields in 1957.

Financier sold the 80,000-share block to a group of investors who are described as "friendly" to the Semenenko-Jack L. Warner management. That is, they bought simply as an investment with no thought of any kind of proxy row. David Baird, Wall Street broker long associated with the film industry, and particularly close to Warners, brought the buyers together.

Source on the Semenenko side said the banker will "substantially" increase his WB holdings again in the near future.

UNIONS NIX WAIVERS ON OSCAR SHOWINGS

Hollywood unions have thwarted exhibitor plans to present the Academy Awards television program on theatre screens. Many theatremen who have the bigscreen tv equipment had intended to offer the Oscar show as a supplement to their regular film program and, of course, at no extra price.

According to Roger Lewis, co-chairman of the Motion Picture Assn. of America committee in charge of promoting the telecast, the unions have refused to grant the necessary waivers. However, exhibs are free to pick up the airer on receivers in lobbies and foyers.

BOTHERED ABOUT TODAY'S FILM COPY? HERE'S SOME PURPLE PROSE FROM 1931

By GENE ARNEEL

Today's film industry's ad copy writers, often taken to task for addiction to hyperbole and just plain dishonesty, actually qualify for scout honor badges when comparisons are made with the layouts which the "sell" specialists inserted in the public prints years ago. The following is taken from 1931 issues of VARIETY):

(1) 'Paid' With Crawford

Fox Criterion, Los Angeles, in behalf of "Paid," Metro offering starring Joan Crawford centered on an embittered, determined Joan looking out over big, block letters. "YOU RUINED MY NAME." She continued: "*You stole my youth . . . now, your name is mine . . . and I've only started to collect . . . before I'm thru you'll pay for everything you caused me to lose in life.*"

The ad writer took it from there, describing the actress as "Exotic . . . Reckless . . . Empress of Emotion . . . in a role by far her greatest . . . Her achievement . . . Never before have you seen THIS Joan Crawford Never again such a story . . . Gripping . . . Spicy . . . Thrillingly romantic . . . Daringly romantic."

In addition to Miss Crawford, the picture was "Featuring a Perfect Cast."

(2) More Than A Picture . . . Life!

In Philadelphia, the Earle with "Man to Man," and not given to understatement, emblazoned: "A marvelous achievement in heart-gripping, soul-stirring human interest drama. This was a Warner entry with Grant Mitchell and Phillips Holmes involved in what the ad man said was "More than a picture. It is a realistic portrayal of life . . . stripped of pretense and artificiality . . life as it really is . . . emotions in the raw . . . love and hate, faith and jealously, and sorrow, fear and courage . . heart-touching screen masterpiece."

(3) Evelyn Brent Playing Around

Meanwhile, over in St. Louis, the RKO Theatre of 1931 broke into print with heart-to-heart talk about Evelyn Brent in Columbia's "Madonna of the Streets." The top-of-the-ad copy communicated that Evelyn "PLAYED AT LOVE UNTIL THE RIGHT MAN CAME ALONG." (Then in smaller type:) "*She Loved Luxury, Champagne, Ermine . . . Ruthlessly preying upon men . . . Making toughness a virtue until a great love grinds her code as fine as grist in the mill.*"

(4) Exotic 'Passion Flower'

"Passion Flower" with Kay Francis-Charles Bickford embrace simply and quietly noted that "Her problem is the Problem of Every Wife!" A few more provocative lines were added: "They Defied Society to Marry But Then the Husband falls under the Spell of an Exotic Passion Flower." This was available at Loew's Theatre, Akron, O.

(5) Wife's Sables And Jewels

An insight on life on the "realistic" side also was indicated in "Extravagance" at the St. Francis Theatre, San Francisco. With June Collyer and Lloyd Hughes chiefly concerned, this was "a fearless story of luxury-loving women . . and husbands who learn how their wives get sable coats and jewels they cannot afford."

(6) 'Her Racket Is Love'

"The Widow from Chicago"—there was a gal! Alice White had

(Continued on page 6)

Munich Producer's Disney Option

Hollywood. Ja 28.

Walt Disney, whose Buena Vista is handling U. S.-Canadian release of "Story of Vickie," Romy Schneider starrer, has taken option on all future European films starring young actress turned out by Herbert Tischendorf, Munich producer.

This is disclosed by Leo J. Horster, Disney's German-Austrian rep. Horster planed in with Miss Schneider and her mother, German actress Magda Schneider.

AGENT SUES COLUMBIA

Jack Linder Claims Rights to 'Lady Chatterley'

Hollywood, Jan. 28.

Charging copyright infringement on D. H. Lawrence's "Lady Chatterly's Lover," Jack Linder, former Broadway producer now a Hollywood agent, filed suit in Federal Court here for $350,000 damages. Named as defendants are Kingsley International Pictures Inc., Columbia Pictures, Vagabond Theatres Corp.

Linder in early 1957 filed similar suit in L.A. Superior Court, but Judge Kenneth Chantry ruled copyright nature of suit belonged in Federal Court.

Plaintiff contends he acquired stage, screen rights of Lawrence novel in 1936 from Samuel Roth, who purchased rights from Lawrence estate. Suit states he subsequently wrote, produced legit version, copyrighting it 1943. A decade later, he claims, he offered to sell all rights to Columbia, which nixed. Without his knowledge, consent, picture based on "Chatterly" was later made, he charges, which played here last year at Vagabond Theatre.

Linder also asks accounting all profits picture, which he says had many bookings throughout country.

Up-Front Film Ad Placement

"Up-front" newspaper advertising likely will be given a heavy play by United Artists as a result of insertions last week on Page 3 of the New York Times and Page 8 of the N. Y. Daily News. The ad, which invited readers to write in for invitational tickets for a preview of "Witness for the Prosecution," drew over 6,000 letters.

Important point, according to UA ad-pub head Roger Lewis, is that many of the letter writers were professional people (lawyers, doctors, etc.), familiar names of the society pages and key figures in organizations. In other words, the "Witness" copy attracted "influentials" not likely to be reached via the theatrical pages of the press. Further, an offer of free tickets on an amusement page more than likely would be regarded as some kind of unreliable gimmick and ignored, said the UA exec.

In addition to stirring interest in "Witness," the "up-front" approach in N. Y., as well as other cities, is providing UA with a mailing list for future direct promotion.

FILM MELON FOR 1957 DOWN BY $3,000,000

Washington, Jan. 28.

Film industry dividends were down in 1957. Reported stockholder melon for the year totaled $28,868,000. This was a drop of almost $3,000,000 from the 1956 figure of $31,579,000.

U. S. Dept. of Commerce points out that a large part of the drop occurred in December when the dividends totaled only $4,467,000, compared with $6,522,000 for December, 1956.

Robert R. Young Long In Films

Robert R. Young, who took his own life at his Palm Beach, Fla., home last Friday (25), was a financier prominent in the railroad field (the Alleghany Holding Co. which he controlled in turn controlled New York Central), but he also developed a substantial stake in the moving picture trade.

Although largely in the background, and therefore rarely identified as an "officer" of the picture business. Young as far back as 1935 held a position of importance in films. It was in that year that his widespread interests stretched to an outfit called First Division Pictures, which operated on a distribution franchise basis five eastern cities.

Young took this over in the course of his fiscal maneuvers and in the same year took on a lawyer associate, Robert S. Benjamin. The picture enterprise was extended to include laboratory work, as an affiliate of du Pont de Nemours (Young later was to be bought out at $15,000,000), national distribution and production financing.

The company, which remained under Young's domination, subsequently became Producers Releasing Corp. and finally Eagle Lion. Distribution contracts which the latter had with independent producers eventually were taken over by United Artists when E-L ceased as an operating entity in 1951. Board chairman of UA today is the aforementioned Benjamin.

Young, however, still retained identity in the picture business via the continued operation of Pathe Laboratories, one of the operations he picked up and developed in the course of his picture career. This is now tucked in within the corporate framework of Chesapeake Industries which, in turn, one of the Alleghany holdings.

New York Sound Track

Clark Gable turns 57 Saturday (1) . . . Entire marquee at the World Theatre covered with BARDOT. Incidental intelligence passed on to the public is that **Brigitte Bardot** is starred in "The Bride Is Much Too Beautiful." . . . Paramount paid $75,000 for the rights to Eugene O'Neill's "Desire Under the Elms," and in installments to estate over a three and a half-year period . . . **Bud Barry** to London this week to scout telefilm producion possibilities at Metro's U. K. studios . . . **Burt Balaban** back in town after months in Europe with "High Hell." He co-produced with **Arthur Mayer** and directed.

Quote of the Week: From a Redbook mag article on **Marilyn Monroe** and **Arthur Miller. Amy Greene,** wife of a photographer who was Miss Monroe's former partner (until she tossed him out of her company)—"Marilyn is a woman who was made to be without clothes. The view of Marilyn in a bath from the back—it's something to be painted." Could be!

The six Japanese actresses here for the Japanese film week have been shying away from interviews. Reason: **Hideko Takamine,** Japan's leading actress, doesn't consider "publicity" dignified . . she might have a point . . . The Japanese functions have established **Taylor Mills,** the MPEA's p.r. rep, as toastmaster par excellence . **Shiro Kido,** head of Shochiku Co. and prez of the Motion Picture Assn. of Japan, thinks his industry should veer away from the traditional samurai action pix and more towards "exportable" modern films.

Arthur Knight has signed to do a book on United Artists for MacMillan in 1959. He'll do for UA what **Bosley Crowther** did for Metro in his "The Lion's Share." . . . **Frank Gervasi,** the new Motion Pictur Export Assn. rep in Rome (and the Mediterranean), nixed some lucrative writing offers to take the MPEA post. He's now back in Rome after holding a family reunion with his two sons in Boston.

Six-member exhibitor advisory committee which sits in on planning of AB-PT Pictures' program is in Hollywood this week for huddles on future production. Committeemen will meet with **Sidney M. Markley** and **Irving M. Levin,** AB-PT Pictures prexy. Men are: **Louis J. Finske,** prexy of Florida State Theatres; **David B. Wallerstein,** prexy of Balaban & Katz Corp., Chicago; **Henry Plitt,** prexy of Paramount Gulf Theatres, New Orleans; **Raymond Willie,** Interstate Theatres, Dallas; **Norris Hadaway,** ad-pub head for Wilbey-Kincey Circuit, Atlanta; and **Jerry Zigmond,** Coast AB-PT division manager.

Akim Tamiroff set for the principal heavy role in "Lawrence of Arabia," British film which rolls in Africa late in April . . **Katy Jurado** with **Alan Ladd** and **Ernest Borgnine** in "The Badlanders" for MGM release . . . "Shadow People" set as the first of two films **Leon Chooluck** will make for Columbia release under the Orbit Films banner . . . Bartlett-Jolley Productions optioned "Death Greets Me Daily," an original treatment by **Jackie Coogan** who would be associate producer and play the top heavy role in the film if the deal is finalized . . . **Faith Domergue** with **Victor Mature** and **Elaine Stewart** in "Escort West" for Batjac Productions.

> (From London) Editor, VARIETY: We are preparing a book on the life and works of Robert J. Elaherty, the explorer and pioneer maker of documentary films. If any of your readers have letters, MSS, photographs, or personal recollections, we should be very grateful to receive them at 9 Great Chapel Street, London W. 1. Original documents etc. will be carefully kept, and returned in due course.
>
> *Paul Rotha.*
> *Basil Wright.*

Sweden's "Smiles of a Summer Night (Rank release) joins the number of imports with a Condemned rating from the National Legion of Decency because of "unmitigated emphasis on illicit loves and sensuality . . . Model **Sloan Simpson,** former wife of former Mayor **William O'Dwyer,** makes her film debut "The Pusher." She plays the mother of a 20-year old girl addicted to dope.

Harry Foster, underway with his production of "Let's Rock," would have us believe a couple of dancers listed on the call sheet are named **Pierre Rocque** and **Susan Rohl.**

Mademoiselle advises its fair readers that the best way to keep track of "scholarships in the arts" is to read sundry trade publications, of which VARIETY "requires persistent weekly reading, no hardship when the reader is determined to get somewhere in VARIETY's world" . **Liz Renay** who has a dance part in "The Naked and the Dead" was originally a cafe entertainer in N.Y. coached by **Don Costello** whose previous cafe protege **Penny Edwards** did much film work until marrying and temporarily retiring (she's now planning a Hollywood "comeback") . . . Costello himself was in the recent **James Cagney** picture which locationed in N.Y. and is making with the versatility via his Echo label disk of "Yankee Doodle Samba" while also finishing a stage play . . **Ritz Brothers,** off the screen for many years, will return in "Three of a Kind," a musicomedy which **Jack Leewood** will produce independently for 20th-Fox release . . . Kirk Douglas stars in "Last Train from Harper's Junction" which **Hal Wallis** will make at Paramount in association with Douglas' own Bryna Productions . . . Andrew

(Continued on page 18)

Only Profit Can Stop Liquidators; Bankers Key To New TV Selloff

By FRED HIFT

Though exhibitors appear grimly determined to prevent the further flow of films to television, there are those who feel that the sole determining factor guiding future company decisions on that score will be the state of the boxoffice.

Reasoning is based on the belief that the future course of action, in many of the companies, will be dictated not on the basis of "the good of the industry," or even necessarily on the basis of common sense, but rather by the banking houses which tend to have their own slant on affairs.

It's recalled that, when the companies started to sell off their pre-1948 product, the move wasn't triggered by a desire to help television, or even to play ball with it, but rather it was dictated by the harsh realities of financial statements and the realization that "others are doing it."

It's this tendency to "follow the leader" which is worrying those who feel that the release of the new product to tv would in fact spell ruin to the film biz. They reason that, if one company makes the move and overcomes the guild and union obstacles, others may wish to follow simply to be able to justify themselves before their stockholders.

Momentum

Then, too, there is the fear that the snowball actually started rolling when RKO and Warner Bros. sold off their old libraries, and that it'll have to keep rolling by sheer force of momentum, i.e. that the cause-and-effect action of the sale of the old films, with their negative impact on the b.o., may generate the need for additional sales.

One leading exhibitor last week opined that the theatres could justifiably engage in a "genteel boycott" against any company that shows signs of parting with its post-'48 crop and that the potential loss of theatrical revenue would keep any management from taking hasty action.

He recalled that in days gone by, when Republic first played ball with tv, some theatremen did refuse to book Rep product. Had this attitude been maintained, much of what has happened wouldn't have happened, he held.

To some, the bankers' influence in the industry, which has grown by leaps and bounds in recent years, is a negative one, confronting filmmakers with a do-or-die proposition. "How can anyone take a chance under these conditions," asked one industryite last week. "Today, it's the choice of making hits or facing the possibility of liquidation." He blamed this climate of "fear" for the determinedly commercial treatment of films which, during 1957, has seen the critics wailing over the lack of "good" pictures.

Some significance is seen in the fact that, despite the suddenly alarmed attitude of the unions and guilds vis-a-vis tv sales, none of the studios except 20th-Fox have come out with an assurance that they would not sell off to tv. This is considered a reflection of the more cautious "financial" thinking, which doesn't rule out liquidation, whether it be via the sale of new pictures to television or otherwise.

Entering into the picture, too, though not yet very prominently, is the companies' generally favorable attitude vs. pay-as-you-see, which could eventually deliver income (from the home) on the newer films.

N. Y. to L. A.

Samuel Bronston
Donald Buka
Lew Chudd
John Farrow
Signe Hasso
Dina Merrill
Jimmie Rodgers
Josepr R. Vogel

Europe to N. Y.

Brenda de Banzi
Neil Kirk
Duncan McGregor
Tony Pelley
George Relph

L. A. to N. Y.

Richard Arlen
Irving Asher
Lew Ayres
Marc Brandel
Johnny Desmond
L. Wolfe Gilbert
Edward Everett Horton
Charles Laughton

N. Y. to Europe

Frank Gervasi
Alexander S. Ince
Ilya Lopert
Emile J. Lustig
Roger L. Stevens
Margaret Webster

MAGIC PHRASES CURE NOTHING

Is There A Hi-Fee Psychology?

[BOOSTED ADMISSIONS SPELL PRESTIGE]

Minneapolis, Jan. 28.

A leading local exhibitor, W. R. Frank, fears that ordinary "good" pictures for which admission scales aren't boosted will suffer in consequence of the new wave of upped price offerings. He believes there'll be adverse psychological effects affecting the non-blockbusting attractions.

Danger is that the public may think that unless the admission scale is raised for a picture it isn't sufficiently meritorious to deserve or, at least, require their patronage, say these exhibitors.

No less than three of the nine local loop theatres now are charging more than their "established" 90c after 5 p.m. admission They're the Lyric, Radio City and State with "Raintree County" ($2.25) and "Peyton Place" and "Sayonara" ($1.50).

Two other downtown houses, the Century and Academy, with "Seven Wonders of the World" and "Around the World" charge up to $2.65 and still another, the World, where "And God Created Woman" holds forth, gets $1.25 practically regularly.

'Sick and Baffled' (Per CBS) Film Biz Example of Bad (and No) Policy

Film industry's public relations are at ebb tide; the public simply has lost confidence. This is to be drawn from the prices of film stocks on the New York Stock Exchange. The Exchange is where the confidence, of lack of it, most accurately can be measured and the public has been scared away.

Arnold Bernhard & Co., which published the Value Line market appraisal lineup on various stock issues, states it's no wonder that investors are aloof. The Eddie Silverman prediction of a near-total collapse of Hollywood studio operations was widely covered in the press. A recent issue of the Wall Street Journal devoted the entire back page to a story likening the picture business to a girl teetering on a cliff with no assurance the hero will arrive in time.

The "Seven Lively Arts" show CBS-TV recently sized-up the picture business as "sick and baffled."

Other Wall Street brokers relate they're finding less and less activity in picture stocks because of the dismal self-sketching which the trade itself is doing. Prominently head-lined in this connection was the fear expressed by the Screen Producers Guild and allied organizations that the sale of the more recent theatrical productions to television will spell doom in no uncertain terms. Too, the stockholder fight at Loew's was fully displayed.

Tollvision also is playing a part. Whether it's to be cabled or aired, feevee is presenting the picture business with a future that is uncertain and a current status that's shaky in the eyes of the public.

All of this adds up to an industry just too chancey to warrant investment.

Bernhard believes there's invalid reasoning for all the downbeat. A

(Continued on page 71)

20TH'S LONGER PLAY WITH ALBUM TIEUPS

Hollywood, Jan. 28.

Indicative of the constantly growing film interest in records as an exploitation medium for films is 20th-Fox's current concentration on soundtrack albums. Studio has an all-time high number of LP film packages in the stores or in the works, four being now in release with another seven scheduled for handling before March. Only three of the eleven are from musicals.

LPs are "April Love" (Dot), "Peyton Place" (Victor), "A Farewell to Arms" (Capitol), and "Sing, Boy Sing" (Capitol), and "Gift of Love" (Columbia), "The Long Hot Summer" (Roulette), "The Young Lions" (Decca), and "South Pacific" (Victor), all slated for release in the next eight weeks.

Deals now are being negotiated for "10 North Frederick," ((Fraulein," and "The Hell-Bent Kid."

Marc M. Spiegel, who resigns as Continental manager for the Motion Picture Export Assn. Feb. 1, goes to Poland to wind up the American film deal there. Another deal, with Hungary, has been set in principle.

No Wolff Eye on MPEA

Robert S. Wolff, RKO's managing director in Britain, has denied that he's interested in becoming the Motion Picture Export Assn. rep in London. VARIETY last week said Wolff was understood to be seeking the position.

Wolff states he has not interest in the MPEA London appointment.

Jack L. Warner Raps Rappers, Goes for Cheer

Jack L. Warner, president of Warner Bros., took the initiative for the upbeat this week, condemning at the same time the "publicity space-seekers" who he said were "undermining an important industry."

"These people who shout about every weakness, while keeping silent about all the strong points in our industry, are not representative for the film business and are not entitled to speak for it," he declared. "With their one-sided statements, they are looking to steal for themselves the spotlight which is focused on our industry. But their distortion of the rounded and complete picture merely damages their own best interest."

Warner didn't make it clear whom he was attacking, unless he meant the statement of Chicago exhib Edwin Silverman in early December in which Silverman prognosticated the closing of all but one of the studios within six months. Actually, Silverman was primarily trying to warn against the release of new films to television.

There was no reference to the WB intentions vis-a-vis the release of post-1948 product to tv. There have been attempts to get industry leaders to take a stand on this issue. The only company that has flatly stated it was willing to grant exhibitors a minimum five-year clearance over tv is 20th-Fox.

Warner's only reference to tv came when he pointed out the need for better entertainment. This, he said, was evident from the fact that even free television programs

(Continued on page 64)

GAL'S-EYE VIEW OF TIRED SELL

By MARJORIE DAWSON

(Until recently Mrs. Dawson was Asst. Director of Community Relations for the Motion Picture Assn. of America.—Ed.)

At some time in this 20th Century, we movie people are going to have to stop believing in Magic—that is, if there's going to be a movie industry, as such, and not just a purveyor of films for video's smallish box. To the practical mind of a woman, there is something very touching about a six-year-old's belief in the Magic Word and the Magic Phrase, but when the believer is a 40-60-year-old-man, the spectacle seems sorry, indeed. To many women, the movie-men seem to live in a make-believe world where *words* are *facts.*

"Movies are better than ever . . . Get more out of life, Get out to a movie . . . 45,000,000 *Americans can't be wrong,* (but what does make the even greater majority millions who rarely darken our doors?)

Only 12 years ago, motion pictures rated sixth among U. S. industries; today, no one can find them on the big list because of the great group of vigorous businesses who have elbowed us out of their way in reaching the top. The secret of their success is no secret; their methods are well-known, and they work—only we just don't use them.

Yet we have good men with good ideas . . . men who have time and again brilliantly called the proper turn, bowed to the applause, and quietly subsided as their ideas were swept under the rug. But words are *not* deeds, and nothing gets done.

As an industry, we rely instead on the coining of Magic Slogans, the search for New Gimmicks. We *do* nothing about such problems, vital to the industry, as:

(1) *Our Industry Image.* Motivation Research was proposed to industry topper as far back as 1950-'52. Nothing was done,

(Continued on page 21)

YOUNG YANK EXEC'S RED FILM DEALS

Paris, Jan. 28.

Jay J. Frankel, 21-year old American executive of M. J. P. Enterprises is in Paris to finalize deal for Czech cartoons and one Czech "special effects" feature called "Weapons of Destruction." Frankel initiated his deal when in attendance some months ago at the Karlovy Vary Film Festival in the Communist satellite country.

Frankel is in on a proposed U.S.-Czech co-production, "The War of the Salamanders" by Karl Capek to shoot this summer in Prague in the science fiction idiom.

Youthful Yankee has been tracking down cartoon product in Bucharest and Warsaw.

Festival-Happy Europe Hosted 187 of 'Em in '57

By WOLFE KAUFMAN

Paris, Jan. 28.

The nice thing about show biz is how much of it exists that even the pros don't suspect.

During the year 1957 there were 187 "Festivals" in Europe (not counting the three or four specializing in pix). Only about 40 of them are of major import, of course, but virtually all of them featured at least a couple top names, all longhair, from the music and/or legit fields, with salaries as high as $3,500 a night in many spots. Unlike the strawhat (legit)

(Continued on page 18)

Times Frontpages 'Old Movie' Threat; Thereby Raising Latest PR Tiff

Film trade buzzed this week over the New York Times frontpager disclosing the contents of a "secret" report prepared for Theatre Owners of America and tracing the effects of homeviewing of old films on the theatrical boxoffice.

Study, made by Albert Sindlinger's research org, cited the 7,000,000 drop in weekly attendance during the last quarter of 1957, which it attributed to the attraction of the old films on tv, and put the resultant boxoffice loss at $50,000,000. Many of the Sindlinger figures used in the report had already been printed in the Jan. 15 VARIETY.

However Sindlinger's report had been jealously guarded from the tradepress by TOA. Its impact on page one of The Times was therefore the more stunning. Story was written by Bosley Crowther, the Times film critic, and started off with: "Financial failure looms for most of the nation's movie theatres and film makers if the trend of public interest in old movies on television continues to rise."

Death Blow Seen

The story quoted the report to the effect that, should the post-1948 product be released to tv, this "would be a death blow to theatres and to production."

Film execs, particularly those involved in business building activity on the industry level, said they were stunned by the piece, and some angrily asked whether the Times was "out to ruin us." Some admitted, however, that the article merely represented normal reporting procedure. The Times had the report since last Thursday (22) and held it.

Statistics and conclusions of Sindlinger came under attack from several quarters. Argument is that he over-emphasizes the impact of the old films on the air and fails to take into account other factors. "This kind of story sets us back a mile in our efforts to create audi-

(Continued on page 20)

Johnston Knew, Companies Didn't Of Russo-Yank Cultural Exchanging; State Vs. Private Negotiations

Washington, Jan. 28.

The United States and Russia Monday (27) signed an agreement calling for cultural exchanges in many fields, ranging from motion pictures and television to sports contests and the development of tourism between the two countries.

In the performing arts, the deal provides, among other things, for an exchange of feature films and documentaries, film weeks in the respective countries and the production of features, documentaries and concert films in each country for television and nontheatrical screenings in the respective countries.

Eric Johnston, prez of the Motion Picture Export Assn., is being named to head up a team to start commercial negotiations with the Russians in the near future. He has been kept informed on the State Dept. talks with the Soviets, but wasn't at liberty to pass on this info to the companies.

Just how the industry will make good on the Russian demand for a wide playoff of Soviet films in the States isn't clear. One possibility is that the Reds' features will be offered the theatres for free by the U. S. distributors.

It's said that, during the discussions with the State Dept., the latter "convinced" the Russians of the impracticability of "reciprocity" in films relations, inasmuch as American theatres can't be forced by play a picture if they don't feel like it. Presumably, the Soviets understand this, but there is a feeling that the point will be raised again.

It's stressed that the whole agreement depends on "good will" on cooperation on both sides. The Russians will submit a list of their available pictures and the U. S. will do likewise.

Also in the film area, the arrangements call for the following:

(1) "To make provisions for the sale and purchase of motion pictures by the film industries of both countries on the principles of equality and on mutually acceptable financial terms."

(2) Simultaneous film premieres in the U. S. and Russia, with Soviet pictures to be shown here and our pictures to be shown in the Soviet Union, as film weeks this year.

(3) Exchange of 12 to 15 documentaries, with the U. S. Information Agency acting for this country.

(4) An exchange of leading picture personalities, scenario writers and technical personnel to study production methods in the two countries.

(5) Creation of a standing committee of two Americans and two Russians to handle problems which might arise.

ALLIED'S 'SELF-HELP' SLANT ON PROMOTION

Believing that the prospects for a united industry business building campaign has little chance of getting under way in time to help theatres this winter, Allied States Assn. is determined to embark on a self-help program. Because of the numerous delays and various factors involved in launching an all industry drive, Allied will feature a "do it yourself" business building session at its annual drive-in convention set for the Kentucky Hotel in Louisville Feb. 11 to 13.

According to Allied, business building will be the principal theme of the convention and exhibitor leaders who have successfully promoted theatre attendance in various areas will tell the assembled drive-in operator what they are doing to improve business in their cities and how they are doing it.

Business building will also be the top topic for discussion by Allied's board which meets in Louisville Feb. 9-10, just prior to the convention.

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See Details Page 47

Oregon Passage
(C'SCOPE—COLOR)

Good Cavalry-Indians yarn for satisfaction in action market.

Hollywood, Jan. 21.

Allied Artists release of Lindsley Parsons production. Stars John Ericson, Lola Albright, Toni Gerry, Edward Platt; features Judith Ames, H. M. Wynant, John Shepodd, Walter Barnes, Paul Fierro, Harvey Stephens. Directed by Paul Landres. Screenplay, Jack DeWitt, from novel by Gordon D. Shirreffs; camera (DeLuxe-color), Ellis Carter; editor, Maury Wright; music, Paul Dunlap. Previewed Jan. 20, '58. Running time, 80 MINS.

Lieut. Niles Ord	John Ericson
Sylvia Dane	Lola Albright
Little Deer	Toni Gerry
Roland Dane	Edward Platt
Marion	Judith Ames
Black Eagle	H. M. Wynant
Lieut. Baird Dobson	Jon Shepodd
Sgt. Jed Ershick	Walter Barnes
Nato	Paul Fierro
Capt.	Harvey Stephens

The U.S. Cavalry gets a run for its money in this story of the early Northwest, when peace depended upon the capture of the sole hold-out against burying the hatchet. Film is an interesting actioner with the type of movement, backed by effective use of CinemaScope and color to lend spectacular pictorial values, which comes off as good entertainment for the playdates at which it's aimed.

Paul Landres' direction of the Lindsley Parsons production is fast, fitting the rugged elements of the Jack DeWitt screenplay. Picture was lensed in the Bend country of Oregon, which provides atmospheric backgrounds for this tale of the cavalry's search for Black Eagle, the Shoshone warrior who refused to smoke the peace-pipe and thus bring quiet to the Cascades region of 1871. The Shoshone character is based upon true-life incident; thus film benefits by historical overtones.

John Ericson plays a young cavalry lieutenant intent upon capture of the Shoshone chief, whose plans are constantly being opposed by his new commanding officer, a martinet insanely jealous of his wife, whom he thinks had an affair years before with Ericson. Commandant's ignorance of Indian warfare leads to several tragic incidents which wipe out patrols, despite Ericson's warning. When his wife is captured by Black Eagle's men, the commandant tries to rescue her, but both are killed. Ericson makes use of slick strategy in defending the fort against an attack by the Shoshone, and he kills Black Eagle in a savage hand-to-hand fight.

Entire cast perform in acceptable fashion, Ericson seen to advantage in a hard-hitting role. Edward Platt is properly aggressive as his superior, who allows personal feelings to color his judgment, and Lola Albright scores as his wife, willing to doublecross her husband to get away from him. As an Indian girl whom Ericson rescues from the Shoshone camp, Toni Gerry is in for romance with Ericson, well cast in character. H. M. Wynant is colorful as Black Eagle, and balance of cast are okay.

Ellis Carter's color photography is particularly outstanding, Maury Wright's editing is tight and music by Paul Dunlap well done. *Whit.*

Chase a Crooked Shadow
(BRITISH)

Smooth absorbing thriller drama with excellent star performances and more twists than a corkscrew. Good booking for most houses.

London, Jan. 21.

Associated British-Pathe release of Associated Dragon Films production. Stars Richard Todd, Anne Baxter, Herbert Lom. Directed by Michael Anderson. Screenplay by David D. Osborn and Charles Sinclair; camera, Erwin Hiller; editor, Gordon Pilkington; music, Matyas Seiber. At Warner Theatre, London. Running time, 92 MINS.

Ward	Richard Todd
Kimberley	Anne Baxter
Vargas	Herbert Lom
Chandler Brisson	Alexander Knox
Mrs. Whitman	Faith Brook
Carlos	Alan Tilvern
Maria	Thelma d'Aguiar

"Chase a Crooked Shadow" is a glossy, well-directed drama that has its fair quota of absurdities which occasionally strain credulity to the limit. Nevertheless, there are enough twists and artfully planned kicks to keep most audiences guessing. Both in Britain and U.S. "Shadow" should pay off as a safe booking.

The yarn concerns Anne Baxter as an heiress who becomes a frightened lady when Richard Todd arrives at her Costa Brava hang-out and claims to be her brother, who Miss Baxter knows was killed in a car crash in South Africa a year before. What is the purpose of his visit? Is he a crook? A fortune hunter? Todd builds up as much evidence that even the local chief cop is convinced that his story is true. There begins a nightmare of terror for the star as she believes the plot is to drive her insane and then murder her over a little matter of costly diamonds missing from her late father's business. Final twist is a sock climax.

Director Michael Anderson has carefully built up the suspense and at one time or other even the most case hardened patron will be wondering about motives and who is really double crossing who. There are also the advantages of the breathtaking Costa Brava scenery and a rousing racing car sequence. Anderson, an ex-cutter, has edited the film with Gordon Pilkington very ingeniously and there is one sudden closeup which is as dramatically effective as anything that has been seen on the screen.

Erwin Hillier's lensing is top-notch and, to tie up with the title, skilful use of shadows helps to bring out the eerie atmosphere at which the director is aiming. Acting throughout by a small cast is smooth. Miss Baxter gives a convincing display as a young woman nearly off her rocker with fear. Todd is a suave villain and Faith Brook also does a useful job as his sinister female companion. Herbert Lom turns in one of his subtle studies as a Spanish chief of police and Alexander Knox fills a comparatively small part with complete competence.

"Shadow" has most of the ingredients needed to keep audiences absorbed and the combination of Todd and Miss Baxter, plus Michael Anderson's name as director will certainly give a lift to the film in British theatres. *Rich.*

The Beggar Student
('Der Bettelstudent')
(GERMAN—COLOR)
(*English Titles*)

Okay escapist entertainment with an art house potential, but lack of names may hurt.

Sam Baker Associates Inc. release of a Carlton-Film production. Stars Gerhard Riedmann, Waltraut Haas; features Elma Karlowa, Ellen Kessler, Alice Kessler. Directed by Werner Jacobs. Screenplay, Fritz Boettger, from operetta by Carl Milloecker; music, Bruno Uher; camera (Eastmancolor), Ernst W. Kalinke, Heinz Schnackerz. Previewed N.Y., Jan. 22, '58. Running time, 97 MINS.

Symon Rymanowicz	Gerhard Riedmann
Countess Laura	Waltraut Haas
Countess Bronislawa	Elma Karlowa
Katya	Ellen Kessler
Mira	Alice Kessler
Count Kaminsky	Dick Price
Countess Palmatica	Fita Benkhoff
Jan Janicki	Gunther Philipp
Col. Ollendorff	Gustav Knuth
Enterich	Rudolf Vogel
Major Wangenheim	Karl Lieffen
Lieutenant Schweinitz	Jost Siethoff

Wine, women and song have always been a forte of German and Austrian film-makers. "The Beggar Student," based on the operetta by Carl Milloecker, falls in that tradition. For there are lilting melodies, attractive femmes and an air of fraternity throughout the 97 minutes running time of this German-made Carlton-Film production.

If it can't be denied that the book is dated and the Fritz Boettger screenplay does little to freshen the original, film, nonetheless, has an art house potential for those patrons in search of escapist entertainment. It will need strong selling since the cast is composed of unknowns for the American market.

Import, incidentally, is the second edition of the Milloecker operetta for UFA released a black and white version in 1936 with Marika Rokk in the top femme role. Current adaptation, filmed in Eastman Color, naturally takes on a lavish aura due to a wealth of hues. Print has adequate English titles for those who don't savvy German.

An 18th-century period piece, yarn is basically one of those boy-meets-girl affairs in which the lovers finally overcome a multitude of adversity to live happily ever after in the best fairy tale tradition. Villain of the piece is a colonel whose affections have been rejected by a Countess.

As a means of revenge the colonel deceives her into wedding a beggar student. But things aren't so tough since the student actually is a captain in the Polish army and the couple have found true love.

Gerhard Riedmann, who portrays the title role, dashingly interprets the part and sings in fine voice. Waltraut Haas, as the countess, pleasantly moves through the creaky plot. Elma Karlowa provides occasional comic relief as Miss Haas' always hungry sister. Of a decided visual asset are the Kessler Twins, Ellen and Alice, who dance most appealingly.

Gustav Knuth does a stock characterization of the colonel's role while Dick Price, Fita Benkhoff and Gunther Philipp, among others, provide okay support in lesser roles. Werner Jacobs' direction paces the proceedings nicely despite a lag here and there while the color lensing of Ernst W. Kalinke and Heinz Schnackerz is good. Bruno Uher's musical arrangements are highly listenable. *Gilb.*

Japanese Slowly Turn To Self-Criticism In Pix, Visitors Report

Taking a leaf from Hollywood's book, Japanese films are only now beginning to hold up a critical mirror to their audiences, reflecting people and relationships in a realistic and sometimes negative way, two Japanese film personalities said this week (27).

They are Hideko Takamine, one of the leading Japanese actresses, and her husband, scriptwriter Zenzo Matsuyama. Both are in N. Y. for the Japanese film week, which resumes today (29) at the Museum of Modern Art.

"It is one of the greatnesses of the American film that it can deal critically with relationships and, to a surprising extent, can show people the way they really are," said Matsuyama. "In Japan, we haven't been able to do this very much till now." He added that he had written a film, "I Am Going to Buy You," which deals with Japanese baseball and which has elements of self-criticism. However, the picture didn't do well outside the big cities, and—in Japan—it's the rural areas that tip the box-office scales.

Miss Takamine and Matsuyama have been married three years. It's his first trip to the States and her second. The actress was frank in admitting that she didn't care for the type of publicity she was being asked to do.

"It's a country with a fast pace, and I suppose the publicity methods have to be fitted to it," she commented. In Japan, she does little publicity, and she's very rarely on television. Japanese tv still makes too many errors, she explained, "and also I can't see myself."

Star System

Star system in Japan is declining gradually, Miss Takamine and Matsuyama said. Actually, while there are a lot of newcomers who shine brightly for a while and then fade, there's a group of about 10 top actresses and it's very difficult to break into that circle. "Often, a girl will win a beauty contest, and then they right away push her into a starring role, with the spotlight on her," Miss Takamine observed. "I am sorry for these people. They get no chance to develop."

Film actors don't receive any percentage contracts from the Japanese studios, Miss Takamine reported. She herself is a free-lance and gets paid on a per-picture basis. How much? The actress would only give a roundabout answer. "In order to live decently, and meet our expenses, we have to make at least three pictures a year," she said. "That'll give you an idea."

Miss Takamine and her husband said there were three types of society in Japan today—the pre-war generation, the generation raised during the war, and the postwar generation. Latter is thoroughly western-oriented while the pre-war group is conservative in its outlook. The wartime generation, to which she and Matsuyama belong, is caught in the middle between the mores of the old and the progressive and modernistic thinking of the young.

Japan being a very literate country, with books read widely, has actually very high film standards, Matsuyama held. He said he wrote many originals along with the screenplays, but also adapted popular novels to the screen. As in the U. S., the results of the transition aren't always appreciated by either the critics or the public. Matsuyama pointed out that Japan support four high-brow mags on film. The "samurai" action pix are produced primarily for the teenage rural market.

Play in Selznick Plans

Hollywood, Jan. 28.

A $20,000,000 production budget has been set by David O. Selznick for three films and a Broadway musical version of "Gone With the Wind." With the $4,000,000-plus spent on "Farewell to Arms," this will bring Selznick's total allocation to almost $25,000,000 in less than two years.

Films being prepared are "Mary Magdalene" and "Tender is the Night," both Jennifer Jones starrers to be released by 20th-Fox, and "Vanity Fair," based on the William Thackeray classic.

N.Y. Japanese Film Week

The Sleepy Family

Toei Motion Picture Co. release of Koichi Akagawa production. Stars Naotaro Nakamura, Noriko Haruoka, Snsho Matsumoto. Directed by Hideji Tashiro. Screenplay, Nobuo Shimizu; original story, Sayolo Nakada. Presented in N.Y., at Museum of Modern Art during Japanese Film Week, Jan. 24, '58. Running time, 45 MINS.

The Japanese apparently have a way with short films and "The Sleepy Family" is an excellent example. The 45-minute featurette is simple; yet it is amazingly appealing and touching.

It tells the story of an improverished family who through love and understanding manage to overcome economic setbacks. There's the hard-working father who likes his saki, the mother who tends house, the cute teenage daughter who is studying to be a teacher, the bright kid brother, and the mischievous baby sister.

The family's livelihood depends on a horse and when the horse, employed for the father's modest hauling business, dies, the family unites to meet the economic disaster. The father becomes a laborer, the mother goes to work making artifical flowers, the teenage daughter gets a job in a factory, and the two youngsters perform odd chores around the house.

At school, the young son submits a composition in a contest. It's about his family and their economic problems and how they're all so sleepy because of their many tasks. His entry wins first prize and is to be broadcast over the radio. At first ashamed because the son had aired the family's woes, the mother and father are proud and pleased after the broadcast when they receive the congratulations of their friends. The composition serves to point up to the family the love that exists in the group.

Naotaro Nakamura, Noriko Haruoka and Sensho Matsumoto are all excellent in their portrayals. Much of the credit for the picture's success is due Sayolo Makada for the original story, Nobuo Shimizu for the screenplay, and Hideji Tashiro for his sensitive direction. Picture might well go over as an opener in an art situation in the U.S. *Holl.*

The Lighthouse

Shochiku Co. production. Stars Hidêko Takamine, Keiji Sada; features Masako Arisawa, Katsuo Nakamura, Hiroko Ito, Shizue Natsukawa. Directed and written by Keisuke Kinoshita; camera (color), Hiroyuki Kusuda; music, Chuji Kinoshita. Running time, 153 MINS.

Though it was a top grosser in Japan (where another 2,000 feet were tacked on to the already long runningtime), "The Lighthouse" isn't much of an entry for the States. It has many things to commend it—from the performances down to the exquisite photography—but this cavalcade, telling the story of a lighthouse keeper and his wife from 1932 through 1957, moves at a tedious pace and it'd have to be drastically edited for American audiences.

Top roles are well filled by Keiji Sada and the beautiful Hideko Takamine and the production values of the film, which was shot all over Japan, are evident. Yet, the journey from one lighthouse to the other barely holds interest after a while, and there is such a profusion of climaxes that it's hard to stay with it.

Despite many emotional and weepy scenes, the plight of the characters never becomes real and director Keisuke Kinoshita tends to overdirect. For Western tastes, the love story doesn't come through, and what tenderness there is expressed mostly in the dialog which at times sounds trite. Also, the English titles don't read very well.

Lenser Hiroyuki Kusuda comes through with striking shots, in excellent Eastman color, and the passage of time is well handled in terms of the lead characters. It's an ambitious production that badly needs trimming. *Hift.*

Emperor Meiji and The Great Russo-Japanese War

Shin Toho Co. release of Mitsugi Okura production. Stars Kanjuro Arashi; features Jyun Tazaki, Kan Hayashi. Directed by Kunio Watanobe. Reviewed at Museum of Modern Art, N.Y., Jan. 23, '58. Running time, 113 MINS.

A Nipponese counterpart to "War and Peace," this account of the Russo-Japanese war of 1904-05 rates as an ambitious undertaking in terms of physical production but is primitive in motion picture technique. It could hardly be considered worthwhile for any but partisans of the film industry of the Orient. Commercial values in the states are nil, excepting, of course, regular Japanese outlets.

Feature undertakes to relate Russian aggressiveness shortly after the turn of the century, a benevolent Japanese emperor who authorizes war after extensive effort to effect peaceful settlement of differences, the great battle at Port Arthur and Japanese victory.

Kunio Watanabe, the director, has framed the battle scenes competently but the performances of his main players and the behaviour of the soldiers are so obviously staged as render the work ineffective.

Further detracting from realism is the use of an off-screen voice describing what's going on on the screen, this in lieu of the usual titles translating the dialog. In the instances where titles are used, the brightly-colored type set against the illuminated screen is difficult to read.

Numerous walkouts at the screening of "Russo-Japanese War" when shown during the Jap Film Festival at N.Y.'s Museum of Modern Art attest to the production's inadequateness. *Gene.*

The Lord Takes a Bride

Toei Motion Picture Co. release of Hiroshi Okawa production. Stars Ryutara Ohtomo, Yumiko Hasegawa, Hiltomi Wakahara, Eitaro Shindo, Takshi Shimura. Directed by Sadatsugu Matsuda. Screenplay, Fumio Nakayama; camera (C'Scope), Shintaro Kawasaki; Estmn-Toei color. Presented in N.Y., at Modern Museum of Art during Japanese Film Week, Jan. 24, '58. Running time, 86 MINS.

"The Lord Takes a Bride," the first CinemaScope film produced in Japan, is apparently an example of the country's popular film fare. Viewed tongue-in-cheek from the American standpoint, it is a frequently amusing period piece as the hero out-Flynns Errol in feats of derring-do.

A young lord leaves his domain and travels incognito to the nearest large city to perform his filial duty—the search for a bride. A naive sort of a guy, he is fleeced by various characters. During his adventures he rescues the daughters of a rich merchant who are about to be kidnapped by renegade samurai. It's love at first sight for the bride-seeking lord, but his inexperienced, oafish wooing of one of the girls hardly gets him to first base.

There's a smashing climax, however, when the girls again fall in the hands of the bandits. Our hero arrives in time to rescue the girls as they are tied to a stake and single-handedly knocks over several dozen villains. It has all the earmarks of an American cowboy-Indian picture.

There are good performances by Ryutaro Ohtomo, Yumiko Hasegawa and Hitomi Nakahara, all of whom have captured the spirit of the film. Miss Nakahara is a looker who exudes considerable charm.

Technically it's superb. And once again the Japanese reveal their mastery of color photography. It's not the kind of a picture that will go over in the U.S. either in general or art situations, but it has its moments as a demonstration of what the masses in Japan probably go for. *Holl.*

Film Copy

Continued from page 4

the title role and the Mary Anderson Theatre, Louisville, stated without equivocation that "She'll put you on the spot and kill you with romance! Her racket is love! What a Racket! What a girl! What a show!"

(7) Boudoirs Of The Enemy

New York's Globe Theatre was in the running with "Boudoir Di lomat," Universal's contender the amour sweepstakes of the era. Ian Keith "Had a royal command to love; he won victories for his country in the boudoirs of the enemy."

(8) Clutching Elsie Ferguson

Then there was Elsie Ferguson, emoting in "Scarlet Pages" at the N.Y. Strand. "I killed him . . . but . . . I'm not sorry," stammered Miss Ferguson. "Oh! how to escape? And then . . . that night . . . his lustful figure in my room . . Clutching! Tearing! There was one way out . . . Am I to blame!?"

OTHER CRITICS TOUGH AS TIMES

Critics Review the Book, Too

Selznick's 'A Farewell to Arms' Plot Liberties Get Plenty of Attention

The extent to which the critics are influenced by and compare a film with the book on which it's based is emphasized again in the reviews of David O. Selznick's "A Farewell to Arms." Not a single review failed to compare the book with the picture, and mostly the comparisons were negative for the film.

One reviewer, William Peper in the World-Telegram, turned the tables on the rest. He said Selznick had been conscientious in creating the film, but added "Maybe it's the Hemingway original that doesn't soar anymore."

In the Times, Bosley Crowther started off by saying "There is a noticeable difference between the structures of 'A Farewell to Arms' as Ernest Hemingway wrote it and as David O. Selznick now presents it on the screen. And it is this major alteration that largely accounts . . . for a sense of deficiency and inconsequence that emerges from the overlong film."

William K. Zinsser of the Herald Tribune, writing with redhot anger, said Hemingway's story was lean and compassionate where the film was "flabby and maudlin."

In the Post, Archer Winsten noted that Hemingway's repetitions on the printed page has "poetic force" whereas, on the screen, "they are merely something said too often and too much." He noted that Hemingway has fashioned an ending that had no "endless sentimentality" whereas the picture had not.

Story Editors Still Breathing

New York.

Editor, VARIETY:

One of the lads in the Jan. 15 VARIETY page-wunned a gloomy little dirge, to wit "Film Story Ed, Once Trade Hero, Faces Extinction."

Come now sir. The slant on the imminent demise of the species is a bit premature not to mention half-cocked and inadequately informed. And further, the lad indicated in the body of his piece that only Fox and Metro currently possess fully functioning story departments in New York. Let me hasten to add that Columbia Pictures suffers a very active Eastern Story Editor, namely me, on its payroll—and a full and splendid staff to boot.

With extraordinary sincerity,
Albert "Johnny" Johnston,
Columbia Pictures

HARRY GOLDSTEIN AS U.A.'S COORDINATOR

Harry Goldstein, recently general manager for Brandt Theatres' outlets in New York's Times Square area, has switched to United Artists, becoming coordinator of N. Y. campaigns for the film company.

Goldstein started with the Brandt chain as an usher in 1933. He subsequently went up the ladder, to assistant manager, to manager of the Central Theatre, manager of the Globe, exec assistant to Harry Brandt, head of the chain, and then general manager.

Shutter Capitol, Dallas

Dallas, Jan. 28.

The Capitol Theatre has been shuttered here by Trans Texas Theatre Circuit. The downtown house was closed in the fall, remodeled as a Spanish language house and then reverted to its original grind policy about a month ago.

Humanized Nazi

In the upcoming "The Young Lions," based on the Irwin Shaw novel, the character of the Nazi—played by Marlon Brando—has been "humanized." It naturally changes the novel's original character development.

In a Coast interview last week, Shaw cracked: "I'll have to see the movie to learn how my own story comes out."

Some months back, author Ernest Hemingway disclaimed any resemblance between his "The Sun Also Rises" and the film version of the same title.

Only 83 Writers Working Today In Hollywood

Hollywood, Jan. 28.

Steadily declining screenwriter employment at the major film studios has skidded to an all-time low, with only 83 scripters now working at the majors, as against 104 last October. Contract writers, numbering 29 last fall, has slipped to an all-time low of 24.

Decline in writer employment reflects brakes being put on production at some lots, also the trend toward fewer but bigger pix. Busiest lots for the scripters are 20th-Fox and Metro both of which have 23 writers toiling in the scripting mill. 20th figure reps a slight increase over last fall. One scribe is under contract there—three less than last year.

Metro has 15 writers under pact to lead far and away in this category, and right now two of those are on loanout, three between assignments. Next is Columbia, with 16 writers, up four, and five of them under contract, an increase of one.

There are eight writers at Paramount, same as last fall, and none are under termpacts. There are also eight at Warner Bros. six less than last fall, and three of those are contractees, two under the fall figure.

Universal, which had 20 writers working last October, but has since put the brakes on future production, is down to three screenwriters on its payroll today. Allied Artists, which had no writers last fall, now has two. Since the fall survey, RKO has ceased to exist as a major studio, Desilu having purchased the RKO Gower street and Pathe lots. Republic has been out of production for well over a year.

Cosmopolitan Film Distributors Inc. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. Unger & Marten of N. Y. were filing attorneys at Albany.

DISTRIBS CHECK N. Y. REVIEWS

Whenever the industry has been in trouble, and the success or failure of pictures have become crucial issues, film people have tended to give the critics the critical eye. The process is now once again going on, with attention centering as usual on Bosley Crowther of the New York Times.

What's generally overlooked, however, is that, though Crowther unquestionably is the most influential among the metropolitan scribes, he's often no tougher on films than several of his colleagues and, in many ways, is more considerate in his appraisals.

This is established via a survey of reviews on ten major American features released since early December. It shows that the Times is matched by the Post and, in terms of severity, is actually outdone by the N. Y. Mirror for which Justin Gilbert reviews. Following is the breakdown, with the heading "Good" taking in everything from Fair-to-Good up to Excellent, and "Disappointing" ranging from Poor to Fair:

	Good	Disappointing
Times	5	5
Tribune	6	4
Post	5	5
Mirror	4	6
News	9	1
Journal	7	3
Tele	8	2

Considering that this was a crop of some of the most important films of the year, the appraisal of the reviewers might justifiably be called a harsh one, and the statistics back up those who have long claimed that the scribes set unreasonably high standards for a product that is designed for mass consumption.

This goes hand in hand with the fact that the quality of the New York reviews, with a few notable exceptions, is dismally low and, in this particular respect, fails to do justice to the better things in motion pictures. Analysis beyond the most superficial aspects of films appears to be beyond the ken of most reviewers.

If complaints about the reviews on the domestic film crop are loud, they're matched by those of the foreign film distributors whose ire is centred mostly on the Times. It's generally agreed that Crowther is paramount in that field, and the indies alternately sing his praises and damn him to hell.

Conversations with the critics' critics establish two main points of complaint: (1) If a reviewer doesn't like a film, he shouldn't go all out in blasting it. This was brought up in connection with Crowther's review of "Bonjour Tristesse." (2) The crix are blasting themselves out of their own livelihoods by helping to " " the film biz.

This kind of reasoning is tailor-made for the argument—more emotional than realistic—that the scribes are part and parcel of the business and have some sort of obligation to support it, even if they're displeased with the product. Feeling could be summed up with "If the picture is good, praise it. If it's bad, just let it go at that."

One distributor last week, in all seriousness, suggested that, partic-

(Continued on page 21)

RESPONSIBLE ATTITUDE

Father Keller Sees Field of Films In Need Thereof

The Christophers, which crusades for the employment of persons of high standards in Government, labor, communications, etc., comments on the motion picture industry in the current tissue of its News Notes. "This is a most fertile field for people with a strong feeling of responsibility," states the organization which is headed by Father James Keller.

The bulletin urges persons of high ideals to move into the creative end of the business where they will find "unlimited opportunities to incorporate into films the positive values that they often complain are missing."

Bennie Berger Brandishes His Old Tomahawk

Minneapolis, Jan. 28.

Bennie Berger, who stepped out as North Central Allied president under the threat that several of the largest dues paying members, disapproving his belligerence toward the film companies, would quit the organization, has his fighting trunks on again and is lashing out at the distributors.

Until recently Berger has, during the past year, remained almost completely silent while the organization, re-named Exhibitors Trade Assn. by the "conservatives" who took over its various offices, has been largely inactive.

But now yesterday's firebrand circuit owner has started again to issue statements assailing the film companies because of what he considers their harmful sales policies and attacking local bigwig exhibitors who want to put this territory, always an Allied States' stronghold, in the Theatre Owners of America camp (see separate story herewith).

Berger even has sent a letter to the Dept. of Justice (see separate VARIETY story) charging Paramount Pictures with "illegal" action in connection with the uncompleted sale of its "Ten Commandments" to him for his Fergus Falls, Minn., theatre.

"Even though certain individuals apparently don't want me to be an exhibitor 'leader' any more, I'm hooked in this business with nine theatres, including three in Minneapolis, and I've decided it's time again to fight for their lives, inasmuch as others in the business here don't think it's advisable to battle."

(In addition to being a theatre circuit owner, Berger also owns a prosperous restaurant-night club,

(Continued on page 18)

How N.Y. Critics Rated Releases

Following are the review ratings given to ten American films by seven metropolitan N.Y. newspapers. E stands for "Excellent"; G-E for "Good-to-Excellent"; G for "Good"; F-G for "Fair-to-Good"; F for "Fair"; P-F for "Poor-to-Fair," and P for "Poor."

	Times	Trib	Post	Mirror	News	Journal	Telegram
"Peyton Place" (20th)...	G	F-G	G	F	E	G	G
"Raintree County" (MG).	P	P	F	P	G-E	F	F
"River Kwai" (Col).....	E	E	E	E	E	E	E
"Enemy Below" (20th)...	F-G	G-E	F-G	G	G-E	G	G
"Paths of Glory" (UA)...	G	G-E	P	P-F	G-E	F-G	E
"Bonjour Tristesse" (Col)..	P	P	P	P	F	P	G-E
"Sad Sack" (Par).......	P	F	F	F	G	F	P
"Sayonara" (WB).......	G-E	G	E	E	E	E	G-E
"Wild is Wind" (Par)....	F	G	E	P	G-E	G	G-E
"Farewell to Arms" (20th)	F	P	F	G	G-E	F-G	F-G

Wherever Yank Films Popular, Native Politics Devises Noose To Choke Off Take-Out Profit

The "tax war" between local governments and the American film industry is hot again all over the world. From the Philippines down to Argentina, tax collectors itch to get their fingers on the American revenue and to find legal loopholes under which a levy can be imposed.

In some instances, the U. S. firms have been able to battle the collectors to a draw. In others, the tax threats, often involving retroactive demands, still hang over their heads.

In Spain, the situation has been somewhat eased by a new law passed by the Cortez in December, imposing a 15% tax on the New York share of the American companies. This replaces a much higher combination of taxes. Question still remains whether the levy is to be imposed on the net or the gross, with the Americans interpreting it as applying to the former, while the Spaniards insist on the latter. Tax in any case would be retroactive to January, 1955. Prior to the current law, a 37% corporate tax had been imposed.

In Italy, the government still is trying to interpret the status of the operating American companies as "permanent," i.e., subject to local taxes. Till now, the New York share has been exempt under

(Continued on page 64)

Rego Park Trust Suits Settled

A five-year-old antitrust suit brought against RKO Pictures and its subsidiaries by two Rego Park, L. I., theatre corporations was settled and discontinued Monday (27) according to papers filed in N. Y. Federal Court. Seven other majors and four circuits, originally named in the action which sought total damages off $2,730,000, settled earlier.

Copark Theatres Inc., operators of the Elmwood Theatre from 1946 until 1949, asked $1,650,000 while Sogmose Realties Inc., operator from 1949 to date, wanted $1,080,000. Their complaint charged the majors with favoring large circuits to the detriment of the plaintiffs' house. Among other things it was charged that the defendant distribs refused to license the Elmwood with first run films.

Repped by attorney William Gold, Copark and Sogmose reportedly won an undisclosed cash settlement from RKO plus the right to play RKO-Loew's "split" product. Elmwood is said to be one of only three New York indie houses getting such pix.

TOA'S OWN SEPARATE OZONERS' CONVENTION

Taking a leaf from Allied States Assn., which has been holding a separate drive-in convention for the past several years, Theatre Owners of America will held its first ozoner meet March 26-27 at the Mark Hopkins Hotel in San Francisco. The convention will be held immediately after the midwinter meeting of the exhib org's board of directors and executive committee.

Decision to hold a separate drive-in convention is based on the growing importance of the outdoor theatres in recent years and the unique problems they face, particularly in the area of children's playgrounds and food concessions. TOA is getting off the drive-in meet slowly by dubbing it a "conventionette," with the hope that

(Continued on page 20)

'Raintree' Great 97G, 6 L.A. Spots; 'Glory' Tall $55,000 in 13, 'Angels' Oke 47G, Also 13, 'Peyton' 34G, 2d

Los Angeles, Jan. 28.

Extended holdovers still are retaining honors at local first-runs this week despite a number of incoming bills. "Raintree County," in first multiple-theatre run, is main exception since looking for big $23.000 in two theatres and mighty $97,000 including six nabes. Weekend rain washed out ozoner trade and upped hardtops as 52-day bus strike ended.

"Paths of Glory," also on initial multiple run, is tall $55,000 in three first-runs and 10 neighborhoods. "Tarnished Angels," also new, shapes okay $47,000 for two first-runs, three nabes and eight ozoners. "Long Haul" looms dull $7,400 in two spots.

"Peyton Place" heads the holdovers by substantial margin, with sock $34,000 in four locations, being in second week at Los Angeles and seventh in three others. "Sayonara" still is hot in fifth round at Hollywood Par. "Don't Go Near Water" is aiming for a stout $14,000 in fifth Pantages session.

"Bridge on River Kwai" is rated plump $20,500 in sixth Egyptian frame.

Estimates for This Week

Fine Arts (FWC) (631; 90-$1.50)—"Quiet American" (UA). Slow $3,000. Last week, "Paths of Glory" (UA) (5th wk-6 days), $2,600.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 965; 90-$1.50)—"Tarnished Angels" (U) and "Flood Tide" (U). Fair $13.000. Last week, "Oklahoma" (20th), "Carousel" (UA) (reissues), $9.000.

Hillsfreet, Iris (RKO - FWC) (2,752; 825; 90-$1.50)—"Long Haul" (Col) and "Hard Man" (Col). Dull $7,400. Last week, with Uptown, "Teenage Frankenstein" (AI), "Blood of Dracula" (AI), $13,600.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Raintree County" (M-G) (1st multiple run). Big $23,000 or near. Last week, "This Is Russia" (U), "Simon and Laura" (U), $8.500.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Paths of Glory" (UA) (1st multiple run) and "Girl In Black Stockings" (UA). Good $14,500. Last week, Orpheum, "Men in War" (UA), "Attack" (UA) (reissues), $3,600. Hollywood, "Enemy Below" (20th), "Plunder Road" (20th) (3d wk), $3,500.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "Sayonara"

(Continued on page 20)

Cincy Breaks Mark For Longruns; 'Search' Fast $15,000, 'Peyton' Big 10G

Cincinnati, Jan. 28.

Cincy's longest run of simultaneous holdovers is rewarding with winning grosses at three downtown houses. These bellringers are "Peyton Place" and "Raintree County" in fourth frames at the Palace and Grand, respectively. Also in fourth, "Sayonara" at Albee looks solid. Keith's has the only new bill, "Hunchback of Notre Dame," in okay stride. Town topper is "Search for Paradise" in eighth stanza. "Around World in 80 Days" maintains regained strength with approach of engagement's end at suburban Valley Theatre.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Sayonara" (WB) (4th wk). Solid $10,000 after $13,000 third frame.

Capitol (SW - Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (8th wk). Swell $15,000. Last week, $17,000.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (5th wk). Hep $8,500 following last week's $10,000. Holds.

Guild (Vance) (500; 50-90)—"All At Sea" (M-G) (5th wk). Okay $1,600 fourth round. Same last week.

Keith's (Shor) (1,500; 75-$1.25)—"Hunchback of Notre Dame" (AA). All right $7,500. Last week, "Kiss Them For Me" (20th), $6,000.

Palace (RKO) (2,600; 90-$1.50)—"Peyton Place" (20th) (5th wk). Great $10,000. Last week, $12,000. Will probably hold for sixth stanza.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (33d wk). Still hefty at $9,000, with notice that engagement's end approaches. Last week, $11,000.

Broadway Grosses

Estimated Total Gross

This Week $578,600
(*Based on 27 theatres*)

Last Year $653,000
(*Based on 24 theatres*)

'Rangers' OK 17G, Philly; 'Quiet' 6G

Philadelphia, Jan. 28.

Cold and rai knocked out big weekend biz this session, with personals not proving much help to new product. "Bonjour Tristesse" is very disappointing, with a sad week in prospect at the Mastbaum. "Quiet American" looms so-so at Trans-Lux. However, "Darby's Rangers" is rated fine at Stanley. "Peyton Place" looks smash in fourth session at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (4th wk). Good $11,200. Last week, $12,500.

Boyd (SW - Cinerama) (1,340; $1.20-$2.80)—"Search for Paradise" (Cinerama) (17th wk). Fancy $9,500. Last week, $9,000.

Fox (National) (2,500; 55-$1.80)—"Peyton Place" (20th) (4th wk). Smash $25,000. Last week, $30,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Long Haul" (Col) and "Hard Man" (Col). Slow $7,000. Last week, "Teenage Werefolf" (AI) and "Invasion of Saucer Men" (AI), $8,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Cast Dark Shadow" (Indie) (2d wk). Fair $3,100. Last week, $4,200.

Mastbaum (SW) (4,370; 99-$1.49)—"Bonjour Tristesse" (Col). Sad $8,000. Last week, "Graf Spee" (Rank), $5,000.

Midtown (Goldman) (1,000; 99-$1.89)—"Raintree County" (M-G) (4th wk). Fancy $12,000. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (WB) (5th wk). Sock $21,000. Last week, $20,000.

Stanley (SW) (2,900; 99-$1.80)—"Darby's Rangers" (WB). Okay $17,000. Last week, "Pal Joey" (Col) (11th wk), $7,000.

Stanton (SW) (1,483; 99)—"Old Yeller" (BV) (5th wk). Happy $8,500. Last week, $8,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Quiet American" (UA). So-so $6,000. Last week, "Gervaise" (Cont) (4th wk-5 days), $3,000.

Studio (Goldberg) (499; 99-$1.49)—"Sins of Casanova" (Indie) and "Forbidden Desire" (Indie) (2d wk). Hep $4,000. Last week, $5,500.

World (Pathe) (500; 99-$1.49)—"Miss Julie" (Indie). Fair $3,800. Last week, "Bolshoi Ballet" (Rank) (4th wk), $2,500.

'Angels' Solid $12,000, Buff.; 'Raintree' 23G

Buffalo, Jan. 28.

First-run trade here currently is displaying surprising strength just when exhibitors generally look for a further letdown from the year-end holiday biz. Biggest newcomer is "Raintree County," rated great at the Buffalo. "Tarnished Angels" also shapes solid at Lafayette while "I Was Teenage Frankenstein" is very brisk at Paramount. "Sayonara" is top holdover with nifty takings in fifth round at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Raintree County" (M-G). Looks like great $23,000 or over. Last week, "Don't Go Near Water" (M-G) (3d wk-9 days), $12,000 at 90c top.

Paramount (AB-PT) (3,000; 70-90)—"Teenage Frankenstein" (AI) and "Blood of Dracula" (AI). Teenagers are boosting this to a grand $13,000. Last week, "Deep Six" (WB) and "Plunder Road" (20th), $10,200.

Center (AB-PT) (2,000; 70-90)—"Sayonara" (WB) (5th wk). Nifty $12,000. Last week, $9,000.

Lafayette (Basil) (3,000; 70-90)—"Tarnished Angels" (U) and "Slim Carter" (U). Solid $12,000. Last week, "My Man Godfrey" (U) and "Quantez" (U), $9,000.

Century (UATC) (2,900; 70-$1.25)—"Peyton Place" (20th) (4th wk). Trim $10,000 or better. Last week, $12,000.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Search for Paradise" (Cinerama) (16th wk). Neat $7,500. Last week, $6,000.

'Yeller' Powerful $15,000 in Mpls.

Minneapolis, Jan. 28.

As holdovers continue to hang on stubbornly, newcomers again are scarce and there's only one of boxoffice and quality importance, "Old Yeller," which is being helped, of course, by reason of the limited choice of fresh fare. It's the 77th and 29th weeks, respectively, for the town's lone hard-ticket attractions, "Seven Wonders of World" and "Around World in 80 Days." "Don't Go Near Water" and "Peyton Place," smash boxoffice performers, are chalking up their fifth weeks, and "Sayonara" and "And God Created Woman," also b.o. champs their fourth.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "Around World" (UA) (29th wk). Healthy $8,500. Last week, $9,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (77th wk). It's the final six weeks, but all-time longrun record here long since has been broken by this pic. Nice $9,000. Last week, $8,500.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (5th wk). Tall $6,000. Last week, $7,200.

Lyric (Par) (1,000; 85-90)—"Jamboree" (WB) and "Green-Eyed Blonde" (WB). Okay $5,000. Last week, "Raintree County" (M-G) (4th wk), $6,000 at $1.25-$2.25 reserved-seat policy.

Radio City (Par) (4,100; $1.25-$1.50)—"Sayonara" (WB) (4th wk). Boff $10,000. Last week, $13,000. Moves to Lyric.

RKO Orpheum (RKO) (2,800; 75-90)—"Old Yeller" (BV). Mighty

(Continued on page 20)

'Angels' Lively $10,000, Balto; 'Water' Hot 14G, 'Sayonara' Hep 13½G, 5th

Baltimore, Jan. 28.

Warm holdovers and hefty new entries made things look nice this frame. "Peyton Place" at Century and "Sayonara" at Stanley both look good in fifth weeks. "Flesh Is Weak" is warm at the Mayfair "Don't Go Near Water" looms fine at the Hippodrome while "Tarnished Angels" looks lofty at the New. "Uncle Vanya," with a rave press, did nicely in first round at the Playhouse. "And God Created Woman" still is in the chips in 11th round at the Cinema.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Peyton Place" (20th) (5th wk). Neat $9,000 after $12,000 in fourth.

Cinema (Schwaber) (460; 50-$1.25)—"God Created Woman" (Kings) (11th wk). Trim $3,700. Last week, $3,800.

Film Centre (Rappaport) (890; 50-$1.50)—"Raintree County" (M-G) (4th wk). Brisk $8,000. Last week, $10,000.

Five West (Schwaber) (460; 50-$1.25)—"Nana" (Indie) (2d wk). Brisk $3,800 after $4,500 opener.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Don't Go Near Water" (M-G). Fast $14,000. Last week, "Pal Joey" (Col) (4th wk), $6,500.

Mayfair (Fruchtman) (980; 50-$1.25)—"Flesh Is Weak" (DCA) (2d wk). Solid $6,000. First week, $10,000.

New (Fruchtman) (1,600; 50-$1.25)—"Tarnished Angels" (U). Lofty $10,000 in first. In ahead, "My Man Godfrey" (U), $8,000.

Playhouse (Schwaber) (460; 50-$1.25) — "Uncle Vanya" (Indie). Nice $4,200. Last week, "Panic in Parlor" (DCA) (4th wk), $3,000.

Stanley (SW) (3,200; 50-$1.50)—"Sayonara" (WB) (5th wk). Sturdy $13,500 after $16,000 in fourth.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Seven Wonders cf World" (Cinerama) (5th wk). Oke $8,500 after about same in previous week.

'Haul' Hefty $16,000, Det.; 'Flesh' 12G, 'Woman' Boff 22G in 2d

Key City Grosses

Estimated Total Gross

This Week $2,835,000
(*Based on 23 cities and 256 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week
Last Year $2,908,000
(*Based on 23 cities and 241 theatres.*)

'Wonders' Great $13,000 in Cleve.

Cleveland, Jan. 28.

"Seven Wonders of the World" opened last Tuesday (21) with gala $6,000 benefit showing for K. of C. and Catholic Charities. It shapes sock in first five days at Palace. "Tarnished Angel", looms hotsy at State. Otherwise, strong longruns continue to hold sway. "Peyton Place," in fifth week, may go into sixth at Hipp while the Allen is firm, with "Sayonara" picking up in its fifth week. "And God Created Woman," in its fifth week, has no closing date set.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Sayonara' (WB) (5th wk). Great $17,000. Last week, $16,500.

Embassy (Community) (1,200; 70-90)—"Satchmo" (UA) and "Girl in Black Stockings" (UA). Okay $4,000. Last week, "Long Haul" (Col) and "Return to Warbow" (Col), $5,200.

Continental (Art Theatre Guild) (850; $1.25) — "Devil's General" (DCA). Oke $2,100. Last week, "Sins of Cassanova" (Indie), (2d wk), $1,800.

Heights Art (Art Theatre Guild) (925; $1.25)—"God Created Woman" (Kings) (5th wk). Big $6,000. Last week, $8,000.

Hipp (Telem't) (3,700; $1.25-$1.50)—"Peyton Place" (20th) (5th wk). Smash $15,000. Last week, ditto.

Lower Mall (Community) (500; 60-90)—"Third Key" (Rank). Oke $2,700. Last week, "Bride Was Too Beautiful" (Ellis), $2,800.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (33d wk). Boff $10,500 after $10,000 last week.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama). Great $13,000 including preem in first 5 days. Last week, "Cinerama Holiday" (Cinerama), after 29 weeks, $27,500.

State (Loew) (3,500; 70-90)—"Tarnished Angel" (U). Hep $12,000. Last week, "Safecracker" (M-G), $10,000.

Stillman (Loew) (2,700; 90-$1.20)—"Don't Go Near Water" (M-G) (5th wk). Fine $7,000. Last week, $8,000.

'PEYTON' SMASH 20G, PROV.; 'YELLER' 9G, 2D

Providence, Jan. 28.

The "Objectionable" label placed on the book "Peyton Place" has the adults and a heavy measure of teen-agers flocking to see the pic of same name at Majestic. Also sturdy is "Old Yeller" in its second week at RKO Albee. The State also is nice with 2nd of "Raintree County." Elmwood is rated slow with 16th stanza of "Around World in 80 Days."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Old Yeller" (BV) and "Gunfire at Indian Gap" (Indie) (2d wk). Happy $9,000. First week, $15,000.

Elmwood (Snyder) (745; $2-$2.50)—"Around World in 80 Days" (UA) (16th wk). Fair $7,500. Last week, $7,900.

Majestic (SW) (2,200; 90-$1.25)—"Peyton Place" (20th). Heavy play on book censorship has crowds flocking to this one for wow $20,000. Last week, "Sayonara" (WB) (4th wk), $9,000.

State (Loew) (3,200; 65-80)—"Raintree County" (M-G) (2d wk). Very nice $13,000 after hefty $21,000 in 1st.

Strand (National Realty) (2,200; 60-85)—"Girl Most Likely" (U) and "Escapade in Japan" (U). Steady $6,000. Last week, "Mister Rock and Roll" (Par) and "Devil's Hairpi " (Par),$5,500.

Detroit, Jan. 28.

Good, brisk pace is being sustained by strong holdovers with added fillip from two newcomers. "Long Haul" looks great at the Palms. "Flesh Is Weak" is rated good at the Broadway-Capitol. "Peyton Place" at the Fox and "Sayonara" at the Michigan, both in fourth weeks, continue sockeroo.

"Old Yeller," sock at the Madison, and "And God Created Woman," terrific at the Trans-Lux Krim, both in second sessions. Last days ads are sparking "Seven Wonders," in 78th week at the Music Hall, and "Around World in 80 Days," in 57th week, at United Artists, to solid totals. "Don't Go Near Water" shapes slick in fifth week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000 ;$1.25-$1.50)—"Peyton Place" (20th) (4th wk). Terrific $24,000. Last week, $27,400.

Michigan (United Detroit) (4,000; 90-$1.50) — "Sayonara" (WB) (4th wk). Wow $23,000. Last week, $25,000.

Palms (UD) (2,961; 90-$1.25)—"Long Haul" (Col)and "Return to Warbow" (Col). Fine $16,000. Last week, "Guns Don't Argue" (Indie) and "Walk Into Hell" (Indie), $18.000.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV) (2d). Sock $20,000. Last week, same.

Broadway - Capitol (UD) (3,500; 90-$1.25) — "Flesh Is Weak" (AI) and "Blonde in Bondage" (AI). Good $12,000. Last week, "Cyclops" (AA) and "Daughter Dr. Jekyll" (AA), $15,000.

United Artists (UA) (1,667; $1.25-$3—"Around World in 80 Days" (UA) (57th wk). "Last days" ads lifting to great $20,000. Last week, $16,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Don't Go Near Water" (M-G) (5th wk). Slick $10,000. Last week, $12,500.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (78th wk). Last days ads bringing 'em in to tune of mighty $15,000. Last week, $14,100.

Trans - Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "God Created Woman" (Indie) (2d wk). Mighty $22,000. Last week, $19,500.

'Deep Six' Good $21,000, Hub; 'Wind' Torrid 17G, 'Gervaise' Mighty 12G

Boston, Jan. 28.

Now they're starting to call the Hub a Saturday night town since biz really perks only on that day of the week. However, rain was a big help this session. New entries and better holdovers still are big. "Gervaise" looks to come near the record at Kenmore. "Deep Six" is okay at Paramount and Fenway. "Wild Is Wind" shapes torrid at the Astor.

"Peyton Place" swings into wow fifth stanza at the Memorial. "Sayonara" at Met in fifth is rated solid. State and Orpheum are holding "Legend of Lost" for second with good results. "Bridge on River Kwai" continues great in fifth at the Gary.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Wild Is Wind" (Par). Hotsy $17,000. Last week, "Raintree County" (M-G) (14th wk), $5,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Old Yeller" (BV) (5th wk). Slick $5,000. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (10th wk). Fine $17,000. Last week, same.

Copley (Indie) (961; 90-$1.25)—"Grand Maneuver" (Indie) (3d wk). Mild $3,500. Last week, $4,500.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col) (7th wk). Sixth week, sturdy $8,200. Last week, $7,000.

Fenway (NET) (1,378; 60-$1.10)—"Deep Six" (WB) and "Wayward Girl" (Rep). Oke $5,500. Last week, "I Was Teenage Frankenstein" (AI) and "Blood of Dracula" (AI), $7,200.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col) (5th w). Big $18,000. Last week, $21,500.

Kenmore (Indie) (700; 85-$1.25)—"Gervaise" (Cont). Wham $12,000 or near. Last week, "Across Bridge" (Rank) (4th wk), $5,000.

Paramount (NET) (1,700; 60-$1)—"Deep Six" (WB) and "Wayward Girl" (Rep). Good $15,500. Last week, "Teenage Frankenstein" (AI)

(Continued on page 20)

Chi to New Peak; 'Arms' Wow $60,000, 'Angels' Stout 23G, 'Rodan' Boff 45G, 'Woman' Big 11G, 'Water' Lively 23G

Chicago, Jan. 28.

Spate of new product is boosting Loop biz in current week to its loftiest total in recent months. "Farewell to Arms" in first at the Oriental should rack up a Giant $60,000 at upped prices. The other big opener is "Tarnished Angels" at State Lake, with fancy $23,000.

"Rodan" at the Woods looks mighty $45,000, while "Admirable Crichton" at Surf is okay $5,300. "Hell Canyon Outlaws" and "Hell Ship Mutiny" shapes fair $4,200. at the Monroe. "Oregon Passage" and "Tall Stranger" tandem at Roosevelt is a neat $13,000.

"Motorcycle Gang" and "Sorority Girl" combo continues strong in third Garrick frame. "Sayonara" in fifth round at the Chicago looks still lively.

"And God Created Woman" shapes trim in fifth session at the Loop. "Don't Go Near Water" is fine in fifth at the United Artists while "Wild is Wind" in sixth Esquire canto shapes okay.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80)—"Sayonara" (WB) (5th wk). Sock at $43,000. Last week, $48,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild is Wind" (Par) (6th wk). Okay $7,000. Last week, $8,500.

Garrick (B&K) (850; 90-$1.25)—"Motorcycle Gang" (AI) and "Sorority Girl" (AI) (3d wk). Big $10,000. Last week, $12,500.

Grand (Nomikos) (1,200; 90-$1.25)—"Winchester '73" (U) and "Criss Cross" (U) (reissues). Mild $5,000. Last week, "Unholy Wife" (U) and "That Night" (U), $8,000.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (Kings) (5th wk). Wham $11,000 or over. Last week, $13,300.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (14th wk). Okay $14,000. Last week, $14,500.

Monroe (Indie) (1,000; 57-79)—"Hell Ship Mutiny" (Rep) and "Hell Canyon Outlaws" (Rep). Fair $4,200. Last week, "Bayou" (UA) and "Big Caper" (UA), $5,500.

Oriental (Indie) (3,400; $1.25-$2.00)—"Farewell to Arms" (20th). Boffo $60,000. Last week, "Enemy Below" (20th) (3d wk), $17,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (58th wk). Stout $18,500. Last week, $19,500.

Roosevelt (B&K) (1,400; 75-90)—"Tall Stranger" (AA) and "Oregon Passage" (AA). Good $13,000. Last week, "Man in Shadow" (U) and

(Continued on page 20)

Bliz Bops K.C. Biz But 'Peyton' Bangup $12,000, M.O.; 'Hunchback' Only 6G

Kansas City, Jan. 28.

Town is largely hanging on to its good ones, half dozen or more films being in fourth weeks or longer this session. Weather played a big part in some of these extended runs, as the deepest snow in 46 years fell Tuesday (21) and slowed traffic for three or four days. Only new film of consequence is "Hunchback of Notre Dame," mild at Tower. By week's end city was beginning to unsnarl itself, and films got a new lease on trade. Effect is to dampen grosses considerably.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 85)—"Rodan" (DCA) and "Hell in Korea" (DCA) (m.o.) (2d wk). Creditable $3,500. Last week, with Brookside and Vista coupled to the Apollo, $9,000.

Glen (Dickinson) (700; 75-90)—"Bob and Sally' (Indie) and "She Shoulda Said No" (Indie) (8th wk). Okay $1,000. Last week, $1,200.

Kimo (Dickinson) (504; 90-$1.25)—"How To Murder a Rich Uncle" (Col) (5th wk). Bright $1,200. Last week, $1,400.

Midland (Loew) (3,500; 90-$1.25)—"Don't Go Near Water" (M-G) (4th wk). May go 9 days for hearty $7,000. Last week, $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders" (22d wk). (Cinerama). Acceptable $7,000. Last week, $7,000.

Paramount (UP) (1,900; 90-$1.25)—"Sayonara" (WB) (4th wk). Good $4,500. Last week, $5,000, in face of big storm.

Rockhill (Little Art Theatres) (750; 75-90)—"Time of Desire"

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Peyton' Loud 29G Paces Frisco Biz

San Francisco, Jan. 28.

With "Peyton Place" great on its opening week at the huge Fox and both "Sayonara" and "Don't Go Near Water" still doing well in fifth and sixth weeks respectively, first-run trade currently are strong. "Raintree County" still is good in fifth Stagedoor stanza. "And God Created Woman" continues smash in fifth sessions in two arty houses. "Gervaise" looms great in fourth session.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Man In Shadow" (U) and "Doctor At Large" (U). Mild $7,500. Last week, "All Mine To Give" (U) and "Looking For Danger" (AA), $7,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Peyton Place" (20th). Great $29,000 or over. Last week, "Farewell To Arms" (20th) (3d wk), $14,500 in 8 days.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (6th wk). Dandy $9,500. Last week, $10,000.

Paramount (Par) (2,646; 90-$1.25)—"Sayonara" (WB) (5th wk). Sock $13,000. Last week, $17,000.

St. Francis (Par) (1,400; 90-$1.25)—"Deep Six" (WB) and "Parson and Outlaw" (WB). Okay $12,000. Last week, "Eighteen and Anxious" (Rep) and "Girl In Woods" (Rep), $11,500.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (62d wk). Neat $13,500. Last week, $12,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Quiet American" (UA) and "Buckskin Lady" (UA). Slow $6,000 or near. Last week, "Steel Bayonet" (UA) and "Man On Prowl" (UA), $7,200.

Stagedoor (A-R) (440; $1.50-$2)—"Raintree County" (M-G) (5th wk). Good $6,000. Last week, $6,800.

Larkin (Rosener) (400; $1.25)—"God Created Woman" (Kings) (5th wk). Wow $7,000. Last week, same.

Clay (Rosener) (400; $1.25)—"God Created Woman" (Kings) (5th wk). Boff $6,000. Last week, ditto.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (5th wk). Oke $1,500. Last week, $1,900.

Bridge (Schwarz) (396; $1.25)—"Razzia" (Kass) (4th wk). Good $2,500. Last week, $2,500.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (57th wk). Nice $14,000. Last week, $14,500.

Rio (Schwarz) (397; $1.10;)—"His First Affair" (Indie) and "On Bowery" (Indie) (2d wk). Fair $1,300. Last week, $2,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Gervaise" (Cont) (4th wk). Great $5,500. Last week, $6,000.

'Rodan' Rich $15,000, Seattle; 'Peyton' 7G, 5

Seattle, Jan. 28.

Standout currently is the lone newcomer, "Rodan," which is amazingly sock at Coliseum. "And God Created Woman" still is boffo in third Music Box stanza. "Sayonara" is rated great in fourth round at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World" (UA) (41st wk). Record run in Seattle. Still hefty at $9,000. Last week, $8,700.

Coliseum (Fox - Evergreen) (1,870; 90-$1.25)—"Rodan" (DCA) and "Hell in Korea" (DCA). Immense $15,000. Last week, "Long Haul" (Col) and "Hard Man" (Col), $5,800 in 6 days.

Fifth Avenue (Fox - Evergreen)

(Continued on page 20)

'WOMAN' ROUSING 11G, PORT.; 'PEYTON' 10G

Portland, Ore., Jan. 28.

City is filled with blockbuster holdovers which continue to do smash trade. "Raintree" is in its fifth week at the Broadway. "Sayonara" continues lusty in fourth round at the Fox. "Peyton Place" is moving into a fourth hefty frame at the Orpheum. "And God Created Woman," day-dating in two art houses, looms great. Other newcomers are on the modest side.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Raintree County" (M-G) (5th wk). Nifty $6,500. Last week, $6,200.

Fine Arts (Foster) (425; $1.25)—"God Created Woman" (Kings), also at Guild. Whopping $5,000. Last week, "Lady Chatterly's Lover" (Indie) (2d wk), $2,300.

Fox (Evergreen) (1,536; $1-$1.50)—"Sayonara" (WB) (4th wk). Loud $10,500. Last week, $12,000.

Guild (Foster) (400; $1.25)—"God Created Woman" (Kings), day and date with Fine Arts. Wow $6,000. Last week, "Third Key" (Indie), $1,900.

Liberty (Hamrick) (1,890; 90-$1.25)—"Oregon Passage" (AA) and "Destination 60,000" (AA). Modest $5,500. Last week, "Man In Shadow" (U) and "Floodtide" (U), $4,500.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Peyton Place" (20th) (4th wk). Smash $10,000. Last week, $11,700.

Paramount (Port-Par) (3,400; 90-$1.25)—"Quiet American" (UA) and "Ride Back" (UA). Okay $7,000. Last week, "Tarnished Angels" (U) and "The Weapon" (U), $6,400.

'Woman' Giant 10G, L'ville; 'Girl' 6G

Louisville, Jan. 28.

Downtown houses are maintaining a healthy level this week at the wicket, evenly shared by strong new product and h.o's. Surprise entry is "And God Created Woman" at the Brown, with a bumper take in sight "Long Haul" at the State looks fair. Girl Most Likely" at the Kentucky is fancy. "Sayonara" at the Mary Anderson and "Peyton Place" at Rialto are still going well on longruns.

Estimates for This Week

Brown (Fourth Ave. - Loew's) (1,000; 85-$1.25)—"God Created Woman" (Kings). Grabbing wow $10,000. Last week, "Around World in 80 Days" (UA) (4th wk), $4,500.

Kentucky (Switow) (900; 50-85)—"Girl Most Likely" (U). Fancy $6,000. Last week, "Tarnished Angels" (U) (2d wk), $5,000.

Loew's (Loew) (UA) (3,000; 50-85)—"Long Haul" (Col) and "Decision At Sundown" (Col). Fair $7,500. Last week, "Don't Go Near Water" (M-G) (2d wk), $7,500.

Mary Ann (People's) (1,000; 85-$1.25)—"Sayonara" (WB) (5th wk). Solid $5,500 in unusual run at this house. Last week, $7,500.

Rialto (Fourth Ave.) (3,000; 85-$1.25)—"Peyton Place" (20th) (4th wk). Neat $9,500 after $12,000 last week.

Omaha Jumpin', 'Peyton' Lofty $16,500, 'Godfrey' Boff 7G, 'Yeller' 10G

Omaha, Jan. 28.

Biz is really jumpin' at downtown first-runs this session, with a sturdy crop of new entries providing biggest week in nearly a year. "Old Yeller" is mighty at the State, with long lines. "Peyton Place" is smash at Orpheum while "My Man Godfrey" looks big at the Omaha. "Esther Costello Story" is fairly nice at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Esther Costello Story" (Col) and "Brothers Rico" (Col). Okay $3,500. Last week, "Long Haul" (Col) and "Town on Trial" (Col), $2,900.

Omaha (Tristates) (2,066; 75-90)—"My Man Godfrey" (U). Big $7,000. Last week, "Jamboree" (WB) and "Green-Eyed Blonde" (WB), $6,000.

Orpheum (Tristates) (2,080; 90-$1.25)—"Peyton Place" (20th). Lofty $16,500. Last week, "Sayonara" (WB) (3d wk), $7,500.

State (Goldberg) (850; 75-90)—"Old Yeller" (BV). Smash $10,000. Last week, "Don't Go Near Water" (M-G) (3d wk), $3,500.

B'way Marks Time With Holdovers; Lone Newcomer 'Farewell' Nice 90G, 'Sayonara' 128G for $1,306,490 Run

Broadway deluxers are more or less marking time in the current session awaiting the arrival of new product. For most of these houses bringing in fresh fare it will represent the first change since the year-end holidays. All-day rain Saturday hurt some but milder weather provided something of a lift.

Lone important newcomer is "Farewell To Arms" with stageshow at the Roxy where a nice $90,000 is in prospect. This is in the face of a rousing beating given the pic by many reviewers. Second week of "Bonjour Tristesse" dipped to fair $30,000 at the Capitol.

"Sayonara" and stageshow is heading for a fine $128,000 at the Music Hall in its final (8th) session. Such figure represents a total of $1,306,490 for the eight weeks as against $1,391,000 registered by "Great Caruso" in 10 weeks, which is the all-time high at the Hall. "Tarnished Angels" was fair $23,000 for its 9-day third stanza at the Paramount, where "I Was Teenage Frankenstein" replaces today.

"Gervaise" is doing an amazing $6,900 in second round at the Fifth Ave. Cinema despite the fact that the film is still smash in 12th week at the Baronet. "10 Commandments" is spurting to about $32,000 in current (64th) week at the Criterion on mention that it is approaching its final weeks.

"Bridge on River Kwai" was capacity $34,500 in its sixth session ended last night (Tues.) at the Palace.

"Paths of Glory" wound its fifth frame at the Victoria yesterday (Tues.) with a good $13,000. "Wild Is Wind" shapes fine $14,000 for current (7th) round at the Astor, with "Witness For Prosecution" supplanting on Feb. 6. On same day, the Vic brings in "Quiet American."

"Raintree County" looks like splendid $18,000 in its sixth week at the State, but is down to about $5,900 at the Plaza where "Witness For Prosecution" comes in on Feb. 6, day-dating with Astor.

"Enemy Below" pushed to a fair $10,000 in fifth stanza at the Mayfair, and is now in its sixth (final) week. "Beautiful But Dangerous" comes in Feb. 5. "And God Created Woman" climbed to smash $13,500 in its 14th round at the Paris, pic now being in its 15th week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Wild Is Wind" (Par) (7th wk). This round ending today (Wed.) looks like fine $14,000. Sixth was $16,000. "Witness For Prosecution" (UA) opens Feb. 6.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Adultress" (Times) (3d wk). Second week ended Sunday (26) was big $9,800. First was $12,000.

Baronet (Reade) (430; $1.25-$1.70)—"Gervaise" (Cont) (12th wk). The 11th stanza ended Sunday (26) was smash $9,800 after $9,300 for 10th week. Playing day-date with Fifth Avenue Cinema where it just finished its second week last night (Tues.).

Capitol (Loew) (4,820; $1-$2.50)—"Bonjour Tristesse" (Col) (3d wk). Second week ended last night (Tues.) was fair $30,000. First was $40,000, below hopes. "Cowboy" (Col) is due in next, with date not set so far.

Trans-Lux 85th St. (T-L) (550; $1.25-$1.65)—"Story of Vicki" (BV). Opens today (Wed.), day-dating with Normandie.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (64th wk). This round looks to hit big $32,000 for usual 15 shows. The 63d week was $28,500 for like number of performances. Fact that house has started to advertise "final weeks" held responsible for spurt in current round. Stays.

Fine Arts (Davis) (468; 90-$1.80)—"Gates of Paris" (Lopert) (3d wk). Second stanza ended Monday (27) was slick $8,300. First was $10,900.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Bolshoi Ballet" (Rank) (7th wk). The sixth week ended last night (Tues.) was good $4,500. The fifth was $6,000.

Guild (Guild) (450; $1-$1.75)—"Ship Was Loaded" (Brest) (2d wk). First session ended Saturday (25) was good $7,000. "Spanish Affair" (Par) opens here Feb. 5.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (6th wk). Fifth round ended Monday (27) was solid $8,500. Fourth week, $9,000.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (3d wk). First holdover week ended last night (Tues.) was wow $6,900. Initial week, $7,100, new house mark here.

Mayfair (Brandt) (1,736; 79-$1.80)—"Enemy Below" (6th-final wk). Fifth session ended last night (Tues.) was fair $10,000. Fourth was $9,500. "Beautiful But Dangerous" (20th) opens Feb. 5.

Normandie (Trans-Lux) (592; 95-$1.80)—"Story of Vicki" (BV). Opens today (Wed.). In ahead, "All At Sea" (M-G) (6th wk-4 days), fair $4,000. Fifth full week was $6,500.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (7th wk). Sixth week concluded last night (Tues.) was capacity $34,500 for 10 shows. The fifth was the same for like number of performances.

Odeon (Rank) (854; 90-$1.80)—"Graf Spee" (Rank) (5th-final wk). Present week ending Friday is likely to get mild $7,000. Fourth was $9,000. "Henry V" (Rank) opens Saturday (1) on reserved-seat basis. House has been using "sneak" previews in effort to bolster biz.

Paramount (AB-PT) (3,665; $1-$2)—"I Was Teenage Frankenstein" (AI). Opens today (Wed). Last week, "Tarnished Angels" (U) (3d wk-9 days), held with fair $23,000 after $24,500 in second regular week.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (15th wk). The 14th round ended Sunday (26) was smash $13,500. The 13th week was $12,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Sayonara" (WB) and Christmas stageshow (8th-final wk). This session winding up today (Wed.) is heading for fine $128,000, very big for this stage of run. The "Nativity" portion of the stageshow was dropped after last Sunday (26). The seventh week was $134,000. "Seven Hills of Rome" (M-G) opens tomorrow (Thurs.) with new stageshow. "Sayonara" looks to rack up a wham $1,306,490 for eight weeks, second only to "Great Caruso" (M-G) which was $1,391,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (68th wk). The 67th round ended yesterday (Tues.) was capacity $37,700 for 11 shows. The 66th week was the same for like number of performances.

Plaza (Lopert) (525; $1.50-$2)—"Raintree County" (M-G) (6th wk).

(Continued on page 20)

'Jamboree' Okay $18,000, Toronto; 'Escapade' 15G, 'Sayonara' Big 28G, 2d

Toronto, Jan. 28.

Despite a weekend blizzard, major cinemas are doing good biz on such newcomers as "Enemy Below" and "Tarnished Angels." "Jamboree" is rated okay. "Escapade in Japan" looms good in three houses. Two holdovers, "Sayonara" and "Don't Go Near Water," both in second stanzas, are doing the city's standout biz.

Estimates for This Week

Carlton (Rank) (2,318; 60-$1)—"Enemy Below" (20th). Good $13,000. Last week, "Campbell's Kingdom" (Rank), $7,000.

Christie, Danforth, Humber, Hyland (Rank) (887; 1,330; 1,203; 1,357; $1)—"How to Murder Rich Uncle" (Col). Nice $15,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Jamboree" (WB) and "Hard Man" (Col). Okay $18,000. Last week, "Brothers Rico" (Col) and "Escape San Quentin" (Col), same.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Escapade in Japan" (RKO) and "Finger of Guilt" (Col). Oke $15,000. Last week, "Story of Ethel Costello" (Col) and "Last Man to Hang" (Col), $14,000.

Imperial (FP) (3,344; 75-$1.25)—"Sayonara" (WB) (2d wk). Holding at big $28,000. Last week, $32,000.

International (Taylor) (557; $1)—"Blue Murder at St. Trinian's" (IFD) (5th wk). Nice $4,000. Last week, $4,500.

Loew's (Loew) (2,098; 75-$1.25)—"Don't Go Near Water" (M-G) (2d

(Continued on page 20)

Spain's Own Production Nil; Five Rolled in January, '57

Madrid, Jan. 28.

A financial crisis has again descended on Spanish film producers. Reports from Barcelona as in Madrid underscore standstill in the industry. First new year project has yet to be registered although at this date, last year, five films had already entered the '57 production lists.

Principal reason forwarded here for the failure to produce is that Sindicato loans are not available. Sindicato credit of between 25% and 30% of pic budget is basic feature of government film protectionism without which majority of film-makers cannot operate.

Observers here relate depleted Sindicato coin to the continued crisis of goveernment's production aid fund which not only supplies credits but a film completion rebate directly to producers varying from 30% to 50% of negative pic cost as determined by a government-industry classification board.

Government loaned production fund 25,000,000 pesetas ($550,000) last Oct., but sources here say amount was quickly consumed by outstanding rebate obligations due producers.

There seems little doubt that Spanish film economy has been out of tune for the past nine months. Suspension of Motion Picture Export Assn. product, with substantial resulting drop of production fund pesetas from steep U. S. import fees has crippled aid coffers.

Current production halt paired with widespread film exhib discontent are grim factors facing the Spanish film industry this week.

Gina Action Vs. Rizzoli Widens

Rome, Jan. 21.

The Gina Lollobrigida-Angelo Rizzoli court case continues to gain momentum in and out of local film circles. Two new elements have just been added to the fracas: the Italian Producers' Assn. (ANICA) has officially deplored the actress' action in publicizing the fight, while actor Lex Barker has filed suit in Roman courts against Milko Skofic, husband of the actress. Barker claims personal insults were made by Skofic.

Sharply worded and unprecedented ANICA communique sided with producer Rizzoli, whose "Imperial Venus" they claimed an important and well organized production, against the actress. Letter deplores Miss Lollobrigida's action in breaking off her contract without submitting to proposed negotiations and for her decision to publicize the matter.

ANICA note again warned all its members that in times of difficulty such as the present for the entire industry, efforts must be redoubled to realign salaries (of actors) to the changed film economy of the moment as well as to insist on a better respect of agreed contracts.

Barker, on the other hand, filed his suit through his local lawyer, Giovanni Ozzo, taking objection to remarks attributed to Skofic by an article in a Rome evening paper. Both verbally and in writing, Skofic has repeatedly denied making these remarks. Rizzoli-Lollobrigida case is up for initial hearing Feb. 5.

German '56 Hit Record To Be Made Into a Pic

Frankfurt, Jan. 28.

Usually it's the title song of a film that becomes popular. But there's an unusual switch in the making in Germany this year.

Gloria Films has bought the rights to the 1956 big record seller, "Heimatlos" (Homeless), which was the No. 1 recording of German schmaltz singer Freddie on the Deutsche Grammophone label.

Gloria will make a film titled "Heimatlos," with music by Lotar Olias and Hans Moessner, who wrote the music for the platter. Film is set for Gloria's 1957-58 release program.

Menuhin to Brussels

Frankfurt, Jan. 28.

Yehudi Menuhin, who is due to concert-tour Germany with the Vienna Philharmonic Orchestra in March, is set to open at the Brussels World Fair in April.

There, he'll offer a new American work, Ross Lee Finney's "Chromatic Fantasy for Violin."

Sees Future Jap Dubbing Upbeat

Tokyo, Jan. 21.

Shizue Takase, a man who prepares the Japanese titles for about half of the imported American films, believes the day is not far off when U. S. actors will be mouthing Japanese dialogue, dubbed, that is. He is watching the current experiment here of Metro in having the "The Invisible Boy" dubbed. It's the first such experiment in recent years after past failures.

"I can't see why dubbing can't be done in Japan as it is in Europe," Takase said. "The strongest opposition to it right now is a feeling that it wouldn't sound right. But I'm rather sure that once the Japanese audiences get used to it, it would prove popular."

Takase saw a greater future for Japanese product dubbed into English for export.

Takase heads an outfit called Central Production Pool whose services often include editing. Latter makes him an influence on sequences of U. S. films to be deleted for Japanese audiences. He doesn't always take the initiative, but his recommendations hold weight with Yank managers here.

Those hit most strongly by the cutting are pictures about the Pacific War. In most cases, they call for some editing in order not to balt the feelings on the Japanese. As Takase points out, because the Hollywood production code is much stronger than that of Japan, he doesn't have to worry too much about deletions on moral grounds. Showing bare bosoms on Japanese screens, for example, is not uncommon.

But certain scenes of violence are hit by Japanese censorship. A switchblade knife is taboo. Local snipping is unofficial here, but distribs usually adhere to recommendations of the committee for the Motion Picture Code of Ethics, an offshoot of Eiren. It was not until about a year ago that the U. S. majors joined this body.

Big U.S. Loan to India, Now Pending, Likely To Aid Yank Distrib There

Madras, Jan. 21.

The announcement that the U.S. would loan $225,000,000, prospects for foreign pictures shape up better here. Considerable leniency has been shown to the Motion Picture Producers Assn. at Bombay for import of photographic and other goods, though specifically limiting it to members of the Association.

Current opinion is that the government of India would allow the import of at least 50% of previous license quota held by each foreign distributing company.

Some envision that even 75% may be allowed entry. It is understood here that remittances to foreign homeoffices would be limited to 12½% of total annual earnings of each company in India.

Crawley Updates Catalog Of Cuffo Documentaries

Ottawa, Jan. 28.

Crawley Films Ltd. has issued a 24-page directory of sources of free 16m sponsored Canadian motion pictures. It lists 295 sources from which 11,000 films are available without charge.

This directory, started in 1952, has gone through three revisions and more than 50,000 copies.

Exceptional Film Setup In Italy Seen Clearing With Chairman Serving

Rome, Jan. 14.

The "exceptional" film controversy is back in limelight this week following the announcement that Nicola DePirro has consented to preside over the committee charged with voting on the special rental status. Though named to the post last year, DePirro never took office because he felt that his twin functions as committee topper and Government Entertainment chief were incompatible.

DePirro's absence from committee meetings soon helped develop an impasse in voting on candidates for this rental status, which allows the pic, if approved, ceiling-free rental negotiations.

Blocking of votes was also aided by an exhib block, which automatically voted against candidates in an attempt to further its fight for lower rentals, while the producer element in the committee generally voted in favor of "exceptionality." DePirro's vote, in each case, would have been deciding.

Move was made following a letter from Government Undersecretary Giuseppe Resta, asking him to reconsider and to accept the post "at least for the duration of the current film season" and on an experimental basis.

The tieup developed here after only one film, "10 Commandments" (Par) had been approved. Two pix, "Sea Wall" (DeLaurentiis-Rank-Columbia) and "Pride and Passion" (UA), are waiting for a deciding vote following a screening last year. Three other pix, "Sayonara" (WB), "Bridge on River Kwai" (Col) and an Italian-made, "The Girl and the Palio," have still to be screened by the elite group.

Reich Orchestras, Vienna Acad Choir, Set by Mertens

Concert events of the coming season already cast their shadows via Andre Mertens of Columbia Artists Management. His array of set and/or negotiating deals include a six-week return visit (far west as Chicago) of the Stuttgart Kammerorchestra (15 men) under Karl Muenchinger and a projected 1959 third U. S. tour of the big Berlin Philharmonic.

In addition to the Mertens-created "Vienna on Parade," now touring the States, which will be invited to come again, Columbia has contracted the 26 voice Vienna State Academy Choir for 10 weeks, for a tour to California.

Among a variety of new solo attractions Erika Keoth, 26 year old German coloratura, will be flown to the Hollywood Bowl next August for a single U. S. date (and debut) between Salzburg and Munich.

French military is furloughing violinist Christian Ferras to make a three-week tour of U. S. and Canada in the fall and the Hungarian escapee, Gyorgy Cziffir, will arrive for piano concerts in November.

Two Met Opera personages, tenor Flaviano Labo and basso Fernando Corena will play concerts for Columbia and Guiletta Simionato will be routed in and around the Chicago Opera.

'Angry Men,' 'Ram,' 'King' Up for Italo Crix Prize

Rome, Jan. 21.

Two Yank pix are among the top contenders for the Silver Ribbon award to the best foreign film of the year, prize given by the Italian Film Critics Assn. and recognized as top local kudo. Winner in this category will be selected from "12 Angry Men" (UA), "Hatful of Rain" (20th), and "King in New York" (Cineriz). "Hatful" has already been awarded the best foreign pic award at the Venice Festival of 1957.

Running neck-and-neck for the Ribbon as best Italian pic of 1957 are "Cabiria" (DeLaurentiis) and "White Nights" (Vides). Final voting will be announced at ceremonies to be held here in February.

Tito as Paris Arts 'Patron'?

By WOLFE KAUFMAN

Paris, Jan. 28.

An important new slant may be given to international "cultural exchange" programs via a backstage maneuver currently being studied by Yugoslav and French officials. The first actual result, if it works, would be for Marshall Tito and his entourage to visit Paris this summer at the same time as several Yugo stage productions are on exhibit at the Sarah Bernhardt Theatre.

As has been done for some years now, the Sarah Bernhardt Theatre will have a parade of theatrical offerings from a dozen or so different nations in its annual Theatre Festival starting late March. England, Italy, Sweden, Spain, Argentina, both Germany and Israel have agreed to send troupes. The United States is sending Ballet Theatre and possibly two plays. Russia has tentatively agreed to send a troupe or two, still unchosen. And Yugoslavia said it would send either one or three troupes, depending on some current discussions.

These troupes for the Festival always come as is, complete with actors, technicians, scenery and costumes. The originating countries always get the transportation tab picked up by the native governments on the ground of "cultural exchange." But the Yugoslavs now have come up with the thought that this can be spread for greater significance. Thus, they reason, if Tito should "just happen by accident" to be in Paris at the same time, it would turn a mild "cultural gesture" into a politically important move. So, if it goes through, there will be three Yugo troupes. Otherwise just one.

French Authors Better Off Than American Counterpart: Marton

Paris, Jan. 28.

George Marton, 20th Century-Fox rep for European properties and a private play and literary agent, feels that the American author is to be pitied when it comes to rights and protections in comparison with the French authors.

According to Marton the American author is over-organized, over-mechanized and over-legalized, but he is poorly protected. He has an agent, a business manager, a lawyer and a psychoanalyst. If he is a dramatist he has the Authors League and if he is writing for films he has the Screen Writers Guild.

The Gallic counterpart has no agent, no lawyer, no business manager, no head doctor, no gasoline and no heating, and is tied up only with the French Society of Authors. They safeguard his moral rights and watch over any attempted tampering with his works.

The American scrivener, from a play, gets a sliding scale of royalties from 7½% to 10% of the gross. The legit producer also has rights to 40% of any film sales of the legit rights, and also takes a 25% cut of subsidiary gains such as foreign sales. Film rights are given for the duration of copyright with allowances for renewal if desired.

12% Of The Gross

The French playwright, by law, gets 12% of the gross receipts. His producer has no share in any film sales, foreign residuals or any other adaptions of the work in question. Film rights are only good for a maximum duration of 10 years.

As for budding legit writers, in France if a producer decides to do a first play the government, through its Cultural Ministry, will put up 50% of the operating nut. In the U.S. the newcomer gives his work to an agent, and if a producer likes it he will take an option and go through the painful process of looking for backers and angels.

Play production costs in France average about $15,000 to the $80,000 of launching an American venture. Weekly grosses in the U.S. average about $25,000 while in Paris they can fluctuate from $25,000 to $7,500 depending on theatre size and hit values. "Tea and Sympathy," with Ingrid Bergman, took in weekly $25,000 at the 1,200-seater Theatre De Paris, Marcel Achard's sock "Patate" got only a weekly $13,000 at the 600-seater Theatre Saint Georges, and "The Love of Four Colonels" grossed $7,500 at the 400-seater Fontaine.

Marton opines that the successful French author is a little better off than his American colleague, and the unsuccessful one is just as poor, or even a littler poorer, than the American loser. Marton also claimed that U.S. legit producers usually take only the established hits for Broadway and always demand film rights also. This can add up to a loss for a Gallic writer who, with a hit and film rights, can do better on his own market. However, the lure of the U.S. big money is always blinding and the Gallic writers still have their eye on Broadway and Hollywood.

Yank Films Still Pace Swedish Market Albeit Foreign Pictures Gain

Stockholm, Jan. 21.

American films still dominate the Swedish market, no other country having as many films released here in 1957 as the U. S. But compared with figures of four to five years ago, European films have started to overtake to improve their status. Usually, 65% to 70% of all Stockholm preeming is by product of American origin. But last year, Yank films reached only 48% of all pix shown.

Films from 15 countries were exhibited at Stockholm first-runs last year. The six major cuontries getting dates were led by the U. S. with 179 films. Second was Great Britain, with 53, followed with France, 49; Sweden, 30; Germany, last year. The six major countries Greece is a newcomer to Sweden. Its "Barefoot Battalion" (in English version) is the first Greek feature pic playing Stockholm first-runs.

Interest in Russian films seems to be at rock bottom, with only one release during 1957, against between five to 10 annually previously. There were 370 films preemed in Stockholm last year. Compared with other Scandinavian countries, Helsinki (Finland) topped the list with 409 preems (209 Hollywood pix).

Swedish Censors Show Politics in New Bans

Stockholm, Jan. 21.

The Swedish Censorship Board had politico charges hurled against it again in 1957, with four films banned because of "political reasons." Three of them were shorts from Israel and Egypt, and according to the censors, they were too partial. The titles are "Egypt Today," "The Law of Israel" and "Port Said." The American film, "The Girl in Kremlin" (U), also was banned because of the Soviet angle.

Total of 14 films was given white seal (totally banned) by the Swedish censors last year. Of these, the German production, "Die Halbstarken," later was given an okay after some cuts. "No Orchids for Miss Blandish" (British) was presented to the censors for the second time after some scissoring, but was still rated "too cruel for Swedish audiences."

Ill, Hy Chapman Quits

Minneapolis, Jan. 28.

Because of ill health, Henry J. (Hy) Chapman, long-time Columbia branch manager here, is retiring and will be succeeded by Byron Shapiro, transferred to Minneapolis from the St. Louis branch.

Chapman recently suffered a heart attack and just was released from the Northwest Variety club's U. of Minnesota heart hospital. He is recuperating at home.

O'SEAS G.I.'S HYPO LOCAL B.O.

900 Italian Cinemas Shutter 24 Hrs. In Protest Vs. High Ticket Taxes

Rome, Jan. 28.

More than 900 film houses in Rome and the surrounding area closed down Jan. 22 in a protest move against high government ticket taxes. The 24-hour shuttering, decided on at an emergency meeting by AGIS, the exhibitor group, was motivated by the overly high tax burden imposed by the government, competition from television, and for "economy reasons." An exhib spokesman didn't exclude that the shutdown may be repeated in future weeks, both here as well as in such northern cities as Milan and Turin. A similar protest shutdown was staged in Naples last year.

Spokesman for the theatreowners indicated that repeated petitions to the government for tax relief had still been unfruitful, making the drastic move an economic necessity above and before its protest function. As an example, he pointed out that one Roman 3,000-seat showcase on a recent weekday grossed only $86. With some $30 going for taxes, this left some $28 each for distributor and exhib, and far from sufficient to cover the big theatre's overhead.

In the face of such setup, said to prevail at least two and three days per week, exhibs decided on the shutdown, allowing theatre personnel its weekly day off without calling in the usual fill-in workers. "Closed" notices went up on cinema facades all over Rome today while dailies for the first time failed to carry the usual theatre ads.

In addition to their gripes against the tax burden, tele (where the principal target is the 17,000 tv sets used in bars and cafes in this country), and frozen pic credit, exhibs have objected to the still-increasing number of new cinemas in this country, now well over 17,000. Surplus of theatres means a "dilution" of grosses but the burden of publicity expenses in first-run situations continues on.

Edinburgh Exhib Blasts Britain's Boulting On Poor Dec. Pix Alibi

Edinburgh, Jan. 21.

Robert McLaughlin, a leading exhibitor here, hit out at remarks made by John Boulting, English film producer, in a tv interview. Boulting had said there were no good films to be released during December.

"What are going to do," asked the exhib, "when someone who has made his living from films for years like that?"

He called for a tag on all films shown on television, saying "This is an old film and bears no relation to the films in the cinemas at present."

The Edinburgh section of the British Cinematograph Exhibitors Assn, has urged that films should not be shown on tele before 10 p.m. on Saturdays. This would avoid peak-hour screenings in cinemas.

George Gilchrist, Dunfermline exhib, said that, if films were allowed to be shown at all hours on television, people in the studios would suffer as well as the exhibs.

Jim Poole wondered what the position would be at a later date when the stage was reached of using films which had attracted levy. "We would be subsidizing our own opposition," he said.

Lawyer Heads Mex. Tent

Mexico City, Jan. 21.

Mexico Variety Club is headed for the ensuing year by a lawyer-exhibitor, Roberto Cervantes. The new veepees are Arthur L. Pratchett, Par's northern Latin-America supervisor, based here; Eduardo Vidal, Mexico's manager; and Francisco Sumohana, exhibitor.

New board members include Alan M. Noye, 20th-Fox manager, and Carlos Hiebla, Metro chief.

NEW ITALO POSTER ROW

Parish Priest Orders 2 Gina Film Sheets Removed

Rome, Jan. 21.

Another film poster controversy has come up in this country, following those recently involving "Zarak" and "Poor but Beautiful" (which were ordered seized in several Italian cities for alleged immorality).

Latest incident occurred in Melegnano, in northern Italy, known for a similar case in recent years, where the parish priest has ordered two posters depicting Gina Lollobrigida in "Trapeze" (UA) removed from town walls. The owner of the town's cinema, Angelo Bajetta, protested, but the priest is said to have insisted on the poster's immorality. Following a heated controversy, the posters were removed.

Priestley Raps British Cinema

London, Jan. 28.

Under the heading "The Cinema Bores Me," J. B. Priestley, several of whose plays have been made into pictures, used the whole of his Sunday column in the Reynolds News to give his views—as a customer—on the current decline in attendances. Although conceding that tele and taxation between them were responsible for most of the slump, the writer opined that something must be said about what the average cinema offers the public for its money.

He then proceeded to describe his experience in a West End first-run situation, having paid "a stiff price" for his seat. The main feature was still running when he entered, although, according to the timetable, it should have finished some minutes before.

The actual program subsequently followed, beginning with advertising films, followed by a "tasteless" Hollywood cartoon. The third item was the newsreel about which "some of us were protesting over 20 years ago."

Next came a screen introduction to the waitresses selling refreshments and finally, before the main feature pic, the trailer for the following week's production.

"I say," observed Priestley, "this is not good entertainment and not clever showmanship."

He thought that some of his readers would have better ideas but he appealed to them not to send them to him. It's the showmen, he concluded, who needed some good new ideas.

Cepicsa Seen Mollified By Republic's Proposal

Madrid, Jan. 28.

Local distributor Cepicsa may drop its lawsuit against Republic Pictures as a result of a conciliatory offer made by the U. S. company through its Globe Films Int'l Iberica subsid, according to Alejandro Villamayor, former Republic representative in Spain.

Cepicsa sued last month to compel Republic delivery of "The Maverick Queen," "Stranger At My Door," "Sante Fe Passage" and "Timberjack," allegedly contracted for and selected over a year ago, claiming damages of ten million pesetas ($90,000) if films are not forthcoming.

Globe Films, now exclusively Republic distrib in Spain, asked Cepicsa yesterday (Jan. 14) to accept delivery of the four pix involved. Cepicsa has taken Globes' offer to the Commerce Ministry with a request for necessary import licenses which, if conceded, would put an end to litigation.

SEXY FILMS NIXED AT SERVICE POSTS

By HAZEL GUILD

Frankfurt, Jan. 21.

American soldiers and airmen and their families stationed in Europe, a population estimated to be about 500,000, proving a big asset to film theatres across Europe " the economy." Some of the military men, hep to the fact that films shown on their own Army and Air Force Film Circuit, are censored, are proving a big plus for the local theatres. It's a rule for the Army and Air Force Motion Picture Service, headquartered in the U. S. to select only those pictures that receive the Code Seal of the Motion Picture Assn. Hence, films like "Man With the Golden Arm" (UA) and "Moon Is Blue" (UA) never reach the military screens in Europe.

Warners' controversial "Baby Doll" was never selected to show at military theatres overseas. Also the Service generally passed up the foreign sexpots — girls like Brigitte Bardot, Gina Lollobrigida, Martine Carol, Guilietta Masina—because generally their pix, made in Europe, are never dubbed into English, hence, they are not viewable and reviewable for offer to the military.

Although any civilian living in the U. S. can make up his own mind if he wants to see such films as "Golden Arm" and "Baby Doll," this choice is not given to the military. An interesting current case is the Charlie Chaplin film, "A King in New York," which will probably never be offered in the U. S. because of its anti-American slant and special bias against the Communist investigations. But during the film's run in France last fall and its showing in England, many of the people who bought tickets were American servicemen and their families. In Paris, it played in four theatres in English. And a majority of its patrons were servicemen stationed with SHAPE headquarters or the Seine command.

Taking advantage of the excitement and newspaper space following Cardinal Spellman's banning of "Baby Doll," and its subsequent rejection for showing on the military circuit, German cinemas in towns having a large population of American servicemen scheduled special showings in English. Near sellout biz resulted. When locally-male product gets word-of-mouth about having especially sexy or exciting scenes, they likewise draw the soldier business.

'God Created Woman' Sock

Case in point is the recent "And God Created Woman," Brigitte Bardot starrer released by Columbia in France and Germany. Even though the film was shown only in the local lingos, plenty of servicemen decided that pidgin French or German and an appreciation of the Bardot torso would get enough, and crowded in to see the nude scenes.

Similarly, an off-beat German film about the problems of a young man who fears he's a homosexual, Constantin's "Other Than You and I" and the Italian story of a streetwalker "Nights of Cabiria," drew big military audiences in Germany in view of subject matter. Both films played in German here.

Motion Picture Service reps in Germany claim that they do not "censor" films, but that foreign pictures generally have little interest for their audiences. Recent release of "Richard III" on the military circuit was cited as doing little business. But if he could see the boys in uniform lining up for tickets to see Miss Bardot, he might change his mind. Meanwhile, regular exhibitors are profiting, because the American military pay the regular scale, 30c to $1, as against the across-the-board 25c entry fee at the military houses.

See Peace in Offing Between Rank, 20th-Fox; CMA, Indies Split Time

By HAROLD MYERS

London, Jan. 28.

A peace pact, it is understood, has been made between 20th-Fox and the Rank Organization. Top industry insiders says the deal was inked last week when Spyros Skouras returned from the continent. Terms of the settlement are being kept a closely guarded secret and it's not known whether the Rank group has conceded the question of extra playing time for top grossers, which was a point of issue when the split first developed.

Under the newly-concluded deal it is reported that 20th-Fox has made an arrangement whereby its production will be divided between Circuits Management Assn. (the company which controls the two Rank theatre chains) and the major indie groups such as Essoldo and Granada.

On the estimate that they'll have 24 top-ranking feature pix for release this year, 20th-Fox will divide these into six groups of four apiece. Two groups of four will be selected at a time and for alternate batches, CMA and the indies will be given first choice. On that basis, both the Rank circuits and the independents will play 12 top 20th-Fox feature films a year.

The split, which dates back some four years from the time of the launching of C'Scope and the presentation of "The Robe," led to new and highly successful booking format. Up to that time 20th-Fox had always traded with CMA and its product went out on either the Odeon or Gaumont circuits. Indie theatres either played concurrently, where booking facilities permitted, or took the output for subsequent-runs.

When the company lost the Rank outlets, 20th-Fox created an indie chain which became known locally as the fourth circuit. The major groups involved were Essoldo and Granada, which, between them, account for around 250 theatres. The former, which controls just under 200 theatres, may well be seriously affected by the peace pact.

Many of the Essoldo houses are in competitive situations, not only with Odeon and Gaumont, but also with the Associated British chain. Granada, on the other hand, is in a more favorable booking position and may well be able to show some of the 20th-Fox releases selected by the Rank group.

Worked Out Okay for 20th-Fox

Although the lack of a direct major outlet involved considerable organizational work for 20th, the company bad a succession of successful trading years with the independents, and its UK grosses have held steady at around $7,800,000 over the past three years.

Reports of a reapproachment between 20th-Fox and Rank two or three weeks ago when Spyros Skouras came to town with Murray Silverstone. Then it became known that they had met with Lord Rank and John Davis. Although vigorously denied, the reports have persistently gained strength along Wardour Street (London's Film Row) and there's now no doubt that the breach has been healed. Only the final details of the settlement appear to be lacking.

In the issue of Nov. 30, 1955, VARIETY reported from London that a romance was blossoming between the Rank Organization and 20th-Fox. It forecast that it would take two years before the reconciliation was affected.

SABRE SCAR BACKSTAGE

In The Wake of Callas Two Males Make Headlines

Rome, Jan. 28.

Latest reports (on the Corelli-Christoff fight during Rome Opera House rehearsals of "Don Carlos") indicate that basso Boris Christoff plans to go to court regarding the hassle which resulted in his walkout of rehearsals. Singer has been replaced in the role of Philip II by Mario Petri.

Reports of the happening are divergent. Consensus to date seems to be that Christoff objected to claimed upstaging and other attention-focusing tactics by Corelli (who was Maria Meneghini Callas' partner in the unfinished "Norma"). A fight developed onstage, with Corelli replying to the bass' attack. Result was a cut finger ascribed by Christoff to Corelli's attack with a sabre. Both singers then retired to their dressing rooms. The bass demanded an apology from Corelli. When none came, Christoff went home, while the rehearsal continued without him.

Basso is protesting Rome Opera action via a suit which is now in the hands of lawyer Filippo Ungaro, claiming his replacement illegal because he was bound for four performances of "Don Carlos," and was never called back for rehearsals while in his dressing room.

Rash of Opera Subs in Italy

Rome, Jan. 28.

Ever since the recent "Callas walkout" at the Rome Opera House, the Italian Opera sector has been plagued with similar incidents which have kept the local wires humming in a contagious spreading movement.

Oddly enough, the first of these incidents involved Anita Cerquetti, the young soprano who eventually replaced Maria Menephini Callas in "Norma" at the Rome Opera House. Miss Cerquetti, who was to sing in the opening presentation of Bellini's "Il Pirata" at the Palermo Opera House, has renounced the role and will be replaced by a New York-born American soprano, Lucy Kelston.' Reportedly, Miss Cerquetti has a nervous breakdown caused by recurrent amnesia which prevented her from properly memorizing her role in "Il Pirata." Things came to a head during rehearsals, and doctors called off the engagement and prescribed rest. While a spokesman for the singer blamed the attack on the effort (both mental and physical) made by Miss Cerquetti in substituting for Miss Callas, the Palermo Opera management indicated it would ask for a fine to be applied, pointing out that Miss Cerquetti's contract for "Il Pirata" was signed June 19, 1957, and that singer was sent the libretto immediately, thus giving her plenty of time for complete preparation for the role.

Meanwhile, illness has also forced the substitution in Bari of another Callas replacement, Caterina Mancini, who'll be replaced by Aurora Lintura. Miss Mancini recently subbed for Miss Callas in Bari, where latter was to sing following her Rome engagements.

In Naples, illness may also force the sugstitution of Rossana Carteri, who was to sing the opener of Puccini's "La Rondine," by another soprano.

A final incident is reported to have occurred at the Rome Opera, scene of the Callas episode, during the trials of Verdi's "Don Carlos." A verbal battle is said to have started between Franco Corelli and bass Boris Christoff for so far unknown reasons.

Doyle on Singapore Trip

Singapore, Jan. 21.

Art Doyle, Universal International's supervisor for Eastern Asia and the Far East, timed his 10-day visit here with the opening of the company's "Man of a Thousand Faces" (U) at Shaw's Capitol.

Meeting Doyle at the airport were Runme Shaw, the latter's general manager, Jack Sharp and Alvin Cassell, U-I local manager.

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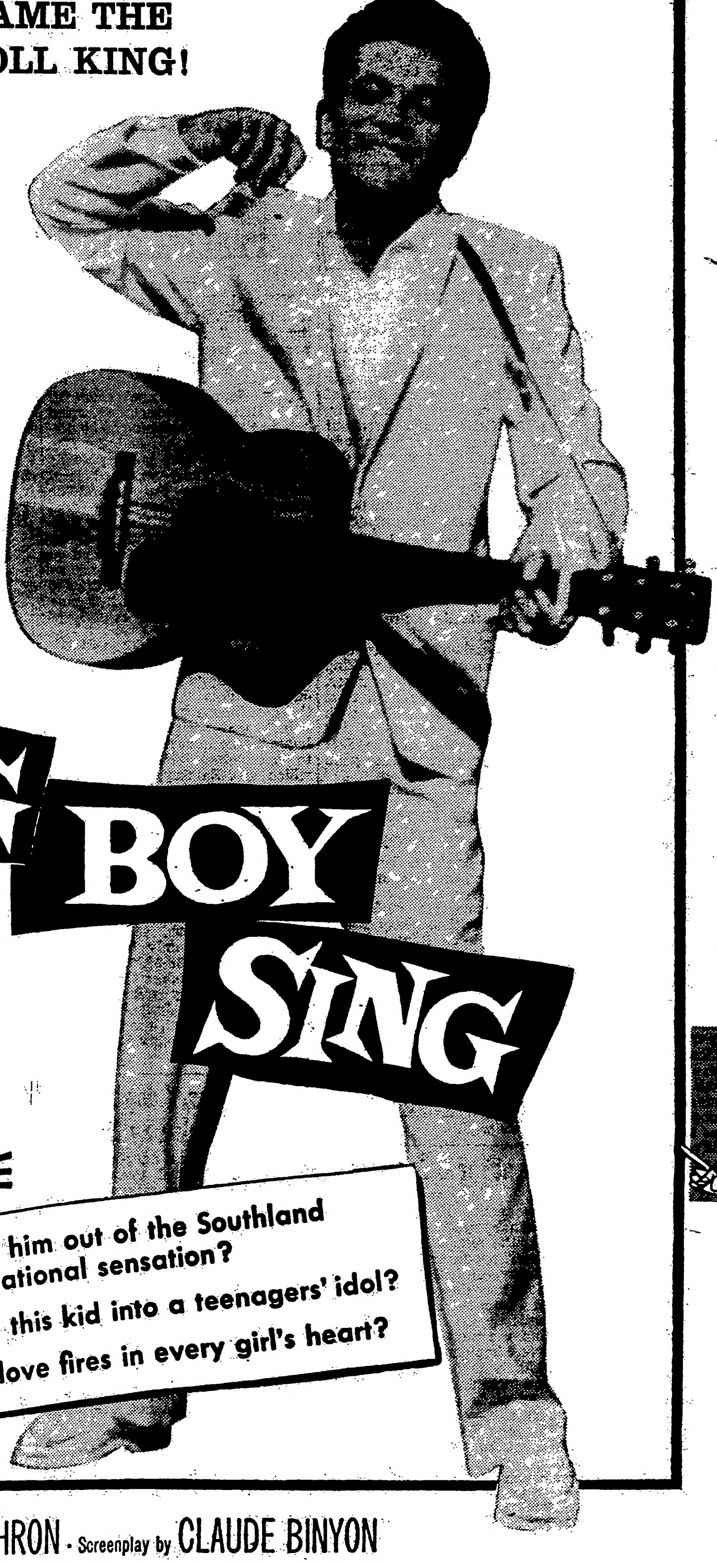

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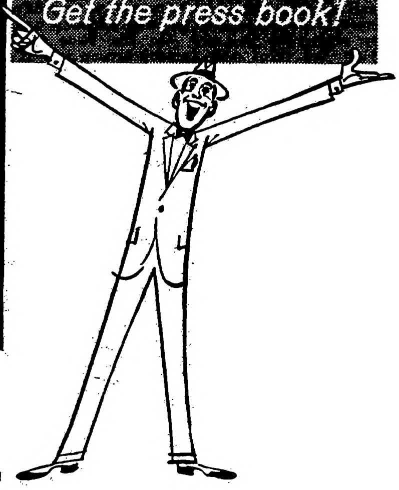


Salary & Severance Terms Revealed; Schenck Took Lump Cash, $503,672

Aggregate remuneration paid to Loew's Inc. officers for full or partial service during the past fiscal year totaled $1,525,066, according to the proxy statement issued by the company for the annual meeting on Feb. 27.

Prexy Joseph R. Vogel is down for $135,429, figure including his salary from Oct. 18, 1956 to Aug. 31, 1957, during which time he became a director of Loew's Inc. Previously he had been prexy and a director of Loew's Theatres.

Under an employment agreement entered with Vogel on Oct. 22, 1956, he is entitled to receive, after termination of his contract, $1,000 per week for every week of employment since that date, provided he renders advisory service as set forth in his contract. This, in essence, gave Vogel a $1,000 weekly raise when he became prexy of Loew's Inc. Firm has reserved $45,000 during the past fiscal year for the extra payment to Vogel.

Ben Thau, studio administrative chief, is listed as receiving $156,429, and studio executive E. J. Mannix is down for $166,857.

Charles C. Moskowitz, who retired during the year as v.p. and treasurer and was succeeded by Robert H. O'Brien, received a total $156,429. Former prexy and board chairman Nicholas M. Schenck received $35,769 from Sept. 1, 1956 to Nov. 21, 1956, after which date Schenck was not an officer or director of Loew's.

Schenck's employment terminated on Dec. 31, 1956. Under the company's retirement plan, he was entitled, on termination of his employment, to an annual annuity for life (and in any event for 10 years even though death occurs earlier) of $47,508. Instead of the annuity, and as provided by the retirement plan, according to the company, Schenck elected a lump sum cash payment of $503,672. This payment was provided by the Equitable Life Assurance Society from annuity purchase payments previously made by Loew's from March 1, 1944 to March 1, 1953.

Former sales v.p. Charles M. Reagan received $45,625 during the time he served as a director (Sept. 1, 1956 to Feb. 28, 1957). For the period from March 1, 1957 to Aug. 31, 1957, during which time he was an officer but not a director he also received $45,625.

Under the employment agreement entered with Reagan in 1952. his exclusive employment with Loew's was to terminate on July 17, 1957. Part of his salary was deposited in escrow and upon completion of his employment became payable to him or his representative in weekly installments over a 12-year period starting July 19, 1957. During the 12-year stanza, Reagan is to be available as a consultant. After termination of Reagan's contract, his exclusive employment continued until Dec. 13, 1957. Part of his salary after July 17, 1957, was also deposited in escrow. In addition to the $91,250 he received during the fiscal year ended Aug. 31, 1957, Loew's deposited $83,200 in escrow for Reagan. From July 21, 1949 to Aug. 31, 1956, Loew's deposited a total of $452,200 in escrow for Reagan.

Former pub-ad v.p. Howard Dietz, now serving as consultant at half salary, received a total of $104,286 during the fiscal year. Benjamin Melniker, v.p. and general counsel, is down for a total of $60,929.

Only business scheduled for the Feb. 27 meeting is the election of directors.

Harrison Stays Cheery

St. Louis, Jan. 28.

"There are no prophets of doom in our company, and statements made by movie prophets of doom do not apply to us," Alex Harrison, general sales manager of 20th-Century-Fox, told executives and sales representatives of 11 of the companys' Midwestern offices at a two-day meeting here last week (21, 22).

As proof of the pudding, Harrison outlined the company's plans for producing 55 to 60 pictures during 1958 at a cost of $65,000,000.

"This will be one of the biggest years we've ever had," he said. "People are not losing interest in films—they're just shopping. They want big pictures and we intend to give them big pictures."

$15,000 Walked Away

Toronto, Jan. 28.

"Sayonara" meant good-bye to $15,000 at the Imperial Theatre, this being the amount of weekend receipts for the Warner picture which a bandit team walked off with.

Michael Bihun, treasurer of the house, left the money in two canvas bags in an unlocked safe in his mezzanine office when he went to the washroom and discovered the loss upon his return.

Service personnel at the theatre saw two young men in the office but thought they were seeking employment.

Audit Methods Newest Puzzle In Loew's Tale

"Which statement d'ya read?" appears a natural query after a study of Loew's Inc.'s annual report which was issued last week. The company showed a loss of $455,000 for its fiscal year, but indicates that "our earnings would have been $745,000 had we continued our past accounting practices."

This comment has naturally led to speculation whether or not Loew's made or lost money in previous fiscal periods when a profit was shown and dividends were declared. In addition, it opens to question the financial statements of the other film companies.

Of course, there is no question of doctoring the books. Both Loew's present accountants—Arthur Andersen & Co.—and its previous auditors—Miller, Donaldson & Co.—are reputable and respected certified public accounting firms. How, then, can the discrepancy be explained?

Both this and the previous year's statements were "prepared in conformity with generally accepted accounting practices." However, according to accounting specialists, the decision as to a company's accounting system is not made entirely by the auditors. The company can establish the basic auditing pattern which the CPA follows.

Because of the change in the accounting technique, Loew's latest report cannot be compared with previous ones of the same company nor can Loew's be compared to any other company on the basis of the respective reports.

For example, according to auditors, "the accountant can generally conform the reports of any one company to a single system, so that they are comparable from year to year unless conditions changed radically." However, it's stressed that reports of two or three companies cannot be compared to each other and that comparisons between two companies in the same industry "are so arbitrary as to be not only worthless but dangerous."

On the basis of this feeling among accountants, it appears difficult to determine the comparative success or failure of the different companies that make up the film business. This becomes more so on the strength of the remarks of accounting expert who has said that it'll probably come as a shock to most people to learn "that two otherwise identical corporations might report net income differing by millions of dollars simply because they followed different accounting methods and that the financial statements of both companies might still carry a certified public accountant's opinion stating that the reports fairly presented the results in accordance with 'generally accepted accounting principles'."

Loew's decision to change its accounting system is considered purely an administrative decision and is not to be regarded as a reflection on the ability of its previous auditors. Under present conditions faced by Loew's, the company probably feels that it's better to record certain losses immediately rather than spread them over a period.

Jules Furthman's 145G Suit Vs. Howard Hughes

Hollywood, Jan. 28.

Attachment suit has been filed against Howard Hughes for $145,833 by Jules Furthman over "Jet Pilot." Furthman said he was hired in May of 1956 at $2,500 per week to produce added scenes and discharged a year later at which time Hughes owed him $135,000.

He also asks $10,833 under penalty provisions of California labor code.

Japanese 'Rodan' Big (With Plugs) In K. C. Houses

Kansas City, Jan. 28.

Biz turned up here by "Rodan," the Japanese import, is one of the most sensational of the winter season. Playing in four Fox Midwest houses scattered in shopping districts across the metropolitan area, day and date in situations usually subsequent run, the picture racked up $23,000.

After playing the first week in the Isis, Vista, Brookside and Granada, it played a second week in the Vista, Brookside and Apollo, to which it was moved from the nearby Isis. This week, too, was big at $9,000.

No small part of the success is due to heavy backing given the engagement on radio and tv, according to Leon Robertson, city manager. The circuit made use of an impact package offered by KMBC-KMBC-TV, including about 50 spots spread over radio and television opening day and the day before.

The tv trailers have been cited as especially well done and effective. Station also conducted a contest asking listeners to send in a drawing of the monster in the picture, and this drew over 500 entries, it was reported by Don Davis, station president.

Traffic generated by the picture even brought out the Kansas City Star, which did a feature story about the lines of patrons waiting to see the picture—like old times. The big business came at a time when the town was loaded with super attractions, all doing big trade, an indication of the fact that there is no limit to what good pictures can do.

Greg Bautzer Ineligible For Rhoden's Directorate

Los Angeles, Jan. 28.

Greg Bautzer, on directorate of National Theatres, will act as consultant in connection with NT's production activities, prexy Elmer C. Rhoden disclosed. Bautzer consequently won't be available for reelection to board, because of the consent decree, Rhoden explains.

Company topper also stated that the subsid, National Film Investments, Inc., prexied by Charles L. Glett, is hopeful of shortly getting the green light from Justice Dept. to pursue its financing of indie productions. Bautzer, said Rhoden, will serve as legal consultant for this company as well.

Lament for B.O. Stars

Hollywood, Jan. 28.

"There aren't as many names that mean something at the boxoffice as the agents would like us to believe," producer William Perlberg observes glumly. That factor, he added, may delay three upcoming films from the Perlberg-Seaton indie unit.

Within the next six weeks, unit will have completed screenplays on "The Cliff's Edge," "But Not for Me" and "The Rat Race." But they won't be made until they can be properly cast—and there's no telling how long that will take.

"We sat on 'Teacher's Pet' for three years," Perlberg recalls, "and when Clark Gable and Doris Day became available, we went ahead with it."

Perlberg believes film industry is no longer a manufacturing business where you grind out a product with just anyone. If P-S can't get top boxoffice names for the upcoming trio of films, they'll be made with the next best. "But," he adds, "in no case will we compromise on performances and the stars will have to justify the cost."

Four New Loew's Directors Almost Match Tomlinson's 180,000 Shares

The four new directors proposed for the board of Loew's Inc. own or control a total of 172,488 shares of the firm, but their holdings are a shade under that of former dissident Joseph Tomlinson, who personally owns 180,000 and controls another 5,000 through a corporation which indirectly owns Loew's shares. Authorized capital stock of Loew's consists of 6,000,000 shares, of which 5,336,777 are outstanding.

Breakdown of the holdings of proposed directors Louis A. Green, Ira Guilden, Philip A. Roth and Jerome A. Newman was contained in a proxy statement issued last week for the annual meeting on Feb. 27 in New York. It shows Green, with 113,268 shares, as the largest stockholder of the quartet. He has played a leading role in the peace movement supporting Loew's prexy Joseph R. Vogel.

Guilden personally has 1,900 shares, but he is board chairman and a stockholder of Baldwin Securities Corp., which owns beneficially 27,900 shares of Loew's. Newman holds 3,340 shares, his wife 2,200; through Graham-Newman Co., of which he is managing partner, he controls another 3,760 shares. Roth personally holds only 100 shares, but he is also associated with Baldwin Securities Corp.

Although Guilden and Roth have been identified as Vogel supporters, they were not proposed for the board by Green. Benjamin Melniker, v.p., general counsel and a director, and William A. Parker, of Incorporated Investors of Boston and a longtime director, both of whom are associated with the Title Guarantee & Trust Co. in addition to Baldwin Securities Corp.

One More at U Prior To Five Months of Hiatus

Hollywood, Jan. 28.

Universal delays its scheduled five-month production hiatus temporarily, to roll "The Water Witch" this week. Property, an original screenplay, was recently purchased from David Duncan. Will Cowan will produce and direct.

Five-month production suspension was decided upon last week at a meeting of top echelon U execs. It had been scheduled to start next month following windup of the currently shooting "The Perfect Furlough." Instead, it will start with the completion of "Witch."

Local Historian Gives Canadian Film Hard Time

Vancouver, Jan. 28.

National Film Board's feature film on British Columbia's "Hanging Judge," due for release, has been shelved in response to screams of "travesty" from Vancouver.

Bruce Ramsay, as spokesman for city's Historical Association, cried halt to the epic, claiming "The dialogue is idiotic . . . and the film is historically and geographically incorrect." Focal point of local indignation was the title, "The Hanging Judge," implying that film's subject, Judge Matthew Baillie Begbie, was another Judge Jeffries of British history and as bloody. Feature has been retitled "The Legendary Judge" and script is being "re-edited" to mollify complaints as far as finished footage permits.

Ramsay, as "immediate past chairman" of local historical activity, fingered scenes showing Judge Begbie "patrolling outside the courthouse all night, which is silly!", and scripted Begbie dialogue where in court judge is made to voice often, "Now hear this!", which, said Ramsay, "He would not say that."

Begbie is shown as coming down the Fraser canyon to Yale, whereas he, by topographic necessity, would have to go "up."

Other Ramsay beefs involve dates of persons then extant as ex-San Franciscan toughie Ned McGowan who is dialogued as here in 1861, whereas, said Ramsay, "McGowan was only here during the winter of 1858-59."

Whatever remedies the National Film Board may take to bring "The Legendary Judge" into line with historical fact, the film seems slated for a raspberry style reception in B. C.

P.A.'s, Mgrs. Adopt Plan For Sick Pay Split-Up

A plan has been adopted by the Assn. of Theatrical Press Agents & Managers for members to draw up to four weeks sick pay when replaced on a job because of illness. The compensation comes to a little less than 40% of the minimum salary for pressagents or managers, whichever the case.

The weekly split in the managerial category is $100 for the replacement and $65.38 for the sick party, while the publicists' share $140 for the replacement and $91 for the sick party. No assessments are made on the sick member and his replacement is not subject to the associate rule.

If the illness lasts more than four weeks, the replacement goes on full salary. It'll then be up to the union's Welfare Committee to determine what should be done for the sick member.

Q. E. D. Productions, Inc. has been empowered to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Directors are: Bernard and Miriam Baron of Forest Hills and James A. Gaffney of the Bronx. Robert Moinester, Lynbrook, L.I., was filing attorney.

JACK JUDD TO DALLAS IN COLUMBIA SHIFTS

Jack Judd, Columbia branch manager in Pittsburgh for the past seven years, has been promoted to southwest division manager with headquarters in Dallas. He'll have supervision over Dallas, Houston, Oklahoma City and Memphis. Replacing Judd in the Pittsburgh post is Frank Silverman, who moves up from salesman in that branch.

This is one of several changes in the Col field setup. George M. Josephs was shifted from circuit sales account exec to the new post of homeoffice eastern sales rep and was succeeded in the former job by Jerome Safron, upped from Cleveland branch chief. Cleveland spot went to Samuel Weiss, who shifted from the 20th-Fox branch in that city.

George Kraska Trails Sun; Boston Showman Retiring

Boston, Jan. 28.

George Kraska, the man who introduced foreign pictures to Boston and began what subsequently turned into an art house, retires at the end of the month (31) as exploitation chief of Joe Levine's Embassy Pictures Corp., only New England national distrib.

Kraska, in the picture business for 35 years, will, however, be consultant to the Embassy staff. With his wife, Kraska moves to Florida in February and plans to spend the winters there and the summers in Boston. He opened and ran the old Fine Arts Theatre and brought the first foreign films to Beantown. His operation of the Fine Arts lasted 15 years. Formerly in the publicity department of Loew's, New York, he was also instrumental in setting the art house policy of Louis Richmond's Kenmore Theatre and Ben Sack's Beacon Hill house.

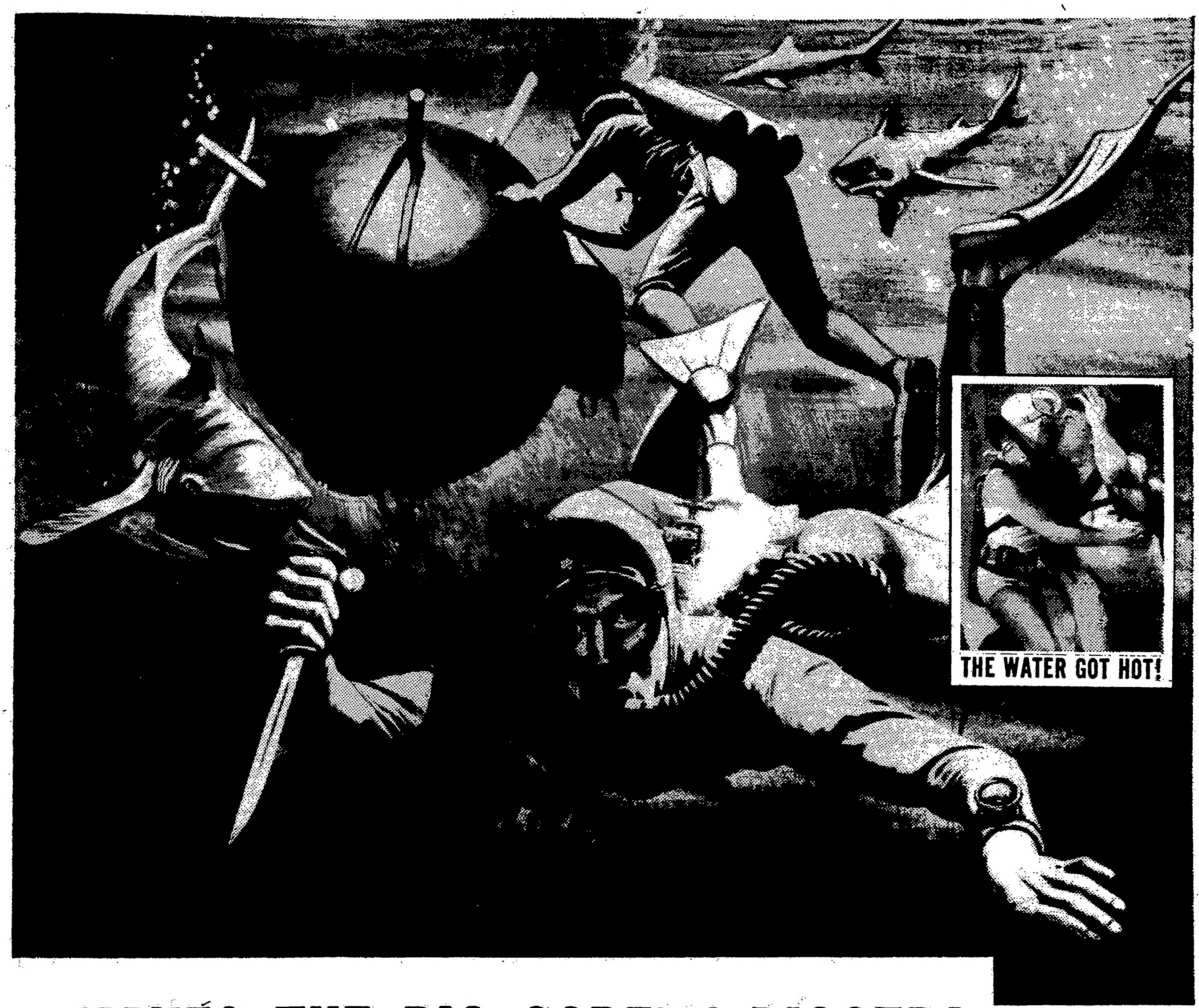
Jury Probes Wild Ones

Houston, Jan. 28.

Harris County Grand Jury heard 16 witnesses in its probe of vandalism at the Brunson Theatre in Baytonw and promised more witnesses.

It is investigating incident of Nov. 27 in which vandals caused about $1,600 worth of damages mostly to the theatre's screen. Same theatre was egged by youths year before.

Six youths already have been charged with malicious mischief (felony) in connection with the uproar.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BACK ON
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'58!

SUTLIFF OF CINERAMA PROD. SCOFFS THAT SELHEIMER IS CHRONIC 'RAIDER'

Perry N. Selheimer, the Cinerama Productions Corp. director who is challenging management, is a frequent disturber of corporate peace, prexy Milo J. Sutliff charged this week as the proxy battle for control of Cinerama Productions entered the charge and countercharge stage. Sutliff, in a letter answering the first proxy solicitation by Selheimer, described the latter as a "self-styled representative and protective committee of stockholders." He pointed out that Selheimer, a Philadelphia stockbroker, does not tell the stockholders who their reps would be if they sign his proxy solicitation.

Sutliff charged that Selheimer has launched a number of unsuccessful proxy fights in the past against other companies. He was involved, according to Sutliff, in the following proxy tiffs: Foundation Co., 1951; Norfolk Southern Railway, 1951, 1952 and twice in 1956; Haskelite Manufacturing Co., 1953 and 1955; Merchants Distilling Corp., 1955; Intercounty Savings & Loan Co., 1956. It's stressed that Selheimer is not a director of any of these companies at this time.

Sutliff noted that while Selheimer was associated with Norfolk Southern Railway in a nonoperating capacity, he drew salary, bonus fees and expenses of more than $79,000. Letter states, too, that Selheimer was sued for malicious libel by the then-president of the Norfolk Southern.

The Cinerama Productions prexy declared that the entire board, with the exception of Selheimer, had approved the new agreement with Stanley Warner and emphasized that the new deal will save millions of dollars for the company and would not necessitate embroiling the firm in needless and costly litigation as Selheimer desired.

Modest Wage Boosts

Commenting on Selheimer's complaint about salary increases for Theodore R. Kupferman and Irving Margolin, operating officers of the company, Sutliff asserted that the increases were modest and the first in four years for Kupferman. He charged, too, that Selheimer assured Kupferman and Margolin that if he gained control of the company, he would give them both substantial raises.

BE OF GOOD FAITH! HEAR JINGLE OF GOLD

Stockholders who have long wondered how Cinerama productions could rack up such substantial grosses without a payoff to the shareholders may finally be rewarded for their patience. An initial dividend payment will probably be made to shareholders of Cinerama Productions Corp. before the end of this year.

This is the opinion of the Wall St. firm of Arnold Bernhard & Co. which advises CP stockholders to retain their present holdings. Recommendation is made in Bernhard's "Over the Counter—Special Situations Service" report.

The Wall St. analysts base their view on the effect of Cinerama Productions' new agreement with Stanley Warner. "From here on," says the report, "Cinerama Productions will derive a steady income from Stanley Warner, the bulk of which is likely to be distributed to stockholders."

The Wall St. outfit sees CP's prospects for the coming fiscal year as the brightest in the company's history and estimates that the company will earn as much as 50c a share in fiscal 1958. Such earnings, it says, will "put the company above water and in a position to initiate dividend payments."

Bowen & Lewis Open Ozoner

Dallas, Jan. 28.

Ed Bowen and Ted Lewis, new owners of the Cinderella Drive-In Theatre have reopened the ozoner which had been closed for remodeling. They purchased it from V. M. Post. Bowen also operates the Starlight Drive-In, a short distance from the Cinderella. Lewis is a local indie booker.

Post opened the Cinderella seven years ago and currently operates the Lancaster Theatre at Lancaster, Tex.

'Up to You Adults'

Easton, Pa., Jan. 28.

The Gap Theatre in nearby Wind Gap is making a survey to determine whether the town's residents want it to continue to unspool flickers.

With adult patronage down, George Tomko, owner of the house, has mailed letters to the town's 3,000 residents. He told them that if the theatre is to be kept open, their patronage is needed, and asked them their views.

Tomko, who opened the theatre in 1948, said attendance of children and teenagers has been good, but that of adults has been dropping off. He noted that several movie houses in the area have closed recently and that unless business improves, he will close his house.

Lollo Returns to Boston For Uncompleted Chore Of Opening 'Beautiful'

Boston, Jan. 28.

Gina Lollobrigida film "Beautiful But Dangerous," which was supposed to have opened for U. S. preem at the Memorial Theatre last year at this time, but was canceled out after reported "print trouble," and not heard from since here, is skedded for its U. S. preem at the 1,700-seat Pilgrim Theatre on Feb. 6.

The Pilgrim will be closed for the day and Phil Engel, field exploitation chief for 20th, is working out celeb plans with the Italian consul and group first on the list of notables. Miss Lollobrigida will fly in to Boston with her husband, Miklos Skofic, for the preem. She goes to Baltimore and Washington for p. a.'s with the film following the Hub opening.

The film, which is reportedly a big grosser in Europe, had several scenes cut because of involvement of living Italian personality, it was said.

Miss Lollobrigida came to Boston last year for the opening of the film, which didn't. She was guested at a charity ball.

"Beautiful But Dangerous," color film, is going into the small Pilgrim, because all the big houses had locked dates, the 20th office here reported, and it was the only house available. Miss Lollobrigida will be tendered a press luncheon at noon on Feb. 6.

Lola At Press Club Gala

Washington, Jan. 28.

It'll be John V. Horner who's inaugurted president of the National Press Club this Saturday night (1) and the vice president and chief justice of the U.S. will be among the guests . But the top figure at the ceremonies will undoubtedly be Gina Lollobrigida. The Italian film star was due here Feb. 3 for the preem of her new 20th film, "Beautiful But Dangerous." However, she has accepted the invitation to appear at the annual National Press Club inauguration and will come two days earlier.

Expect Intervention By Walsh; N.Y. Local H-83 And Distribs at Stall

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, is expected to intervene momentarily in the stalemate that exists in negotiations between the Homeoffice Motion Picture Employees Union, Local H-63 and the film companies regarding a new contract for homeoffice white collar employees.

The deadlock between the union and the film companies has existed for several weeks. Talks came to a halt when the film companies, which originally offered Local H-63 a 5% across-the-board wage hike, withdrew the offer. Previously the union had turned down the 5% offer.

Walsh returned from the Coast this week and is expected to participate personally or designate a representative in an effort to break the stalemate. Policy is for Walsh or his rep to sit in on the talks between the local union and the film company negotiators.

JOHN DAVIS ON RANK'S POLICY

London, Jan. 28.

Due to the drop in attendance at British theatres, and the resultant depletion of the Film Production Fund, the J. Arthur Rank Organization has adjusted its production program for the first half of 1958, according to John H. Davis, Rank managing director. Davis said that, nevertheless, four films are current at the Pinewood studios (at a cost of £1,100,000) and another eight—representing an investment of £2,100,000—are due to go before the cameras between now and June. None of these will be completed until early August.

Regarding production plans for the second half of '58, Davis said they would be influenced by the degree of entertainment tax relief expected in the upcoming Budget "and the adjustment, if any, to ensure that the original distribution of £3,750,000 will be available under the British Film Production Fund."

He estimated that the Fund for '58 probably wouldn't exceed £2,500,000 as against the original Board of Trade expectations of £3,750,000. Davis said attendance at British houses had shown unprecedented deterioration "the like of which has not happened in my experience before."

Fire Guts Lake City, Iowa

Omaha, Jan. 28.

Fire of undetermined origin recently gutted the Iowa Theatre at Lake City, Ia. The blaze was discovered about one hour after owner R. M. Bernau had locked the house and gone home following a midnight show.

The house, which was destroyed by fire in 1939, was rebuilt in 1940 and was of fire-resistant construction. Loss is set at $150,000, partially covered by insurance.

Amusement Stock Quotations

Week Ended Tuesday (28)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	67	16	15	16	+ ¾
24⅞	11⅝	Am Br-Par Th	194	15½	14⅞	15¼	—
36⅛	23½	CBS "A"	138	27¾	26½	26¾	— ⅞
35½	22⅜	CBS "B"	27	27	26	26	— ⅝
20½	11⅝	Col Pix	18	13½	13¼	13½	—
19⅝	13⅜	Decca	113	15⅞	15	15⅝	+ ⅝
15⅞	13	Disney	94	15⅝	15	15¼	— ¼
115	81¾	Eastman Kdk.	89	102¼	99½	101	+1
4¾	3⅛	EMI	67	4¼	4	4	— ⅛
10⅜	7⅛	List Ind.	47	7¾	7½	7½	— ⅛
22	11¼	Loew's	159	14¼	13⅞	14	—
9½	7	Nat. Thea	45	8⅛	7⅞	8⅛	— ¼
36⅞	28	Paramount	188	36⅜	33¾	36	+2
18⅜	11	Philco	103	14¼	13⅝	13¾	+ ⅛
53¼	30	Polaroid	173	48½	47¼	48¼	—
40	27	RCA	289	35	34⅝	34⅝	+ ⅜
8¼	4¾	Republic	247	6⅞	6⅜	6¾	+ ⅜
13⅛	9	Rep., pfd	9	11	10¼	11	+ ¾
18½	13⅜	Stanley War.	50	16⅛	15½	16	+ ½
29¼	18¾	Storer	24	23¾	23	23	— ⅞
30¾	19⅝	20th-Fox	106	25⅜	24⅝	24⅞	+ ⅛
25⅜	15	United Artists	33	17½	17	17¼	+ ⅛
30⅞	18¼	Univ. Pix ..	5	21	20½	20½	— ½
73	65	Univ., pfd ...	*40	67	67	67	—
28⅞	16½	Warner Bros.	13	17⅜	17⅛	17⅛	— ⅛
140	91¼	Zenith	62	129¾	121¼	127½	+6½

American Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
4½	2½	Allied Artists	76	3¼	3⅛	3⅛	—
10½	6⅝	Al'd Art., pfd.	4	8—	8	8	+ ½
11¾	6⅛	Assoc. Artists	41	8¾	8½	8¾	+ ¼
1¼	⅜	C. & C. Tele.	205	½	7/16	½	+1/16
6⅛	3	DuMont Lab.	50	4½	3⅞	4	— ⅜
4⅝	2½	Guild Films	290	3⅜	2⅞	3⅛	+ ¼
9¾	5⅝	Nat'l Telefilm	36	7	6¾	6⅞	+ ⅛
9	3⅛	Skiatron	68	5⅞	5¼	5⅜	— ½
8¾	2⅞	Technicolor	129	4⅜	4	4⅛	—
5⅞	3⅝	Trans-Lux	1	4	4	4	+ ½

Over-the-Counter Securities

	Bid	Ask	
Ampex	52½	56½	+7⅜
Chesapeake Industries	1⅞	2¼	— ⅛
Cinerama Prod.	2	2⅜	—
DuMont Broadcasting	7⅞	8⅝	—
Magna Theatre	2⅛	2¾	+ ¼
Official Films	1⅛	1⅜	—
U. A. Theatres	4⅛	4¾	—

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* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Now It Can Be Told About Peterson

TOA's Mysterioso Conferences On a Potomac Boat Resulted in a New Ambassador to Denmark!

Once upon a time, Theatre Owners of America decided it should have an executive director. It had had Gael Sullivan, and after him Robert W. Coyne, and the organization obviously needed someone to keep a tighter reign over the membership.

The TOA directors went into endless huddles and months went by in a fruitless search, for the candidate not only had to intelligently represent exhibition, but—of equal importance—he had to have prestige and contacts.

Finally, the end of the long search seemed in sight. TOA fastened its eye on Val Peterson, the Civil Defense Administrator and former Governor of Nebraska. Peterson not only had prestige and contacts (being close to the White House), but he also appeared willing and interested in the TOA job.

There were long and secret huddles. Eventually, a TOA delegation went to Washington, hired a steamer, boarded it in great secrecy and proceeded to cruise the Potomac with Peterson to settle the deal quietly and away from the eyes of prying reporters who might be tempted to put two-and-two together if they saw Peterson in the company of the TOA group.

Everything was set. Peterson had agreed and TOA decided to make the announcement at a fancy industry dinner. Invitations went out to the company presidents, to Eric Johnston, to key exhibitors, etc. A press release was prepared.

Four days before the dinner, with all arrangements complete, Peterson phoned from Washington. He was sorry, he said, but on informing the White House that he planned to take the TOA job, the President had offered him an ambassadorship which he could not refuse. He was going to represent the U. S. in Denmark.

And that is why, today, TOA doesn't have an executive director and why it isn't likely to go searching for one again.

U Weighs O'Seas Slash of O'Head

Universal is currently engaged in an intensive study of its overseas setup, aimed at elimination of branches to cut the distribution overhead. Company is one of several which are studying their operations in the foreign market with a view to effecting economies.

Aim, in the case of U, is not to withdraw from any market, or to hand it over to franchise holders, but to contract service to key branches in multiple-branch countries. This will allow the company to reduce personnel and generally cut down expenses without losing accounts.

Problems of effecting economies overseas are made more complicated by rigid union rules which, in several countries, make it virtually prohibitive to pull out and close shop altogether, even if only via a merger of facilities with another outfit.

The way Universal looks at it, and this is believed to be the thinking of foreign general sales manager Americo Aboaf, the company can and must cut overhead without giving up any of its identity, i.e. without letting another outfit handle its product, at least not sales-wise.

Some other countries look at it differently and are said to be considering joint action in some territories. It's been long felt that, particularly in the smaller countries, the overlap among the majors isn't necessary and is wasteful.

Incentive to take action abroad is naturally strongest with the companies which are in trouble, i.e. Metro and Universal. Former has had a bad year, and latter has a studio that's likely to stay closed for six months. Warner Bros. also is economy-minded. Only company that, for the moment, appears to give no though to contraction and appears instead to be thinking in terms of expansion is 20th-Fox.

Cannes Asks for 20th's 'Long Hot Summer' With Beaucoup New Faces

The Jerry Wald-20th-Fox production, "The Long Hot Summer," has been invited by the Cannes Film Festival for 1958 as one of the U. S. entries. Picture stars a brace of new faces—Paul Newman, Joanne Woodward, Anthony Franciosa and Lee Remick along with Orson Welles and Angela Lansbury.

20th is the one company that refuses to submit its films to the Motion Picture Export Assn. selection board which submits entries to Cannes. Company counts on having its films invited to the various fests.

The critics *shout* their praises for... THE QUIET AMERICAN

"Intriguing, superbly acted drama fashioned with power, style and appeal. Will go over big with the general audience as well as with the discriminating patron."

—*Film Daily*

"Quite easily could lead to Academy Award #5 for Mankiewicz!"

—*George H. Jackson,*
L. A. Herald & Express

"Something special! Elements of intrigue, violence...dramatically interwoven. Seething, lean, blood-chilling. Murphy's choice as the shining idealistic American is an astute bit of casting. More potent and moving as a film than in its original form!"

—*Jay Carmody,*
Washington Evening Star

"Mankiewicz deserves credit in every department! Taut action ...dialogue sequences that are both challengely written and superbly played."

—*Saturday Review*

"A fine picture! Made on location...the street scenes, the carnival excitement of the celebration of the Chinese New Year, the appearance of the natives, all lend immeasurably to the effectiveness of the whole."

—*M. P. Herald*

"In my opinion it is the finest motion picture from one of our own film-makers since 'The Bridge On The River Kwai'—and if that seems too recent for real praise, let me add that we shall be fortunate to come upon many to equal it in 1958. The dialogue crackles like the Chinese New Year."

—*Philip Scheuer,*
Los Angeles Times

"Brilliant! Giorgia Moll seems to me the loveliest of the Italian screen beauties!"

—*Richard Watts, N.Y. Post*

"I liked the picture better than the novel. Direction and production are superb!"

—*James O'Neill, Jr.*
Washington Daily News

"A film of distinction! Attention-holding. Well-played by fine cast! Boxoffice performance should be good! Audie Murphy enjoys a big following among action fans, which should give the film a lift in the general market. Should cause quite a bit of controversy."

—*Film Bulletin*

FIGARO, INC. presents JOSEPH L. MANKIEWICZ' production of

THE QUIET AMERICAN

starring
AUDIE MURPHY · MICHAEL REDGRAVE · CLAUDE DAUPHIN · GIORGIA MOLL

and
KERIMA · BRUCE CABOT · FRED SADOFF · RICHARD LOO · PETER TRENT · Based on a novel by GRAHAM GREENE · Written for the screen and directed by JOSEPH L. MANKIEWICZ

Filmed on location in Saigon, Viet Nam and at the Cinecitta Studios, Rome · A FIGARO, Inc. Production

NOW
Watch New York
Victoria Theatre
Feb. 5

THRU
UA

Q.T. Confab Aims To Set Up TOA In Minneapolis

Minneapolis, Jan. 28.

There were only a comparative handful of "important" exhibitors invited to the "shrouded-somewhat-in-scenery" meeting called by circuit owner Harold Field to set in motion machinery to swing this territory's independent exhibitors organization from national Allied States to Theatre Owners of America affiliation, among other things.

Held behind closed doors as far as the trade press was concerned, it resulted in the appointment of a committee headed by circuit owner Gilbert Nathanson to arrange a territory-wide exhibitors' meeting here March 13 to consider another switch of the present Allied group to TOA or to the organization of a new TOA unit.

There'll also be a decision regarding joining TOA in its fight to halt further "vaultie" sales to television and discussions of ways to improve the boxoffice and the probable effects of the better spacing of top pictures' releases. The latter will be discussed by E. L. Hyman, United Paramount Theatres vice president, who will be here for the meeting.

If the new TOA unit is formed it undoubtedly will sound the death knell of the Allied body, Exhibitors Trade Assn. (the former North Central Allied) which, since Bennie Berger stepped out as president this past year, has been moribund, other than conducting negotiations for a new Minneapolis booth operators' contract.

The group behind the present move to put into the TOA column this territory, which always has been exclusively an Allied States stronghold, is led by those who disapproved Berger's denouncements of and fighting with film companies during his regimes which covered most of NCA's existance. This antagonism created a virtual split and resulted in Berger stepping out.

It developed that Berger was among those who weren't invited to the Field meeting. "If I had been invited I probably wouldn't have gone because I understood they want a TOA organization instead of the present Allied States body," says Berger.

"I don't approve of TOA philosophy which mainly concerns itself with the problems of large chains and big exhibitors and has little or no concern for the interests of small and smalltown theatreowners who are in the most trouble today and who comprise much of exhibition in this particular territory."

Among those present at the Field meeting were local circuit owner Eddie Ruben and Charlie Winchell; the latter president-general manager of the Paramount circuit here, neither a member of Exhibitors Trade Assn. Neither Winchell nor any other U. P. chain executives has ever held membership in the local Allied organizations.

Both Field (who is board chairman of the Allied body here) and Ruben have been TOA members for many years and at the TOA convention last year Ruben was elected a vice president and Field an executive committee member.

Couple of years ago Field and Ruben were hosts at an exhibitor luncheon at which TOA executives spoke and at which an effort was made to set wheels in motion to organize a TOA unit here. The effort was unsuccessful and the present is the first move in that direction since then.

O'SEAS RADIO SELL

M. P. Council Dickers With 'Voice of America'

Hollywood, Jan. 28.

Motion Picture Industry Council is huddling with "Voice of America" reps in Washington, for a 15-minute radio program tentatively tagged "Report on Hollywood," as part of its campaign to sell Hollywood abroad.

Program would be in two sections. First would encompass important developments, trends, etc., in film industry. Second, personal interviews reflecting human interest stories on the lighter side.

B. Berger

Continued from page 7

a half interest in an Arizona television station and extensive realty holdings.)

Berger alleges Paramount is practicing "discrimination" against the Fergus Falls theatre and him by demanding a $2,750 rental guarantee before going through with a contract for "The Ten Commandments," signed by him.

Requesting the Justice Dept. to "intervene," Berger claims that Paramount's demand for the guarantee is the distributor's "cute" way of trying to dictate the advanced admission price to be charged at Fergus Falls for "Commandments.' He wants the consent authors to make Paramount fulfill the alleged contract.

Fest-Happy

Continued from page 5

houses in America, these festivals are almost never cutrate. Talent is usually paid at normal fees and sometimes higher.

The calibre of the talent involved can best be gauged by a once-over-lightly glimpse at some of the featured names which appeared at various European festivals during the past year: Nathan Milstein, Cleveland Symphony, Isaac Stern, Artur Rubinstein, Comedie Francaise, Andre Segovia, Jean-Louis Barrault Company, Fredric March and company (in "Long Day's Journey Into Night"), Mattiwilda Dobbs, Maria Callas, Pilar Lorengar, David Oistrakh, Minneapolis Symphony, Sadler's Wells Ballet, Victoria de Los Angeles, Antonio's Spanish Ballet, Henry Szeryng, Old Vic Co., Laurence Olivier and Vivien Leigh, Rafael Kubelik, Dimitri Mitropoulos, Bruno Walter, Elizabeth Schwarzkopf, Robert Casadesus, Yehudi Menuhin, Shakespeare Memorial Theatre, John Barbirolli, Benjamin Britten, John Gielgud, Charles Munch, Pierre Monteux, Otto Klemperer.

These are only a sampling of those who showed up in various towns, most of them in two or three (or more) spots, because the time spread of these festivals is rather wide, running roughly from about mid-March through the end of September. There have been several attempts to set up a central booking office for the festivals and, like all such things in a mushrooming business, there are at least three organizations existing with a dozen or more "festivals" belonging to each. The festivals everywhere are usually at least partially municipally-owned, for the purpose of local hoopla, and usually have considerable freedom in the matter of spending money. They would welcome an overall booking possibility and map-scheduling centre, of course, but are scared that this may result in money squeezes. And that, too, is not new in a mushrooming industry.

All this activity is fairly recent. There have been music festivals in Europe for many years. The Salzburg Festival, the Venice Festival, the Edinburgh Festival, and a few others go way back. But it was only since the last war, that the thing began spreading out. And it grows every year. As mentioned above, there were 187 festivals in 1957, as against 152 in 1956 and about 140 in 1955.

A "festival" usually lasts two or three weeks, depending on how much coin the local city fathers want to spend. Thus, outside of the "name" lures, there is also a great deal of employment for the lower-calibre talent. These people frequently work at lesser than "normal" fees, either because they need the work or for a chance to be seen in good company. Or both. Nevertheless booking agents claim that there is now a sizeable list of talent which exists solely on "festival" work.

The greatest portion of talent (both in the "name" and non-name class) consists of European availabilities, naturally. This is a matter of transportation. Thus, for instance, two major American orchestras showed up for half a dozen dates each last year. This would have been impossible if they did not supply the overseas transportation themselves (via State Dept. cultural grants in both cases).

A by-product angle has become a boon to tourist agencies, a number of which now feature "festival tours."

Connecticut Is Feeling Factory Layoff of Hands

Hartford, Jan. 28.

Outlook for entertainment in Connecticut for coming year is so-so. Factories are laying off statewide, with unemployment currently more than double a year ago. Unemployment stands at more than 60,000 and is on increase every week.

Greatest sufferers in show business field are films, radio and tv. Pictures have been crying "bad business' for a long spell. With radio and tv, many of the anticipated renewals and new business figured on for the start of the year did not materialize. National business is holding up at both the tv and radio outlets but there is nothing going on at the local level, with plenty of availabilities at all stations reported.

Mixed reaction and confusion ranging from pessimism to confidence in the future is on the lips of the varied ops. The most optimistic do not foresee a pickup until midsummer until after a hoped for and anticipated government priming of the pump takes place.

In the meantime locally published figures of business done by four Hartford radio stations in 1956 showed a combined profit of $77,244. Figures are from FCC sources and show that WTIC, WDRC, WPOP, WCCC had expenses of $1,493,306 and income of $1,570,550. Income breakdown as follows: $115,116 from networks; $1,194,957 from national and regional advertisers and sponsors; $448,874 from local advertisers and sponsors.

The New Britain and Bristol area radio stations made $47,161 while four in New Haven area had only $12,465 left after expenses. Three stations in the Waterbury area showed a loss of $993 in the same period.

Blame Economics

Continued from page 3

and many of them are still paying off installments. With joblessness on the increase and many workers uncertain about their future status, spending is being limited to necessities.

Television, it's felt, can provide the necessary entertainment, especially since so many of the top hit films of the past can be seen on the living room screens. It is for this reason that exhibitors and many others are fighting so hard to convince the major film companies not to unload their post-1948 backlogs.

Economic experts believe that the current recession just like the setbacks of 1949 and 1953—is a temporary one and that once business conditions improve, the public will again be ready to spend for consumer goods and leisure pleasure. As a result, there is a feeling among certain industryites that a number of their colleagues are adopting a panic philosophy too quickly and are writing off the film business prematurely.

There is agreement that adjustments should be made in light of overall economic conditions, but that there is no reason to throw in the towel and disband and liquidate an industry that is still strong and powerful enough to appeal to the entertainment wants of mass audiences.

To be sure, the film biz has unique problems of its own that cannot be associated with the country's overall economic plight. However, present-day economic conditions may provide the impetus to make the adjustments that have long been overdue. These have been the high productions costs, the costly distribution system, and the inflated salaries of both performers and top-echelon executives. One company president who asked not to be identified compared the status of the film industry to a ship that has accumulated barnacles for 25 years and has never come into drydock to have them scraped off. "Even the barnacles have barnacles," he commented.

Authors & Actors: Tax Orphans

from page 1

Writers Squawk

it for tax purposes as any other kind of property owner is able to treat a similar income from the sale of his property.

(3) A means of deferring tax liability on sums set aside to provide pensions or annuities comparable to that enjoyed by employees who participate in company sponsored pension plans.

In all three of these cases authors and other creators of copyrights are presently discriminated against—obviously without deliberate Congressional intention—by various aspects of the tax laws."

Howard Lindsay appeared before the House Ways & Means Committee on behalf of the Authors League itself. He argued that tax as applied and collected drives the writer away from writing, prevents the accumulation of reserve to tide him over between literary works. The author is shut out of social security benefits and persistently denied what other citizens enjoy, solely because of the special nature of his livelihood.

Unfairness to writers continues after death with his heirs subject to harshly adverse interpretations on "inherited property."

Authors and publishers seek the enactment of a tax amendment proposed by Rep. Keough (H.R. 10) which would grant authors right to "spread" their income realistically over several years instead of being ruined by too big an income in one year after a period of famine, the work performed during the famine producing the occasional feast.

Actor Can't Save

the actor's diminishing market value."

Performers can go from a si figure income to one or two years of no employment at all, he said, and the picture industry is making at least 100 fewer pictures each year than were produced 10 years ago, and not all of these are made in the U. S.

Overseas production by major studios increased from a previous high of five percent to an average of 12% of total output. Indie production overseas rose from a previous high of 37% to present day average of 63%, Reagan declared. Film making overseas involves one or two Hollywood stars per picture but entire shooting crew, personnel and supporting cast are from foreign industry "and each foreigner so employed is matched by an American worker unemployed."

Asked whether a film star would use his talents fully if income tax ceiling were held to 50%, instead of 91% Reagan replied: "You chose the figure, but if I could keep 50c on the dollar of what I earn, I'd be too busy in Hollywood to be here today."

Performers are as short-lived as oil wells and twice as pretty, he said, but in Hollywood the worker knows his way to all the studios and to the unemployment office. He ended his testimony by saying the only people on the coast with money "around to invest are those who were around before high taxes."

Soundtrack

Continued from page 4

Fenady and **Irving Kershner**, writer-producer-director team, exited Warners without making a film .. **Dorothy Johnson**, Miss Oregon of 1955, set by **Sam Katzman** for the femme lead in "The Teenage Story" opposite **Bobby Driscoll** . Columbia bought "The Beach Boys, an original by **Julian Halevy** and **Raymond Marcus** and set the authors to write the screenplay . . .

Metro has set a 12-picture schedule for production within the next three months. Two—"Imitation General" and "The Tunnel Of Love" —are already before the cameras. The other 10 are: "Ben Hur," to be filmed in Italy in MGM's new Camera 65, with **William Wyler** directing for producer **Sam Zimbalist**; "Infamy At Sea," a **Virginia and Andrew L. Stone** production starring **James Mason** and **Dorothy Dandridge**; "The Badlanders," an **Aaron Rosenberg**-Arcola production which **Delmer Daves** will direct with a cast headed by **Alan Ladd** and **Ernest Borgnine**; "Cat On A Hot Tin Roof," **Elizabeth Taylor-Paul Newman-Burl Ives** co-starrer which **Richard Brooks** will direct as a **Lawrence Weingarten**-Avon production; "The Reluctant Debutante," **Pandro S. Berman**-Avon production starring **Rex Harrison, Kay Kendall, John Saxon.**

William K. Everson, the old movie antropologist, now has some 250 rare negatives in his collection including "Blood and Sand" and other choice morsels . . . the Theodore Huff Memorial Film Society which Everson conducts unspooled **Abel Gance's** "Napoleon" and **Thomas Ince's** 1912 "Blazing the Trail" last night (Tues.) . . . believed first showing of Gance film in 20 years . . . **Cecil B. DeMille** has long been and still is a member of the radio actors union, but in bad standing .. VARIETY's Anni Issue Personality Check-List worded the facts incorrectly . . . it was a 1944 assessment DeMille resisted, not membership and his bad standing was a consequence of his refusal to pay $1 on principle . .

The **French** are in the stratosphere again, asking $125,000 for "Pot Bouille" .. **Joseph L. Mankiewicz** asked United Artists and **Edward Small** to postpone the Feb. 6 Astor and Plaza day-dater, "Witness for the Prosecution" because it **followed** his "The Quiet American" opening by only one day. Small refused . . . Warner Bros. closing its Portland branch .. "Sayonara" expected to gross around $10,000,000 to $12,000,000 domestically. It's doing 85% "Giant" business in the keys . . . The Mayfair has a couple of 20th-Fox pix slotted to follow "Beautiful But Dangerous."

Now that the spotlight has been placed on the over-use of the word "unprecedented" in press handouts, film publicists have discovered "history-making." . . . **Van Heflin, Marilyn Maxwell, Barry Sullivan** and **Linda Darnell** going to Rio as guests of the Brazilian government. They're joining **Betty Murray's** showplane to Brazil leaving Feb. 11 via Varig . . Vidoscope Corp. of America has received a contract to supply the Navy with 16m anamorphic lenses for the showing of CinemaScope pictures on all ships . . . "Raintree County" continues to surprise Metro. Despite the so-so reviews, picture is in its fourth week in 11 of its 21 key city engagements. At Loew's State in N.Y., the fifth week has topped the opening weeks of five M-G films to play the house in the past year . . . **Jack Carson** is the latest to join the cast of Metro's "Cat on a Hot Tin Roof." . . .

Jockey **Sammy Remick** makes his singing as well as film debut in Budd Schulberg's "Across the Everglades." , , , Films of the Nations Distributors has acquired 50 new documentary films in 16m. Pix were originally made for theatrical release by RKO . . . **Selma Lynch** is casting director and assistant to producer **Harold Robbins** on "The Pusher," currently shooting in New York . . . **Rouben Mamoulian** making his headquarters at **Samuel Goldwyn's** Gotham office to complete the casting of "Porgy and Bess." . "MGM Back on Top in '58" has been selected as the company's slogan for an upcoming sales drive on new product. Drive, which will include the U.S. and Canada, will cover a period of 20 weeks—Feb. 7 to June 26 . . .

Big News

FROM ASSOCIATED BRITISH ELSTREE STUDIOS!

A Solid-selling list of Box-office Products for 1958-9

ASSOCIATED BRITISH-PATHE LTD

ASSOCIATED BRITISH-
PATHE LIMITED,
FILM HOUSE,
WARDOUR STREET,
LONDON, ENGLAND

The Moonraker

George Baker · Sylvia Syms
Peter Arne · Marius Goring

A ROMANCE OF ENGLAND'S CIVIL WAR

Ice Cold in Alex

John MILLS Sylvia SYMS
ANTHONY QUAYLE
HARRY ANDREWS

The Film of the SAT. EVE. POST Serial

We Are Seven

Eileen Herlie
Niall McGinnis
Liam Redmond

HILARIOUS IRISH COMEDY

Wonderful Things

Frankie VAUGHAN
JACKIE LANE · JEAN DAWNAY
JEREMY SPENSER

Romantic Story, Full of Fast-Moving Action

H.M.S. Ulysses

A stirring story of the sea, a ship and the men who served on her . . .

Dangerous Youth

Frankie VAUGHAN
George BAKER

THE DRAMA OF YOUTH'S DANGEROUS YEARS

Picture Grosses

'SEARCH' SNAPPY 18G, D.C.; 'LEGEND' HEP 20G

Washington, Jan. 28.

Mainstem b.o. bolstered by three newcomers, continues the lively pace set at the year's end. Two of the trio of entries are sock, and holdovers remain generally steady. "Legend of Lost" at Loew's Capitol opened big. "Old Yeller" at RKO Keith's, bowed in over weekend in time to garner moppet trade, and looks best at this house in months. "Search for Paradise" at the Warner-Cinerama, now in third, is off to a fine start. "And God Created Woman," 12th stanza at Trans Lux-Plaza, is practically as good as new.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB) (5th wk). Strong $21,000. Last week, $23,000.

Capitol (Loew) (3,434; 90-$1.25) —"Legend of Lost" (UA). Slick $20,000. Last week, leased by National Symphony for N.Y. City Center Ballet.

Columbia (Loew) (1,154; 70-90)— "Eighteen and Anxious" (Rep). Average $6,000. Last week, "Enemy Below" (20th) (4th wk), $7,500 for 10 days.

Keith's (RKO) (1,850; 85-$1.25)— "Old Yeller" (BV). Hotsy $17,000. Stays. Last week, "All Mine to Give" (U), $5,000.

Palace (Loew) (2,350; 90-$1.50)— "Peyton Place" (20th) (6th wk). Still sock at $15,000. Stays. Last week, same.

Plaza (T-L) (275; 90-$1.50—"God Created Woman" (Kings) (12th wk). Stays right up there at $5,500 for second consecutive week. Stays.

Translux (T-L) (600; 90-$1.50)— "Pal Joey" (Col) (12th-final wk). Slight $3,500 after $3,000 last week. "Bonjour Tristesse" (Col) in next.

Uptown (SW) (1,100; $1.25-$3)— "Around World" (UA) (43d wk). Fast $10,000. Last week, $9,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (3d wk). Fine $16,000 after $18,000 last week. Schedule cut from previous 14 to 10 shows weekly. However, special group ayem shows booked in every Saturday for next few months. Stays on.

'Deep Six' Fair $8,000, Indpls.; 'Peyton' 11G, 4

Indianapolis, Jan. 28.

Biz continues good at first-runs here this stanza but has levelled off considerably with holdovers still dominating. "Peyton Place" at Indiana is leader for fourth straight stanza. "Sayonara" in fifth week at Keith's, and "Don't Go Near Water" in second at Loew's are okay. "Around World" has picked up some in 24th week at Lyric, since notice of final three weeks was posted. "Deep Six," only opener of week, looks only fair at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 70-90)—"Deep Six" (WB) and "Gun Battle at Monterey" (AA). Fair $8,000. Last week, "Oberammergau Passion Play" on stage.

Indiana (C-D) (3,200; 17-$1.25)— "Peyton Place" (20th) (4th wk). Solid $11,000, adding up to nearly $55,000 for run. Closing today.

Keith's (C-D) (1,200; 75-$1.25)— "Sayonara" (WB) (4th-final week). Nifty $9,000 or about $40,000 in five weeks.

Loew's (Loew) (2,427; 75-90)— "Don't Go Near Water" (M-G) (2d wk). Neat $8,000 after stout $12,000 opener.

Lyric (C-D) (850; $1.25-$2.20)— "Around World in 80 Days" (UA) (24th wk). Good $9,000. Last week, $8,000.

CHICAGO

(Continued from page 9)

"Hard Man" (Col) (2d wk), $12,700.

State-Lake (B&K) (2,400; 90-$1.80) — "Tarnished Angels" (U). Good $23,000. Last week, "Old Yeller" (BV) (4th wk), $18,000.

Surf (H&E Balaban) (685; $1.50) —"Admirable Crichton" (Col). Okay $5,300. Last week, "Game of Love" (Times) (9th wk), $2,700.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (43d wk). Fat $20,100. Last week, $20,000.

United Artists (B&K) (1,700; 90-$1.50)—"Don't Go Near Water" (M-G) (5th wk). Lively $23,000. Last week, $25,000.

Woods (Essaness) (1,200; 90-$1.50)—"Rodan" (DCA). Wow $45,000. Last week, "Legend of Lost" (UA) (3d wk), $12,000 in six days.

World (Indie) (606; 90)—"Don Giovanni" (DCA) (5th wk). Lukewarm $3,500. Last week, $4,200.

BROADWAY

(Continued from page 9)

This stanza winding tomorrow (Thurs.) looks like okay $5,900. The fifth was $7,000. "Witness For Prosecution" (UA) opens Feb. 6, playing day-date with Astor.

Roxy (Nat'l. Th.) (5,717; 65-$2.50) —"Farewell To Arms" (20th) and new stageshow. Initial session ending tomorrow (Thurs.) looks to reach nice $90,000. Holding. Last week, "Peyton Place" (20th) and Xmas stageshow (6th wk-8 days), $68,000.

State (Loew) (3,450; 50-$1.75)— "Raintree County" (M-G) (6th wk). Present week ending tomorrow (Thurs.) is heading for splendid $18,000. The fifth was $21,000. Stays on.

Sutton (R&B) (561; 95-$1.75)— "Smiles of Summer Night" (Rank) (6th wk). Fifth week finished Sunday (26) was good $6,100. Fourth was $7,200.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (6th wk). Fifth frame finished yesterday (Tues.) was handsome $8,500. Fourth was $9,500.

Victoria (City Inv.) (1,060; 50-$2) —"Paths of Glory" (UA) (6th wk). Fifth round ended yesterday (Tues.) was good $13,000 or near. Fourth was $17,000. "Quiet American" (UA) opens Feb. 6.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search For Paradise" (Cinerama) (19th wk). The 18th session completed Saturday (25) was solid $30,600 for 15 shows. The 17th round was $27,800 for same number of performances.

World (Times) (400; 95-$1.50)— "Bride Was Much Too Beautiful" (Ellis-Lax) (2d wk). First stanza ended Sunday (26) was great $14,000, and best here since "Bitter Rice," years ago. In ahead, "Razzia" (Kass) (9th wk), held at fair $3,200.

LOS ANGELES

(Continued from page 8)

(WB) (5th wk). Hotsy $20,900. Last week, $23,700.

Pantages (RKO) (2,812; $1.25-$1.80)—"Don't Go Near Water" (m.o.) (5th wk). Stout $14,000. Last week, $15,400.

Fox Wilshire (FWC) (2,296; 90-$1.75)—"Old Yeller" (BV) (5th wk). Solid $7,200. Last week, $7,400.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (6th wk). Strong $10,000 or near. Last week, $9,800.

Chinese (FWC) (1,908; $1.25-$2.40)—"Farewell to Arms" (20th) (6th wk). Tepid $5,500. Last week, $7,200, total including three nabes on special roadshow policy, $22,300.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (6th wk). Plump $20,500. Last week, $20,700.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40) — "Peyton Place" (20th) (2d wk, Los Angeles; 7th wk, others). Sock $34,000. Last week, $41,900.

Four Star (UATC) (868; 90-$1.50) —"Wild Is Wind" (Par) (7th wk). Light $2,500. Last week, $4,000.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (14th wk). Steady $13,800. Last week, $15,000.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 34th week Sunday (26) after great $20,400 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (58th wk). Slick $20,700. Last week, $20,400.

El Rey (FWC) (861; $1.25-$1.75) —"Gervaise" (Con) (3d wk). Nice $2,700. Last week, $3,400.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Cabiria" (Indie) (2d wk). NSG $3,200. Last week, $6,000.

TORONTO

(Continued from page 9)

wk). Fancy $16,000. Last week, $20,000.

Tivoli (FP) (955; $1.75-$2.40)— "Around World in 80 Days" (UA) (24th wk). Steady $9,000. Last week, same.

Towne (Taylor) (693; $1)—"Time Lock" (IFD). Sad $3,500. Last week, "Lucky Jim" (IFD) (5th wk), $3,500.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (14th wk). Sturdy $12,000. Last week, $12,500.

Uptown (Loew) (2,098; 60-$1)— "Tarnished Angels" (U). Fine $11,000. Last week, "My Man Godfrey" (U) (4th wk), $6,000.

'Woman' Bangup $8,000, Denver; 'Peyton' 11G, 5th

Denver, Jan. 28.

Biz is holding very solidly currently here. Standout newcomer is "And God Created Woman" sockeroo at the Tabor. "Peyton Place" is rated big in fifth round at the Centre. "Sayonara" looms solid in fourth Paramount week. "Old Yeller" stays for a sixth stanza at Aladdi

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)— "Old Yeller" (BV) (5th wk). Big $6,000. Holds. Last week, $4,500.

Centre (Fox) (1,247; 90-$1.50)— "Peyton Place" (20th) (5th wk). Big $11,000. Last week, $10,500.

Denham (Cockrill) (1,429; 70-90) —"Girl Most Likely" (U) (2d wk). Good $7,000. Last week, $8,000.

Denver (Fox) (2,586; 70-90) — "Decision at Sundown" (Col) and "Hard Man" (Col). Fair $10,000. Last week, "Rodan" (DCA) and "Hell in Korea" (DCA), $10,500.

Esquire (Fox) (742; 70-90) — "Deadlier Than the Male" (Cont). Good $3,000. Stays on. Last week, "Brothers in Law" (Cont), $1,500.

Orpheum (RKO) (2,596; 90-$1.50) —"Raintree County" (M-G) (5th wk). Okay $7,000. Last week, $9,000.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Sayonara" (WB) (4th wk). Rousing $12,000. Last week, $13,000.

Tabor (Fox) (930; 90)—"God Created Woman" (Kings). Boff $8,000. Holds, natch! Last week, "Around World in 80 Days" (UA) (36th wk), $8,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"French Are Funny Race" (Cont). Good $1,500. Last week, "Happy Road" (M-G), $1,200.

BOSTON

(Continued from page 8)

and "Blood of Dracula" (AI), $16,500.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World in 80 Days" (UA) (42d wk). Big $16,000. Last week, $17,000.

Pilgrim (ATC) (1,700; 60-$1)— "World Was His Jury" (Col) and "Decision at Sundown" (Col). Returns house to first-runs. Good $9,800.

Mayflower (ATC) (689; 60-$1)— "Razzia" (Kass) and "Triple Deception" (Rank) (3d wk). Bright $3,800. Last week, $4,200, over estimate.

Memorial (RKO) (3,000; 75-$1.25) —"Peyton Place" (20th wk) (5th wk). Wow $18,000 or near. Last week, $23,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Sayonara" (WB) (5th wk). Solid $17,500. Last week, $22,000.

Trans-Lux (T-L) (724; 75-$1.25)— "One Summer of Happiness" (Indie) and "Game of Love" (Times) (reissues). Fast $5,100. Last week, "Girl on Third Floor" (Indie) and "Fruits of Summer" (Indie), $4,000.

Orpheum (Loew) (2,900; 75-$1.25) —"Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Oke $12,500. Last week, $15,000.

State (Loew) (3,500; 75-$1.25)— "Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk). Stout $7,500. Last week, $8,500.

MINNEAPOLIS

(Continued from page 8)

$15,000. Last week. "Love Slaves Amazons" (U) and "Monolith Monsters" (U), $4,500.

RKO Pan (RKO) (1,800; 65-85)— "Midnight Story" (U) and "Land of Unknown" (U). Satisfactory $4,500. Last week, "Helen of Troy" (WB) and "Silver Chalice" (WB) (reissues), $3,500.

State (Par) (2,300; $1.25-$1.50)— "Peyton Place" (20th) (5th wk). Can't wear out its welcome. After "last week" announcement it still remains. Hefty $10,000 or near. Last week, $11,000. Stays a sixth.

Suburban World (Mann) (800; 85) — "08/15" (Indie) (3d wk). Great $1,800. Last week, $2,200.

World (Mann) (400; 85-$1.25)— "And God Created Woman" (Indie) (4th wk). Don't see anything like this on television and this may be helping pic's clip. Mighty $6,000. Last week, $7,000.

SEATTLE

(Continued from page 9)

(2,500; $1-$1.50)—"Peyton Place" (20th) (5th wk). Swell $7,000. Last week, $8,600.

Music Box (Hamrick) (850; 90-$1.25)—"And God Created Woman" (Kings) (3d wk). Socko $5,000. Last week, $6,700.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Sayonara" (WB) (4th wk). Great $9,000. Last week, $10,700.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Don't Go Near Water" (M-G) and "Careless Years" (UA) (4th wk). Trim $6,000 in 5 days. Last week, $7,800.

KANSAS CITY

(Continued from page 9)

(Indie). Moderate $1,500. Last week, "Silken Affair" (DCA), $1,100.

Roxy (Durwood) (879; 90-$1.25-$1.50)—"Raintree County" (M-G) (5th wk). Sturdy $5,500; holds. Last week, $6,000.

Tower (Fox Midwest) (2,000; 75-90)—"Hunchback of Notre Dame" (AA). Mild $6,000; may stay. Last week, "Peyton Place" (20th) (4th wk), $6,000.

Uptown, Firway, Granada (Fox Midwest) (2,043; 700; 1,217; 90-$1.25)—"Peyton Place" (20th) (m.o.) Fancy $12,000; may hold over. Last week, "Man in Shadow" (U) and "This Is Russia" (U), $8,000.

Pitt 100% Holdover; 'Peyton' Tall $15,000

Pittsburgh, Jan. 28.

All of Golden Triangle's first-run houses have holdovers, and three of them, "Sayonara" at Stanley, "Peyton Place" at Harris and "Raintree County" at Penn, will stay again on strong business. Only fall-out is "Tarnished Angels" at Fulton which stays five days of second week. "And God Created Woman" continues big in sixth stanza at Squirrel Hill and also stays on.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)— "Tarnished Angels" (U) (2d wk). Holding for only 5 days and getting okay $3,000 in abbreviated stanza. Last week, $7,000.

Guild (Green) (500; 99-$1.25)— "Escapade" (DCA) and "Panic in the Parlor" (DCA) (2d wk). Doing just as well as opening week, good $2,400.

Harris (Harris) (2,165; 99-$1.50) —"Peyton Place" (20th) (3d wk). Lofty $15,000 a hardly noticeable drop over last week's $16,000, and an indication of picture's strength.

Penn (UA) (3,300; 99-$1.50)— "Raintree County" (M-G) (2d wk). Solid $14,000, and more than enough to hold again. Last week, $20,000.

Squirrel Hill (SW) (900; 99-$1.25) —"God Created Woman" (Kings) (6th wk). Great $4,000. Last week, $5,000.

Stanley (SW) (3,800; 99-$1.50)— "Sayonara" (WB) (4th wk). Terrific weekend biz enabling this to get hefty $15,000. Gets at least another week. Last week, $20,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (16th wk). Big snow hurting it down the stretch. Off again to $6,500. Last week, $7,500.

BLAME WILD YOUTH ON 'SECULAR' FILMS

Albany, Jan. 28.

The seething within the industry, over a page one story and a subsequent editorial in The Times-Union on the vandalism, violence and misbehavior of teenagers in Albany and surrounding area theatres, increased, with the publication Friday (24) of an editorial in The Evangelist, official weekly of the Albany Catholic Diocese. It suggested that "present-day youth are much the victim of the movies and the movie industry's frequent contempt for the very law of nature and the Divine Law upon which basis all human laws must be grounded if they are to endure."

The editorial, which mentioned "the battle of the balcony" and other angles featured in the Sunday Times-Union's report, commented that "while many movies provide wholesome entertainment and not a few offer some substantial moral lesson, the greater percentage, if not parading crimes of violence and sex, teach a philosophy of secularism that promotes imitation in living one's life as one pleases, regardless of whose rights are transgressed."

TOA's Own

Continued from page 7

it will be expanded to a full-size convention in the future.

Co-hosts of the board session and co-chairman of the "conventionette" are Abe Blumenfeld, TOA v.p. and prexy of Northern California Theatres Assn., and Roy Cooper, assistant to TOA prexy Ernest G. Stellings.

Committee representing western TOAites includes Albert Forman, TOA v.p. and president of Oregon Theatres Assn.; J. J. Rosenfeld, assistant to the TOA prexy; Robert Selig, TOA executive committee member, and Nathan Greer, assistant to the prexy.

ITALO GOVT. REJECTS TAX RELIEF PLEAS

Rome, Jan. 28.

Despite the government's tur down (Jan. 23) of the Italian industry's plea for lower taxes, film industry toppers here indicated that they would not relax their efforts to bring the situation to the attention of public and the administration. Consequently, it is very probable that the shuttering of all cinemas in Rome Jan. 22 will be followed by similar moves in other cities. There is a possibility that the shutdown will become a regular weekly affair on a national scale. This will be discussed at coming industry meetings. It could mean that all 17,000 would close down on a pre-set day each week.

In his talks with industry officials, Italian Council President Zoli made it clear that a tax duction law at this time, and with elections pending in the near future, was "unthinkable." In turn, AGIS boss Italo Gemini indicated that exhibs would continue their fight with the shutting of all theatres hinted.

See Showmen

Continued from page 3

musical comedy now in its 63d week. The film follow-up is somewhere in the future but definitely will be made.

Hecht-Hill-Lancaster got in on the ground floor with the American presentation (transplanted from London's West End) of "Separate Tables" and will have the film version ready shortly.

Joseph L. Mankiewicz' Figaro Productions tried and missed with "Square Root of Wonderful" on Broadway but doubtless will have future legit representation.

Dore Schary, former production chief at Metro, is giving legit a whirl with "Sunrise at Campobello," which he authored and presenting in association with th Theatre Guild. This opens at th Cort Theatre tomorrow (30).

David O. Selznick agai is talking about doing a musicalized version of "Gone With the Wind." He's said to be working the tuner and figuring on a presentation next fall. "The Mirisch Bros. are to present "Roar as a Dove."

Howard Dietz, until recently Metro's ad-pub v.p. and veteran lyricist, is scouting ideas for new work in the legit field.

Factor attractive to Hartman, h said, is the opportunity which a legit producer has to correct flaws in a vehicle before the official unveiling. This would be on the advance road trip, of course. After a picture is made it either lives or dies; there's no doctoring that can be done.

Times Page 1

Continued from page 5

ence confidence in the movies," commented one executive. "Why is it that the industry must always wash its dirty linen in public?"

Some feel that it's one of Hollywood's important public relations tasks to create an atmosphere of optimism and confidence in good product not only within the industry itself, but with the public which tends to slough off pictures if it gets the idea that the product generally is disappointing and that the industry is "dying."

It's this kind of reasoning which has top people in the business doing a burn both at the Times and at TOA for its inept public relations handling. "There must be a way for us to make a survey about our business that can be kept out of the general press, at least," opined one man, almost despairingly.

It was this TOA report which formed the basis of a meeting on the Coast last week of various unions and guilds to discuss the release of post-'48 product to tv. The report spread gloom at the conclave too, but participants refused to divulge its contents.

It became clear this week that Crowther will hear from variou industry sectors, including the Motion Picture Assn. of America. Criticism will centre mostly on his flat acceptance of the Sindlinger figures, which many consider unreliable and deliberately tailored to "meet the occasion."

Magic Phrases Cure Nothing

Continued from page 5

Speaking solely from years of experience with women, I can say that the word "Hollywood," as used to describe a movie, is practically a term of opprobrium, connoting something cheap, tawdry, sensational, over-glamorous. Poor films are rated "typically Hollywood," but the many *fine* Hollywood films are never typically Hollywood. In no other artistic area is the quality of the output as a whole judged by its lesser achievements. We need a new image, and we need it fast.

Jinxed P. R.

(2) *An Ins'ry-Wide Public Relations Program that will really get off the ground.* (Who remembers the bright dreams of the original COMPO prospectus?) We desperately need a program that will do the same, quality job of consumer-relations that is done by such companies as Celanese, General Foods and the Airlines. At the present time, plans exist for some such program.

From a women's point of view, such a P. R. program should start with awakening us to the excellence of top quality motion pictures, specifically and individually. Then, the importance and value of those films should be taken to the grass roots through schools, colleges, churches, club and civic groups, together with dozens of other avenues designed to reach the women. For Word of Mouth is a Women and word of mouth creates climates and establishes reputations.

Successful P. R. programs serve the public as the most effective means of creating a climate favorable to their product. But most of our dimly-conceived P. R. projects serve only the picture and the picture-makers—and the public sees right through our self-seeking efforts. We have a new chance, right now. Are we going to get our program going? Or are we going to sit back, once more, with the tranquilized attitude that we've got it down in words, haven't we? Right down in back and white. So it's as good as done. Let's look for something new!

Outsmarting Customers N. G.

(3) *Selective Selling of Selected Pictures.* Alone of all the industries, the motion pictures try to sell all products to all people. How old-fashioned can we get? Specific films must be geared and sold to the specific patrons who will enjoy that particular picture. Lure a man into a soap-opera and his very teeth ache. Whereas the ladies avoid *all* movies for a long time after being trapped into a guts-and-gore thriller-diller. But the variety of films is such that there is a film for every audience, if not always vice versa. What we need is forthright selling of a picture to the people that will *enjoy* it, in terms that will appeal to them, placed in media that they pay attention to.

(4) *More Box-office Greats.* Perhaps it's about time that we learned a few lessons from our own long list of outstanding all-time hits. These are the films in which we hit the jackpot and managed to strike a common chord of enjoyment in large audiences, not only here at home, but in most of the foreign countries where these films have played. The great Middle Majority at home and abroad cried, "Well done," and so did most of the critics. If we study these remarkably successful pictures, helpfully listed by VARIETY each year in its Anniversary edition, we will note that 66% of these were not Censor-Bait, but excellent films for the whole family, characterized by good taste (absolutely essential for the women's audiences) and, in many cases, by considerable artistry and inventiveness within the framework of Middle Majority mores and attitudes. Furthermore, these films are almost unanimously characterized by endings which confirm basic American beliefs, unchanged from de Tocqueville to Henry Commager, that the individual can achieve a worth-while goal, that the future will justify our faith and effort.

All of which does not spell the end of experimentation, of fresh material, of the *real* Realism which is always compounded of joy and sorrow, blended. It *would* mean less emphasis upon films that are unrelievedly sordid, unpleasant, down-beat and grim . . . of films based on European models that were never successes in their own countries. Neo-Realism is not American realism . . . is not true to life as we know it . . . is rarely good box-office, either here or abroad. Now, more than ever, audiences crave refreshment and re-creation in their entertainment. They want to leave the theatres "feeling better" than when they went in—a little more joyous—with a sense that, dark tho' the post-Sputnik world may be, there still exists gaiety and hope and human decency.

And lastly, there is one message on which all phases of the industry should concentrate through every media at their command: that tv films are *not* Movies as we know them today in the theatres. Let's keep the word "Movies" for our own; it has a proud history. Movie-makers can and should make telefilms, bringing all their talent and imagination to developing techniques appropriate to the tv medium with its quite-different set of problems and circumstances. But these are not modern Movies and should never be so considered. The color, the sweep, the movement, the intimacy, the hi-fi scores and sound-effects, the envelopment of the large screen, the extraordinary sense of reality . . . all these belong to the Movies and not to the home-surrounded tv set. Too many people today believe that the films they see on tv are the same as those shown in the theatre. This is just not so, and we have a job of education to do. Interesting and entertaining as tv films can be in their separate way, they are just *not* Modern Movies—and you're missing plenty if you don't find out the difference and see the best of *both* forms.

So, let's cut out the Magic, and if we must have a slogan, for ourselves, not for the public, LET'S JUST GET TO WORK!

Other Critics

Continued from page 7

ularly in the instance of a film that displeased a critic, it should receive nothing more than a capsule notice.

In the foreign field, several indies have begun releasing pictures out-of-town on the theory that, if they opened in Gotham, the critics would kill 'em.

Study of all of the New York reviews of American films since Dec. 1, 1957, establishes Crowther still the toughest of the lot. Of 14 films, he found five poor and only one excellent. One was good-to-excellent, three were good, three fair-to-good and one fair. At the opposite end of the pole, the N. Y. Daily News, which is virtually valueless in terms of serious review content, found three excellent, seven good-to-excellent, one fair-to-good, two fair and not a single one poor.

(This total compilation does not include the "Farewell to Arms" reviews last Saturday (25)).

There appears to be no question that the two Hearst papers have "toughened up" during 1957. The Mirror, out of 14 pix, found only two excellent but rate four poor. Three were good and four fair, with one rated poor-to-fair. The Journal, once wholly uncritical, found only two excellent, one good-to-excellent, three good, two fair-to-good, three fair and two poor.

It's worth noting that, while Gilbert's Mirror write ups have become more realistically hard-hitting, his reputation as an "honest" critic has risen and the companies now pay greater heed to the Mirror reviews than before. Though it's apt to complain, the trade generally tends to respect the "tough" crix more than the "soft" ones.

Herald - Tribune's William K. Zinsser spread himself evenly, with two excellent, two good-to-excellent, three good, one fair-to-good, two fair and four poor. Many in the industry feel that Zinsser's reviews today are better than before and that he's growing in his critic's status.

Archer Winsten at the Post, who has a tendency to go off on intellectual tangents, found three excellent, two good, three fair and three poor. The World Telegram & Sun rated two excellent, three good-to-excellent, two good, six fair and one poor. It generally hits a middle road.

Current mood of the business is to carp at the crix when they write unfavorable reviews, and to speak threateningly of "sending letters to the publisher." This has been tried on one or two occasions, notably with the Times, but has rarely produced the desired results. There's no question, however, that the topic: "What's the function of a critic?" is going to be extensively discussed during 1958.

Murdered Best-Sellers

Continued from page 1

mass appeal, is perfectly logical. They point to the fact that the term "best seller" is actually misleading since it implies—in comparison with a film, for instance—very limited circulation.

In other words, while millions may have heard about a given title, few actually have read the book, and they will tend to be much less critical than the core of "intellectuals" who are apt to compare the original with what appears on the screen.

Even the critics at times go along with the theory that the film should do no more than reflect the mood of a book. Most of them reviewed "Peyton Place" with the emphasis primarily on: Isn't it marvellous what they were able to do with such a novel!

Yet, it's conceded that many of the recent pictures based on popular books have failed to capture the essence of their meaning. This was true of "Island in the Sun," it is certainly true of "A Farewell to Arms" and of the upcoming "The Quiet American." It is, as a rule, less true of novels that concern themselves primarily with action and where "meaning" is of secondary importance, such as "Bridge over the River Kwai."

Those who look at pictures with a critical eye, and are in a position to forget the boxoffice values, tend to ask, despairingly, why it is that Hollywood appears almost deliberately to drain its stories of significance and meaning. Point is raised in connection with such films as "The Sun Also Rises," which had little resemblance to the Hemingway original, and again with "Farewell to Arms."

Asked about this recently, producer David O. Selznick opined that he actually had "handcuffed" himself to the original, and that it was this "slavish" adherence to the book that might have caused the picture to suffer in parts. On the other hand, he held, "I'm playing with other people's money. I have no right to put something on the screen that doesn't look or sound good, simply because it's in the book on which the script is based."

From a commercial point-of-view, there's of course no quarrelling with the fact that many of the bestsellers-turned-into-films have earned top grosser status. Very few of the critics liked "Island in the Sun," which was a considerable distortion of the original, yet it cleaned up on the racial angle.

There are those who maintain that Hollywood goes overboard in hitching its star to the bestsellers, and that it would be wise to encourage a greater proportion of original screen stories. They point to pictures like "Raintree County" and ask whether, if they have to be made, it wouldn't be better to base them on original yarns instead of giving the critics and sections of the public something to snipe at via the unfavorable comparison with the original.

According to some of the story editors, the presold title value of the bestselling novel is apt to prove more of a lure to producers in the future. One story department exec last week held that the public generally doesn't expect a "true" version of a book on the screen.

At the same time, it's recognized that the various pressures brought on producers from the Code, the Roman Catholic Legion of Decency and others, tend to force them to distort and are sometimes to blame for mediocre quality. Cited is the screen's unwritten obligation never to let wrongdoing go unrevenged, a moral which the more true-to-life authors tend to ignore and which can raise havoc with an adaptation.

At the opposite end of the argument, it is agreed that there have been a number of films which have actually improved on the novel on which they were based.

Denmark Finally Opens Its 460 Theatres to U.S. Pix After 3 Years

By HAZEL GUILD

Frankfurt, Jan. 21.

The blockade is broken, and Denmark is finally opening its arms and its theatres to the MPEA films after a three-year halt in showing of American product. Last Monday (20), under the auspices of U. S. Ambassador to Denmark, Val Peterson, a meeting was arranged to give Fred Gronich, new MPEA Continental manager, a chance to discuss the giant impass keeping the Yank films out of Denmark with Prime Minister Hansen and Finance Minister Kampmann in Copenhagen. Also present was Harry Frandsen, leader of the National Exihibitors Assn. of Denmark.

(The American films will go back on the rental terms originally demanded by MPEA, with theatres divided into four categories and paying flat terms set for each. MPEA board in N. Y. approved the deal yesterday (Tues.). In the past, the theatres wouldn't pay more than 30% tops.)

Frandsen and many of his members had actually wanted to some to terms with the American companies for some time. But certain influential distributors in Denmark, repping Danish, French, Italian and British pictures, had managed to tie up the Danish cinemas and prevent any serious negotiations. One of their prime objectives was to keep out Yank product which would be highly competitive with their own interests. Their influence with the Danish exhibs had represented the main stumbling block for negotiations between MPEA and the theatres.

The Danish prime minister announced that he highly favored an immediate solution of the prolonged negotiations and asked that the matter be put under his personal patronage for speedy settlement. Agreement in principle was reached, with Gronich active in negotiations here for several days.

Final pact is expected with the okay from the MPEA member companies in Paris and N. Y. Danish exhibs are expected to sign and settle all the matters within about a week.

When the actual date for the release of MPEA films in all the houses is set, it will be the first time that the whole Danish film industry has had American films for nearly three years. The Americans withdrew their films in May, 1955.

Excitement in Copenhagen

Excitement in Copenhagen was fantastic, Gronich reported, with the dailies front-paging stories of the negotiations, and even editorializing in favor of immediate solution of the lengthy skirmish so that American films again could play throughout the country.

During 1957, MPEA had made a few deals for single cinemas to play the U. S. companies' product, so that the year actually saw a few MPEA films showing in Copenhagen. At the years' end, just 24 theatres out of a total of 460 had made separate negotiations to accept the Yank fare, often at higher terms.

Interest was so high that the houses playing Yank films did great business. Gronich, former head of MPEA for Germany and just appointed as Continental manager to succeed Marc Spiegel, has wound up the long-drawn-out Danish problem just before moving from his Frankfurt base of operations to his new office in Paris, where he takes over Feb. 1.

Slams 'Arty Fellows'

Dallas, Jan. 28.

"Arty fellows who inhabit the ivory towers of Hollywood and New York" are among moviedome's worst enemies, Samuel Arkoff, veepee of American International Pictures, told members of the Texas Drive-In Theatre Owners' Assn. at its annual convention here.

Arkoff's remarks were in reference to an alleged current trend of releases which "exhibitors know on first sight they won't make any money."

"Arty thinking never solved any problems for the theatre," added Arkoff. "Pictures that don't make money hurt everybody."

Arkoff also scored the current tendency within the industry itself of "doom-mongering." He added: "Movies are not a dying industry. We are experimenting a revolution in policies and aims."

Only 5 Fielding For Warner Team

Continuing its retrenchment program, Warner Bros. cut its field publicity staff to a total of five men throughout the country.

Five field flacks were pinkslipped on Friday (24). Those given notices were Irving Blumberg, who covered the Philadelphia-Washington area; Art Moger, veteran publicist in the Boston territory; Kevin Genther, Dallas; Robert Quinn, Denver, and Irving Tombach, Cincinnati.

High Schoolers, Asked, Set 40c as Admission; Paper Praises Exhib

Oakes, N. D., Jan. 28.

Taking a novel public relations approach to cement better feelings and gain more patronage from this community's teenagers, Ken Brossmann, owner of the Grand, this town's only film house, invited a committee of the young people, six high school students, to meet with him and figure out a fair student admission price.

The conference agreed that 40c would be "fair" and Brossman will give it a three-month test. There had been no special teenage admission—only one for children of 12 and under—and the adult price is 75c.

Commending Brossmann, the town's newspaper editorially thanked him, calling him a "fine citizen," and urged all teenagers to attend the theatre "so that the student price plan will work."

OSCAR MUSIC BRANCH NEEDS NEW OFFSHOOT?

Hollywood, Jan. 28.

Possibility that the Music Branch of the Academy of Motion Picture Arts and Sciences may be reorganized is seen here as a result of discussions following the resignation of approximately a dozen music members. Their departure was touched off by the recent reduction in the number of Academy music awards from three to two. However, it was emphasized by the dissidents, that the actual reduction was merely the final fact; that their resignations stemmed from long time dissatisfaction with the actual operation of the branch.

Academy prexy George Seaton met "unofficially" with some of the resignees last week and it was understood that further discussions will be deferred until after the Academy Awards in March. Dissidents are understood to have told Seaton that one of the big problems is the fact that the music branch is a heterogenous group; one possible solution to the problem was the suggestion that the Music Branch be divided into two segments.

17,809 U.S. Theatres Exhibiting Films

United States theatres in operation as of the close of 1957 numbered 17,809, according to market analyst and researcher Albert E. Sindlinger. There were 13,412 four-wall operations and 4,397 drive-ins.

This represented a net drop of 1,210 houses under the previous year, taking into account the number of newly-opened situations.

32 Features In, No 'Known' Plan, Universal's Future Piques Trade; Many Exec Huddles Reported

Universal continues as the enigma of the film biz. Less than a year ago U was often cited as an example of how a film company can operate under the adverse conditions facing the industry as a whole. The company kept a careful control of its output and had no truck with indie producers. It budgeted its pictures carefully and turned out what seemed to be mass appeal films. From all indications, U policy was paying off and the company was operating profitably.

Then, suddenly, U shut down production and followed this move with mass layoffs both on the Coast and in New York. The decision jolted many long-time employees. It now seems that during a period of six months U's output was not meeting the needs of today's boxoffice. The company had a long string of modest budget films which failed to induce wicket activity. There were no biggies such as "The Glenn Miller Story" or "To Hell and Back" to make up for the routine pictures. Seemingly the top brass decided to call a hiatus and review the company's program.

It's been several weeks now since prexy Milton Rackmil and his advisers decided to call the halt. So far there has been no forthright statement from Rackmil as to just what the future plans of the company will be. Remaining staffers are performing their tasks in a vacuum of uncertainty. The lack of word has resulted in an outbreak of "rumor-tism."

The company has some 32 pictures completed. These can carry the company through February, 1959. However, if U plans to continue to operate actively, it's felt that some program for the future must be devised.

There's general wonder if U's "little" pictures can continue to exist in today's market: Altering the longtime policy, of course, takes time. Rackmil and his executive staff have been holding numerous meetings. So far their reasoning is a well kept secret. As long as it's kept a secret, the "rumor-tism" apparently will continue.

Stars Hard to Get But Paramount Increasing Production By 3 Pix

Hollywood, Jan. 28.

Paramount is upping production program to 22 features this year, three over last year. Major problem in mapping slate is shortage of top stars "to carry heavy costs of negative."

Most of deals will be made with units associated with Paramount like Perlberg-Seaton, Shavelson-Rose, Panama-Frank,

Cecil B. DeMille and Y. Frank Freeman are now talking about DeMille's next film but admittedly its tough to top "Commandments."

Kroger Babb Loses

Hollywood, Jan. 28.

Prelim injunction asked by Kroger Babb to restrain Sam Katzman's Clover Productions from filming "Pretty Boy Floyd Story" was denied yesterday (Mon.) by Federal Judge Leon R. Yankwich.

Defendants immediately filed motion for summary judgment to be heard Feb. 17. Claim there are no property rights in Historical character, therefore anybody can picturize Floyd.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Cent • CI 6-4600
MARIO LANZA in
"SEVEN HILLS OF ROME"
co-starring RENATO RASCEL • MARISA ALLASIO
An MGM Release in TECHNIRAMA® and TECHNICOLOR
and SPECTACULAR STAGE PRESENTATION

PROF JOINS TELEPROMPTER

Edward Reveaux As Producer For Closed Circuit

Edward Reveaux has joined the Group Communications Division of the TelePrompter Corp. as executive producer in charge of writing, production and staging of industrial closed-circuit television shows.

Reveaux, former assistant professor of play production at Yale, has in recent years been specializing in the writing and production of industrial shows for such companies as General Motors, Ford, Studebaker-Packard, Dodge and others.

Lou Karp Exits Famous Players

Vancouver, Jan. 28.

Lou Karp, longtime booker for Famous Players here, and employed with circuit for 29 years, has departed to join local indie booking agency, Owen Bird's West Coast Booking Service which routes feature films into indie situations this area.

Karp arrangement is a co-operating partnership with Bird.

30 FILM ARTICLES IN U.S. INFORMATION KIT

U. S. Information Agency has produced a package of 30 feature stories on various aspects of motion pictures for distribution to newspapers, magazines and radio stations all over the world.

The stories, ranging from past to present and put out under the heading "The American Film," includes contributions from Eric Johnston, Alistair Cooke, Kenneth Macgowan, Gilbert Seldes, Prof. Robert Gessner, Lester Asheim, etc.

In his piece on "The Motion Picture as a Stimulus to Culture," Johnston says "We shall realize in the days ahead . . . that the motion picture can also break down barriers of misunderstanding among nations as readily as it has broken down lesser barriers within this country."

Certifying Signatures On Pro-Fee Petition

Los Angeles, Jan. 28.

Los Angeles City Clerk Walter C. Peterson has begun certifying signatures on a pair of petitions, each bearing approximately 120,000 names, seeking a referendum on the proposed ordinances which would franchise Skiatron Tv Inc., and Fox-West Coast-International Telemeter to operate feevee systems wihtin the city limits. Petitions were filed by the Southern California Theatre Owners Association.

A total of 51,767 valid signatures is needed on each petition to force a ballot test June 3 on the toll-tv proposals. L.A. City Council passed the franchise ordinances last month.

7 Senators Wallop Toll

Washington, Jan. 28.

Toll foes in the Senate yesterday (Mon.) joined in a "resolution" against subscription tv. Seven Senators, including six members of the Interstate Commerce Committee, went on record expressing "the sense of the Senate" that no action shall be taken by the FCC on feevee until Congress determines public policy on the question.

Measure was introduced by Sen. Strom Thurmond (D-S. C.) and co-sponsored by following Senators: Frank J. Lausche (D-O.), John M. Butler (R-Md.), Charles E. Potter (R-Mich.), George O. Smathers (D-Fla.), Frederick G. Payne (R-Me.) and Frank Carlson (R-Kan.). All but Sen. Carlson are committee members.

Estimate: $475 a Year?

Boston, Jan. 28.

Home-toll could cost a family $475 yearly, Arthur E. Fetridge, Boston Herald tv editor, said in the second of a series on tollvision in the Sunday Herald (26).

He argued: " . . . It's up to the people to decide how their broadcasting channels are to be used. However, it must be remembered that once pay tv comes into being you'll get exactly the same thing you now get free.

"Telemeter would charge on a program basis of 25c to $2 a show, plus an installation cost of $30 to $50. Skiatron wants the same charge a monthly rental of $2-$3 even if the set wasn't turned on to one of their programs. Telemeter talks of 85c as a reasonable charge for films which adds up to about $175 a year at the present rate of viewing. Skiatron has set 50c to $1 for a ball game. At two games a week this could mean up to $100 a year.

"By rough calculation and setting the total viewing time for the entire family to three hours a day to watch two ball games, two films, two plays, one opera, two top variety shows and six hours of miscellaneous we can add up to close to $475 a year."

Duncan McGregor Rates French Incomers High; Paris, N.Y. 'Not For Sale'

French industry has some excellent product available for the States and the upcoming films show a lot of promise, Duncan McGregor, president of the American Pathe Cinema company, said in N. Y. Monday (27) on returning from Paris.

McGregor, who operates the Paris Theatre for Pathe, denied reports that the house was up for sale to anyone, and he said he knew nothing of a plan to give the Japanese four months of the Paris' playing time a year. In fact, said McGregor, the theatre at it now stands is fully booked to the end of the year.

Pathe exec said his organization was interested in acquiring a second house in Manhatten if it can find one. It already runs the World Theatre in Philadelphia.

Regarding French plans for the U.S., McGregor said he knew only that the Financinef outfit in France was set up to acquire interests in theatres abroad to stimulate the showing of French films. Group is concentrating for the moment on Canada and the U. S. Finacinef is supposed to have about $100,000 available. Along with the theatre interest would go the right to book in a given number of French productions.

McGregor said the reports about the Paris didn't make sense in that the house already was devoting most of its playing time to French product. It currently has a big hit in the Brigitte Bardot starrer, "And God Created Woman." He said he didn't know how the French, after acquiring a theatre interest, would decide on whose picture is to play that particular house.

REP. OREN HARRIS SKIPS TV BUSINESS

Washington, Jan. 28.

House Interstate Commerce Committee Chairman Oren Harris (D-Ark.) disclosed last week that he has sold his 25% interest in KRBB-TV in El Dorado, Ark., which he acquired last summer for $5,000 with a $500 down payment. He said he sold his interest Tuesday (21) for what he paid for it and has resigned as vice president of the South Arkansas Television Co., which holds the license. (The following day, the Federal Communications Commission granted the station a power boost from 24 kw to 316 kw and permission to move its transmitter about 20 miles closer to Monroe, La.).

"I'm out of the tv business," Harris said. "I hope that a lot of people will be a whole lot easier now than they have been for the past several months. I got tired of being harassed and it didn't mean a thing to me anway."

Inside Stuff—Pictures

Rank Film Distributors of America held its second annual sales convention in New York last week. Keynote was set by prexy Kenneth Hargreaves who said the outfit could look forward to 1958 with "optimism tempered with realism."

Sales meet heard Hargreaves call for concentration on the drive-ins during the coming year. "In 1958, we will intensify our operations with outdoor theatremen by releasing a larger number of commercial and exploitable product," Hargreaves said.

At the same time, he held, RFDA will launch a parallel move to increase the sale of product to the hard-toppers. RFDA sales force was welcomed by Irving Sochin, sales topper.

Irony: While the distributors maintain their embargo on shipments to Spain, Mike Todd's "Around the World in 80 Days" has set a new house record in Barcelona, beating "Gone With the Wind" on a weekly take.

The recent Edward L. and Doris Bernays study of anti-Americanism in Britain, with its conclusions that the two salient, inter-related influences are (1) sensation-pandering, nationally-circulated London dailies and (2) Hollywood product which gives a semblance of plausibility to the type of story the London papers play up, has drawn a rebuttal from Eric Johnston. Though somewhat gently worded, the mimeograph handout from the MPAA head provoked the Bernays pair because it was released pending, and in lieu of, Bernays' own requested permission to release Johnston's earlier personal letter to Bernays.

The Bernays study was first published by VARIETY under the captions, "New British Sport: Spank-Yank," and has been widely reproduced in English papers. Laura Lee, of the Philadelphia Bulletin, devoted three columns to the material last week.

American interest in things Japanese is bringing about a revival of interest in old Japanese culture in Japan, Hideko Takamine, leading femme actress of Japan, said Monday (27). But U.S. fascination with Japanese ways at times has curious results, she added.

"If one goes into a Japanese restaurant these days, one is apt to find the Japanese sitting on comfortable chairs and visiting Americans doing their best to adjust to the traditional Japanese way of sitting on the floor," she related. "As for myself, I hardly know any more how to sit on the floor. And any way, it's very uncomfortable."

Mervyn LeRoy concluded two weeks of shooting "Home Before Dark" around the clock in Boston and Marblehead Thursday (23) with added scenes in front of R. H. Stearns dep't. store on Tremont St. in Hub, and exited with his film crew for Hollywood. Locations included Tuft's College, Danvers State Hospital and Marblehead. LeRoy wanted snow and bad weather and he got both during stay. LeRoy said he couldn't duplicate the Marblehead atmosphere anywhere. "The picture is in black and white but the scenes of Jean Simmons and Efrem Zimbalist walking through the streets at night are like oil paintings."

U. of Kentucky Profs, Local Clergy Study Morality of Bardot Film

Lexington, Ky., Jan. 28.

"There is danger in freedom, but we must have the courage to take the risks, for if we do lose that courage, we will no longer have a democracy."

These words were spoken, strangely enough, during a discussion of the French film, "And God Created Woman," at a U. of Kentucky roundtable in which faculty members of the school and several clergymen participated.

The man who made the statement was Rabbi Joseph R. Rosenbloom. He was strongly opposed by several others, including Dr. J. R. Schwendeman, head of the department of Geography, who said the advertising and previews of the film typed it in the "degenerate" category. Schwendeman defended the need for censorship laws. Pictures like "God Created Woman" can "start a trend which would degenerate our institutions and eventually destroy them."

The French import has been "unofficially" banned here in Lexington, but the banning has roused a good deal of controversy.

Rev. Charles P. Herndon, pastor of the First Christian Church, said he hadn't seen the picture but that he generally approved of the banning. "Freedom of expression isn't involved here," he held. "One man's freedom and liberty ends at the point where another man's freedom and liberty begins."

Dr. E. G. Trimble, acting head of the university's political science department, noted that there was a point where censorship may become necessary "but I certainly don't want to leave the decision up to officials of local government. We've had to fight against this sort of censorship ever since Socrates."

Rabbi Rosenbloom deplored the type of motion picture advertising which "sell the wrapping, not the package." He said "God Created Woman" was technically beautiful and that it had a moral, but added that, going by the ads alone, he probably would never have gone to see it.

Oil-Minded Hollywooders

Midland, Tex, Jan. 21.

Scott Brady, Hollywood movie star, is here this week to consider oil investments and appear on a March of Dimes telethon Saturday night.

As Goes Maine?

Augusta, Me., Jan. 28.

Maine Federation of Women's Clubs voted opposition to tollvision here Friday (24). Resolution stated "such a move would constitute an invasion of the channels allotted for free broadcasting."

Opposition to billboards along the interstate highway was also voted. The federation was told, however, that pay-tv might come unless programs and commercials are improved.

Panavision Idea: One-Yearly-Biggie

Hollywood, Jan. 28.

Program of one big film a year, for roadshow presentation, has been mapped by Panavision Films, production subsidiary of Panavision Inc., designer and manufacturer of anamorphic lenses. Originally, Panavision prexy Robert Gottschalk had announced only the production of "Owyhee," which Frank Nugent is scripting from Kathleen Dickenson Mellen's novel "The Magnificent Matriarch."

"Owyhee," to be produced by David Lewis, will be made in Hawaii on a $2,000,000 budget. Second will go early in 1959. "Owyhee" will be the first film to be shot and projected in Panavision 65. Metro's "Raintree County" was shot in that process but is being screened in 35m.

VAJDA OF SPAIN ON CANNES FEST JURY

Madrid, Jan. 28.

Ladislao Vajda, Hungarian-born film director and Spanish national for many years, will represent Spain as a member of the Cannes Film Festival jury this year.

In recent years Vajda directed "Marcelino," "Afternoon at the Bullfight," "My Uncle Jacinto" and "An Angel Lands in Brooklyn." He is regarded as one of Spain's most distinguished film directors.

Sidetrack the Feevee Authorization?

Stanton Seen Good Convincer of Congress—O'Neil Sole Broadcaster Favoring Toll

By JACK LEVY

Washington, Jan. 28.

House Interstate Commerce Committee, headed by Chairman Oren Harris (D-Ark.), is expected to move this week for a House resolution requesting the Federal Communications Commission to hold off on subscription video until the public policy issue is resolved by Congress. It's believed that a move for a companion resolution will be made in the Senate.

At the conclusion of hearings on pay tv last week, Harris said he would probably call his Committee into closed session this Thursday (30) to decide what legislative course should be taken to prevent the FCC order authorizing feevee from taking effect. The Commission has announced it would begin to process pay tv applications after March 1.

While Harris would not say what he expected the Committee to do, he hinted that a resolution would be considered in view of the time issue. It's generally conceded that legislation to prohibit subscription, such as embodied in the bill by Rep. Emanuel Celler (D-N. Y.), could not be passed by both houses of Congress in time to forestall an FCC subscription authorization.

Whether a Committee recommendation for a resolution would be adopted by the House, it appears, would depend on the size of the Committee vote. Chairman Harris indicated that some members of his group are reluctant to take jurisdiction over a regulatory agency. However, he also observed that many members are concerned with the economic effect of pay tv on viewers. In an election year, this factor might determine Congressional action.

Whether a House resolution in itself would stop the FCC on subscription isn't clear but it's expected it would stimulate a similar move in the Senate. Under Chairman Warren G. Magnuson (D-Wash.), who favors a test for feevee, the Senate Interstate Commerce Committee would be expected to hold hearings before acting on a resolution. However, the Committee could be by-passed if sufficient sentiment develops on his floor.

Standout witness at last week's hearing was CBS prexy Frank Stanton who literally serenaded Committee members into what appeared to be an acceptance of his arguments against the FCC trial authorization. Commanding an attentive audience which questioned him at length, Stanton was at ease with ready, and often witty, answers to sharp interrogation.

An example of his testimony was shown in an exchange with Rep. John W. Heselton (R-Mass.), a ranking member of the Committee:

Q. Would you favor an evidentiary hearing by the FCC?

A. Yes. But the issue should still be decided by Congress.

Q. If pay tv would use the prime evening hours, would you favor a test excluding these hours?

A. A real test must be made under ideal conditions.

Q. Can the public judge without a test?

A. Yes. There is no question that pay tv would black out the free shows during the prime hours.

Heselton gave up at this point. "All I can say," he observed, "is that the networks certainly have got a good representative."

O'Neil Hurried Thru

The one major broadcaster favoring subscription, Thomas F. O'Neil, prexy of RKO Teleradio Pictures, was given little time before the Committee because witnesses were hurried through to wind up the hearings. However, O'Neil, who owns both network-affiliated and non-network stations, was permitted to file an extensive statement which takes issue with the arguments against pay tv.

On the subject of talent "siphoning," O'Neil pointed out that half of the 10 top motion picture stars in 1957 and most of the next 15 make only "rare" appearances on television and that the same is true of such Hollywood favorites as Danny Kaye, Cary Grant and James Cagney.

"Broadcast subscription," said O'Neil, "is more likely to build talent than to siphon it."

O'Neil said that subscription "will be a boon to the station which uses it wisely and programs around the few big events with care. The station's increased revenue, and the greater economic stability that results from the pay programs, will make it easier for licensees to do a more expert job of free programming both for sponsors and public service. And, in the final analysis, the tv licensee will control all programming . . . and will continue to be responsible to the FCC for programming the station in the public interest."

Testimony favoring subscription was also given by Henry C. Wadsworth, Delegate from the Hollywood Film Council; Norwood J. Patterson, manager of KSAN-TV in San Francisco; and Raymond F. Kohn, UHF permit holder in Allentown, Pa.

NBC Circulates CBS, ABC Chiefs' Remarks on Toll

NBC has taken the unusual step of circulating reprints of statements by the chieftains of CBS and ABC. It's all part of the united front of the "free-tv" forces against approval of toll-tv tests.

Web is distributing 5,000 reprints of the prepared statements of its own prexy, Robert Sarnoff, along with those of CBS' Frank Stanton and ABC's Leonard Goldenson, made last week before the House Committee on Interstate and Foreign Commerce hearings on pay-tv. Of the 5,000, some 3,500 are going to the network's list of agencies and advertiser, while the other 1,500 will go to affiliates for distribution to key community leaders.

NBC ordered the reprints from a Washington trade newsletter Television Digest, which ran the three statements as a supplement last week.

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Carroll & Kuebler Inc. has been authorized to conduct a business as motion picture producers in New York. Dammann, Roche & Goldberg of Manhattan are attorneys.

Telemeter's Chi Test

Chicago, Jan. 28.

Telemeter Corp., 90% owned by Paramount Pictures, will demonstrate its pay-see tv system here Feb. 11 when video cameras pick up the main bout at the Midwest Athletic Club.

Observers will see the boxing match from receivers set up in the Hilton Hotel. Demonstration will be Telemeter's first in Chi.

Says Coin Facts Of Toll Schemes Not Satisfactory

San Francisco, Jan. 28.

The supervisors' finance committee, which has been considering the toll-tv franchise applications of Skiatron and Telemeter since last fall, shelved the applications last week until "additional pertinent information" is received.

In identical letters to Skiatron vice-president Alan Lane and Telemeter lawyer Lloyd Dinkelspiel, the three-member committee pointed out:

(1) It was not satisfied with the data so far received as to the financial responsibility of Skiatron or Telemeter or the financial responsibility of the group or groups to which either firm might assign the franchises;

(2) The Pacific Telephone & Telegraph Co. had given no indication as to whether or not it was inclined to allow use of its wires for toll-tv.

It was the latter point, apparently, which was the real sticker, and Skiatron reps on the Coast said they felt that there would be no indication from Pacific Tel & Tel until the parent American Tel & Tel makes up its mind about feevee.

The finance committee, however, didn't shut the door on the franchise applications entirely. It told Lane and Dinkelspiel it would "resume active consideration" at any time the companies thought they could come up with fresh data. This left the applications suspended in mid-air, where they'll probably remain until Skiatron, especially, finds out what happens to the anti-feevee referendum scheduled for the June primary ballot in Los Angeles.

David Susskind Plans to Play It Both Ways—The Free & the Toll

By ART WOODSTONE

A producer, well entrenched in commercial television, took an unequivocal public stand in favor of toll video on a network radio stanza the other night. David Susskind, of Talent Associates, expanding for VARIETY, said that subscription television promises to do "exciting work" since it offers "more latitude" thematically and economically than does free tv at the moment.

Susskind (who deals almost exclusively through BBD&O which has placed a host of his specials with CBS-TV this season) plans, in effect, to establish two branches of Talent Associates — one for the continuance of commercial video packages and the other to do shows for toll tv.

Advent of toll, he said, "would not mean the end of free television; there would be a wonderful competition from which everybody benefits."

In a brief final note during an appearance on Mutual's new post-midnight Barry Gray interview strip last week, Susskind said essentially the same thing about the healthy competition for free tv that pay tv will create. He added that the networks are presently resisting the idea because "the Ins inevitably resist the Outs."

Susskind, in delineating his stand later on, pointed out that the additional coin provided by toll would enable producers to lift a theatrical production, of the type appearing on Broadway, and bring it to the homescreen. Writers, for one, wouldn't have to limit themselves in the amount of time devoted to scripting for toll, because the pay would be higher than free tv, nor would they have necessarily to limit subject matter.

"A certain kind of thematic material for audiences, who could choose to take it or not to take it" will be available via subscription tv, the commercial packager said. Susskind declared that, where commercial video is concerned, the tv viewers don't know what kind of program is coming, but toll producers would advertise more extensively about their product and give an indication of what it's about, and the "foreknowledge" would give pay audiences a choice. "If they don't want to buy it, they don't have to," he said, adding that commercial video has an automatic open sesame to every livingroom today.

When toll tv gets rolling, as Susskind sees it, the quality of the toll shows will force commercial ranks to improve their product. He didn't expand on the amount of time that toll would steal from shows currently on free airtime, largely because of that license of "latitude" he previously mentioned.

Turning to celluloid, he said, "I'm not against film; I'm just against the cheap television film we have now. Once we have a Josh Logan or an Elia Kazan work in toll tv, we'll get better film."

Susskind said that even with toll tv, audiences will still have their choice of "Jack Benny or 'Maverick' " or the competing toll show.

BULLY ON PIX, BEARISH ON PAY

TOA President Gives His Perspective on Amusements

Greensboro, N.C., Jan. 28.

What's the motion picture prospect for 1958?

Good, from the viewpoint of the public, says Ernest G. Stellings, of Charlotte, president of the Theater Owners of America as well as of Stewart & Everett Circuit.

"It's true that 1957 was not as good as the 1954-55 level," said Stellings. "But now the distributors are determined to make more good pictures. The important part is that the theater owners have persuaded the distributors to spread their best pictures through the year, rather than bunching most of the goodones at peak business periods."

What about the hints dropped every now and then on television that big theaters are closing all over the country? A distortion of the facts, says Stellings. "It's true some theaters have closed, but lots of other businesses have closed.

How soon is Stellings looking for pay-TV to become a practical business reality? Apparently not ever.

Salant, Bob Hall To Argue Pay Vs. Free Issue

Issue of pay-tv vs. free will get a televised airing, courtesy of CBS-TV, on Feb. 2, when WCBS-TV, the web's flagship in New York, presents a special edition of its "Right Now" program devoted to the topic. Representing tollvision will be Bob Hall, a director of Skiatron and former Yale athletic director and chairman of the NCAA committee which framed the regulations governing televised college football. Representing the free forces will be Richard Salant, v.p. of CBS Inc.

In order to assure impartiality in the moderator's chair, WCBS-TV is replacing Ron Cochran, show's regular moderator, with Prof. George Williams of New York U. Law School. Show will air at 2:30 to 3 p.m. Sunday instead of its regular 1:30-2 Saturday slot on that date only.

COMPATIBLE DECODING SYSTEM LOOMS AS NECESSITY OF TOLLVISION'S MATURITY

Most of the toll-tv proponents currently believe that the various systems, eventually, will have to arrive at some compatible decoding system. They believe, too, that the Federal Communications Commission eventually will be forced to rule against the overlapping of pay-tv programming on stations in one town.

Asked what would happen in a four-channel town if three stations decided one night to put on tollcasts the same evening hour, leaving only a single "free" channel, a pay-tv exec frankly admitted that he didn't know.

James M. Landis, general counsel of Skiatron Electronics & TV Corp., acknowledged last week that the situation might pose a problem, but added that — under present circumstances — it probably wouldn't arise inasmuch as the FCC would authorize tests only in 20 cities "and there are only three serious contenders."

Unanswered Questions

Despite the mass of "evidence" submitted first to the FCC and now to the Congress, a good many questions about pay television still remain unanswered, and there is a strong suspicion that toll, if and when it comes, will be somewhat different from the way it is now imagined.

Assuming that pay video has been authorized and has found wide audience acceptance, the question inevitably is raised: What happens if three systems compete in one town? It is obviously impractical to install two or three decoder units for a single subscriber, giving him a choice among various systems. As things stand now, he'll have to make up his mind on one system and ride with it sight-unseen.

There's a strong feeling, however, that the engineers eventually will come up with a compatible device that will work for all systems. Thus he may buy two or three decoder cards from different systems and use the one for the program that appeals to him the most at that moment.

The question of the cost of the decoders themselves remains unanswered. Many believe that, even in mass production, the currently proposed and complicated unscrambling units will be too expensive. Already there is a report that Matty Fox (Skiatron-TV) has no intention to use the Skiatron Subscriber-Vision decoder, but is toying with the idea of applying a much simpler tape-recording device developed by the British Rediffusion Co. with which he's tied up.

Cost Factor

The cost factor is particularly important in the light of the fact that any toll service likely will start off at a very slow pace. It's realized that the amount of quality of programming for which the public will pay is limited, at least until a pay service has sufficient circulation to warrant exposure on it over other media, such as the theatres.

This is one of the arguments of those who maintain that feevee must come over the air rather than cable since air service requires little additional outlay at the broadcast and transmission end in comparison with any cable system. A cable system obviously will have to be fed extensive programming.

There is a feeling that the tomorrow will see pay-tv come into its own if and when a projection-type of receiver is developed which will, in effect, provide a type of home movie. But even then, the big question remains of how much and how often the public will be willing to pay.

Back at the practical end, the question of servicing the pay-tv system is one that has received little attention. The regular serviceman isn't likely to tamper with the leased pay-tv equipment, though it's connected within the set. That means a subscriber must call two servicemen if something goes wrong inasmuch as there may well be a connection between the installation of the equipment and the malfunctioning of the set.

Another question: If a man subscribes to one of the systems, and a decoder is installed and the necessary set modifications are made, and the tube then blows out, who's responsible? It's questionable that the ordinary set insurance will cover mishaps in a set that has been tampered with by the toll people. On the other hand, the pay system involved is likely to deny its responsibility.

These are just some of the practical points which, rarely if ever, are covered in the toll-proponents' briefs. Even those who so vocally oppose any toll service have concentrated primarily on the commercial and ethical side of the issue, i.e., how it'll affect their business and whether the air is indeed "free."

Latter question, it's believed, will become a court issue even before any FCC-authorized tests of pay television get under way.

TRAINING COURSE FOR EXECS VIA TELEPROMPT

A three-day closed-circuit session from March 4 to 6 will be staged as a training program for business executives. Telecast, which will be handled by the TelePrompter Corp., will be presented by Tele-Clinics Inc. under the direction of Morris I. Pickus, Tele-Clinics prexy and executive producer of the series in association with Arthur H. "Red" Motley, publisher of Parade.

The program, known as Tele-Sell and Tele-Manage, is expected to be seen by 200,000 persons in 62 cities in the U. S. and Canada. New research techniques will be applied to sales and management training during the three 90-minute telecasts originating from New York. Participating in the sessions will be top authorities in marketing and management. Sessions in each city will be sponsored by local sales executives clubs, junior chambers of commerce and colleges and universities.

Last year's telecast, the first in a series planned by Pickus and Motley, was presented in 34 cities and is said to have drawn an audience of 40,000.

First TV Fightcast Out of Cuba; Blow-by-Blow 'Castro Insurance'

ABC-TV's Wednesday night fight card will be the first pugilistic event for U.S. tv audiences to come from Cuba and it will also be the first show to fall officially under a new American Federation of Television & Radio Artists' ruling. The federation ukase, made nearly a fortnight ago, demands that any domestic network or packager originating a stanza from Cuba during the Fidel Castro revolt must pay for a $300,000 life insurance policy plus a $200-a-week disability policy on each of the AFTRA performers appearing on the show.

On Feb. 26, fight packager Lester Malitz will cover a lightweight bout from Havana between Joe Brown and Orlando Echevarria via ABC-TV. It'll mark the opening of the new 20,000-seat Sports Palace in Havana.

Since the fighters do not fall under AFTRA jurisdiction, Malitz will be responsible for insuring only Jack Drees, his blow-by-blow gabber. The packager said that he has his lawyers looking into policy plans now. (There are no known policies in the United States which offer the shortterm insurance coverage demanded by AFTRA).

Malitz said that the commercials for co-sponsors Mennen and Miles Labs will come from Miami during the Cuban across-the-water telecast. He said that the plan to do the blurbs from within the continental limits of the U.S. was confirmed some time before the AFTRA ruling.

Steve Allen's Sunday (19) telecast for NBC-TV was from Cuba, via the new scatter relay system developed by International Telephone & Telegraph, but it was in preparation prior to the AFTRA rule. However, the federation, after sending the ruling to all the networks wired Allen that his own production company would be held responsible for maximum insurance in the event of an accident in Cuba.

Malitz sad that since Drees makes about two-thirds of his annual wage from the boxing show, the production company took out a $10,000 life insurance policy on him last September. Malitz added that the private policy, paid for entirely by him and not by Drees, contained double and triple indemnity clauses.

Jack Hylton's Air-Borne Show; to U. S. to Film TV'er With Brit. Talent

London, Jan. 28.

A Jack Hylton television program is to be filmed in a BOAC Britannia while flying the Atlantic non-stop between London and New York. The aircraft will take off on Feb. 6 with a camera and sound crew, director and cast and all necessary equipment. The show will be networked from London by Associated-Rediffusion on Feb. 17.

The talent lineup for the show will include Hughie Green who will emcee, Winifred Atwell, Rosalina Neri, Ronnie Ronalde and Donald Campbell. Jack Hylton will also be aboard the Britannia with Bimbi Harris, who is to direct the program. Miss Atwell's piano will also be taken on the trans-Atlantic hop.

While in New York Jack Hylton will hire a camera crew from NBC to film a second tv program which will feature top British stars currently appearing on Broadway, among them Sally Ann Howes. This program, also to be introed by Hughie Green, will be filmed mainly on location and will follow the route of the recent Royal visit to New York. It's also proposed to include interviews with Alan Jay Lerner and Frederick Loewe as a special tie-up with the upcoming Drury Lane presentation of "My Fair Lady."

Needham, Louis Gets Lipton's Canadian Biz

Chicago, Jan. 28.

Thomas J. Lipton Ltd. has assigned the Canadian advertising for the Lipton Tea account to Needham, Louis & Brorby. Creative work will be done by the agency's Chicago staff, with all services coordinated through its Toronto office.

Yoo-Hoo to UA

A local New York television stanza is going to do a full-hour "Salute to United Artists" on Friday, Feb. 7. UA veep Max Youngstein will gueststar on "Joe Franklin's Memory Lane" seen on WABC-TV, the ABC-TV flagship.

The "Salute" is one of three show biz specials which Franklin has done or is doing. On Feb. 14, a week later, Franklin, who has a daily hour between 12:30 and 1:30 p.m., will do "Fan Magazines—Are They Still Popular?" building the show around Photoplay mag. Three weeks ago, Franklin did a show celebrating Radio City Music Hall's 25th anniversary with the Hall's prexy, Russell Downing, fronting. Another local Franklin special, but one which did not run a show biz course, was the recent "Salute to Brooklyn."

Franklin's WABC-TV'er gets a lot of shortterm advertising business from motion picture and legit theatres to push local openings. The tv emcee recently got UA advertising coin for the first time.

Love at High Noon Ain't Easy on CBS

CBS-TV has cleared one hurdle in its plan to extend the "Love of Life" soaper from 15 minutes to a half-hour, but now faces still another and more difficult one. Web, which wants to drop "Hotel Cosmopolitan" at noon and extend "Love" from its present 12:15-12:30 berth to cover the entire noon-12:30 half-hour, has secured the approval of American Home Products, which owns "Love."

But American Home added one provision—that CBS improve the clearance picture at 12 to 12:15 before it goes ahead with the expansion plan. That's a tough nut to crack, since several major markets now program 12 to 12:15 locally. If it were just a matter of a local homemaking show, clearances would be easy, but the key stations present news shows at noon, and what with their FCC public service logs involved, they're highly reluctant to clear for a network soaper. American Home, on the other hand, won't permit a situation where in some key markets, viewers are forced to tune in at midpoint in a running story.

Unless CBS can get the clearances, it will have to come up with some other replacement idea for "Cosmopolitan." Trouble is, the web believes its rating troubles stem not from the show itself but from the physical structure of two 15-minute shows competing against a half-hour entry ("Tic Tac Dough") on NBC.

WGA'S 12 CATEGORIES FOR TV-RADIO AWARDS

Hollywood, Jan. 28.

There will be 12 categories in the second annual Writers Guild of America tv-radio Script Awards, it was revealed here as members of WGA East and West were asked to submit scripts. Random House, the guild expects, will again publish an anthology of the winning scripts.

Nine tv categories are half-hour anthology drama, half-hour episodic drama, one-hour anthology drama, half-hour or less comedy and sketches, one-hour comedy, western (any length), open classification of any program over an hour long, documentary (any length), and children's program. Three radio categories are drama, comedy-variety and documentary, all any length. Contest closes Feb. 1 and winners will be named about May 15. Writers must submit only their own work and only one script, which must have received its first broadcast during 1957.

WABD Bingo Strip With 10G Prizes; Lawyers Say OK

Getting a go-ahead from its own legal counsel, WABD is going to put bingo on television in the New York market. Station is starting a cross-the-board-live stanza called "Bingo-At-Home," on which up to $10,000 a week in prizes will be given to homescreeners, WABD said.

In the last state election, New York voters passed a referendum legalizing the long outlawed bingo, but the action was interpreted as being mainly for churches, etc. As yet the state has not legislated the referendum, a step required before the vote becomes law. However, WABD said that its understanding was that N. Y. municipalities will individually have their say on the state referendum in the next local elections, but that it was nonetheless okay to produce "Bingo-At-Home" on the station now.

The strip is to begin Feb. 17 in the 3:30 to 4:30 period. Instead of bingo cards distributed at public functions, the station is using a telephone directory gimmick. In brief, viewers will be asked to take five telephone numbers from a local directory and play with those. An announcer will call off the bingo numbers in a studio and the first viewer to match them to his numbers and call WABD will become a winner.

Louisville—WAVE Inc. has appointed Houston D. Jones asst. commercial manager for WAVE-tv and Clay L. Morgan, asst. commercial manager for WAVE-radio. Jones has been a WAVE radio commercial rep since October, 1955. He received the "Sammy" award as WAVE's outstanding salesman of 1957.

O'Flaherty's O'seas Tip to Messrs. Big

San Francisco, Jan. 28.

Terrence O'Flaherty, radio-tv columnist of the morning San Francisco Chronicle, devoted a stint last week to a positive suggestion for the chiefs of the three tv networks. O'Flaherty pointed out that "one of the most stimulating stories of 1958" will be the Brussels Exposition, where plenty of political propaganda will be dished out. He added that "one of the saddest stories of 1958" has been U. S. failure to match other nations at the fair, especially Russia.

O'Flaherty continued:

"I have a suggestion that may help and it's directed to three of the most powerful men in America—Robert Sarnoff, Frank Stanton and Oliver Treyz, presidents of NBC, CBS and ABC, respectively.

"Until now, the television industry of America has been exporting nothing but entertaining junk . . . the murder stuff and worst of situation comedies which show American fathers as bumbling idiots, mothers as rum-soaked harridans, children as spoiled egomaniacs . . .

"Networks, ad agencies, Hollywood tv producers, actors and writers are getting fat selling this kind of high-priced pap to England, France, Japan . . .

"Quite naturally, people abroad who see this—and nothing else—have come to think of the average American couple as a redhaired ex-hoofer married to a bongo drummer, getting loaded on firewater on a Cuban holiday.

"Have the British, French, Italians and the rest ever had the chance to watch See It Now, NBC Opera Theatre, Halmark Hall of Fame, Wide Wide World, Omnibus, Camera Three, March of Medicine, 20th Century or College Press Conference?

"You bet your sweet American dollar they haven't!

"They haven't even seen the best of the in-between entertainment such as the Dinah Shore show, Como and the spectaculars.

"The Belgian Exposition provides a nice opportunity for the three networks to underwrite a plan whereby the best of American television can be shown on a continuous basis during the run of the fair. By showing the best — and labeling it as the type of entertainment and information which is available daily and free in the homes of America—they will be doing more to give a true picture of this nation than any other means possible.

"Unquestionably there are problems to be solved before such a program is possible — but if we can't lick them maybe we shouldn't be trying to play Big Brother at all.

"The programs which are available on film, kinescope or tape may not be quite as immediate and colorful as the Bolshoi Ballet and the Moscow Art Theatre which will be running for five months in the Russian Pavilion — or Britain's Royal Ballet down the street—but it will be a more honest demonstration of what America can see every night in its own living room.

"It's a cinch the money-changers in Hollywood and, to a lesser extent, in New York, are not going to give anything away for nothing. This leaves the challenge directly up to the networks — specifically Mr. Sarnoff, Mr. Stanton and Mr. Treyz.

"I think they can pull it off if they want to."

NBC's In-Between Promotion Splash

With options on time and programs near the dealine, NBC-TV will take the unusual step of launching a mideseason consumer advertising campaign to promote some of its shakier entries within the next two weeks. Web will go in for a two-week saturation splash in over 30 cities, including the Trendex markets, to highlight its weaker-rating shows in the hope that a two- or three-point Trendex jump can save them.

Such a midseason campaign is unusual, since the networks ordi arily expend the main portion of their saturation budgets at the start of the season to get their new shows and schedules entrenched in the public mind. Afterwards, it's a matter of expending ad coin on specials and individual shows, but not as a saturation technique embracing several entries.

Sid Caesar's Laugher-Upper

Ad Lib (?) Yakking From Soloist in Audience' Irritates Some Viewers

Telephone lines were jammed at ABC-TV in New York during and after the Sid Caesar premiere on Sunday (26) with most of the callers objecting to the intrusive laughter by one member of Caesar's studio audience. Several of the phoners alleged that the visiting laffman, who frequently jumped the punchlines by Caesar and costar Imogene Coca, was a member of a professional claque. There were literally hundreds of calls during the 9 o'clock half-hour stanza.

Laughter was traced to an unnamed man, alleged to be a member of a party which also contained some of Caesar's writers. One of the writers who was in the audience said that the annoying yakker was not a member of his party, but did admit that he was approached by others on the stanza and asked to be quiet when they confused him with the "intruder." The writer also denied the noisy mystery man was a professional claquer, adding that "Caesar doesn't need professional laughter."

Tex & Jinx 'Jury'

Tex & Jinx (Falkenburg) McCrary expand their WRCA-TV, N. Y., strip to an hour starting next Monday (Feb. 3) when they preem a new 1 to 2 p.m. format titled "Tex & Jinx Jury." Program will follow an interview format but will be pegged on controversial themes with a panel voting on the issue at hand. Show will continue to originate from the Waldorf-Astoria.

Expansion is cued to the cancellation of the NBC-TV co-op Chicago origination, "The Howard Miller Show," which occupied the 1:30 to 2:30 p.m. slot. WRCA-TV will fill in the 2 to 2:30 strip with film reruns.

'Dick & Duchess' Gets Sponsor Axe

Axe has finally fallen on Sheldon Reynolds' British-made comedy series, "Dick & the Duchess," with alternate-sponsor Mogen David Wine taking the cancellation plunge. Mogen David has notified CBS-TV that it's through with the show, though not with the Saturday 8:30 time, effective with the March 15 program. No replacement has been decided upon yet, but a rumored move of "Perry Mason" up to 8 to 9 to fill the gap is not part of CBS' plans.

"Dick," which has been among the poorest rated of CBS' entries, has had a couple of recent leases on life, resulting primarily from a visit to N. Y. by Reynolds to meet with the sponsors, and some improved episodes resulting from the visit. Sponsors and network even footed the bill for star Hazel Court to come over to the States a few weeks back for a promotional tour. But none of the measures worked insofar as lifting the show's ratings, so the ax finally came through. Helene Curtis shares the "Dick" sponsorship.

Lou Ruppel Dies at 54; He Brought City Room To Startled CBS (Radio Era)

Although primarily a newspaperman and magazine editor throughout his career, Louis Ruppel who died Jan. 24 of cerebral hemorrhage in Queens, N. Y., at 54, made something of a mark during three years as publicity director of the Columbia Broadcasting System. That was in the radio era and terminated in 1941.

Ruppel came into the "smooth" CBS organization fresh from triumphs as a hard-boiled Chicago managing editor and bringing along to 485 Madison Ave. several members of his newspaper retinue. An energizer and a loud voice, Ruppel and CBS had a nervous romance. Rumors at the time gave Ruppel's CBS salary as $25,000,—undoubtedly exaggerated, but he was probably the first head of a network press dept. to be paid important money.

Trained as a reporter in the old Hearst style and a flamboyant exemplar of sensational journalism at the Chicago Times and elsewhere, Ruppel was out of his element at CBS, where the tone was set by the social William S. Paley and the intellectual Paul W. Kesten with overtones of N. Y. Times quiet imported by Edward Klauber, then the CBS executive vicepresident and a Times alumnus.

During Ruppel's stay at CBS the radio industry was enlivened by anecdota of his "Front Page" style, but the fact remained he was a great mixer, a colorful figure, enjoying the friendship of lots of important personages. Right after leaving CBS and while employed at Collier's he impulsively joined the Marines, the story being that he entered the service on the very day he was to be elevated from executive aide, which bored him, to an editorship. Years later he cooked up Collier's famed "invasion of Russia" special edition with a lead piece by Robert E. Sherwood.

For a while Ruppel ran his ow little sheet in a small Californi town but sold out and bobbed up anew in the east, this time as an associate editor of American weekly, the Hearst Sunday Supplement.

FCC: FAVORS, CUFFOS, CLAQUES

3-Day Hot Seat for FCC'ers

Washington, Jan. 28.

The House Subcommittee on Legislative Oversight will probably devote three days next week of its inquiry into regulatory agencies to afford opportunity to members of the FCC to answer charges contained in a memorandum by the subcommittee staff.

As the subcommittee began its hearings yesterday (Mon.) chairman Oren Harris (D-Ark.) of the parent Interstate Commerce Committee said he wanted the group to set aside Feb. 3-4-5 to offer "full rights" to any persons accused. He was determined, he said, that the inquiry does not become "a witchhunt or character assassination."

Harris said he wanted the subcommittee to determine whether "fraud, corruption, malfeasance, wrongdoing or impropriety" has taken place in the agencies. But if there is no basis for the charges, he said, the commissioners should be "exonerated."

Denying reports that the subcommittee plans to limit its inquiry, Harris appealed to the press to let the subcommittee "do the job we started out to do."

Subcommittee chairman Morgan Moulder (D-Mo.) said he agreed with Harris but he did not indicate whether he would carry out his desires. However, as chairman of the parent group and ex-officio member of the subcommittee, Harris' views have great weight.

Mary Martin's CBS-Edsel Nix On Crosby Teamup; Pepsi Pushes 'Pan'

If Edsel and CBS are still entertaining the idea of putting on another hour tv show sometime in February, it will have to be without the services of Mary Martin. The plot called for the pairing of Miss Martin with Bing Crosby as the second of the Edsel specials (first, of course, was the Crosby-Frank Sinatra teamup last fall).

Miss Martin has nixed it on two counts. First, she feels that the gimmick of matching a brace of stars with those dueting sessions has practically been worked to death and the audiences have been surfeited with the idea. (It was Mary Martin and Ethel Merman who incepted the two-way yodel some years back under Ford spec auspices.)

But major motive for the CBS-Edsel nix is the possibility of Miss Martin doing a "Peter Pan" reprise in April around the Easter period for NBC. Understood that Pepsi-Cola has put in an order for half-sponsorship of the show and that NBC has until Feb. 15 to make a definite decision on whether the show goes on. In view of the high cost, it isn't likely that NBC will pick up the other half of the tab. Hence it's a question of wrapping up a second client. Pepsi was a co-sponsor of Miss Martin's "Annie Get Your Gun" spec a couple months back, with the success of that entry cueing the soft drink company's decision to ride with "Peter," if a second underwriter can be found.

ABC-Revue Set 'Roadblock'; Web Plots Other Pix

Hollywood, Jan. 28.

ABC-TV, which has been discussing vidpix deals with every indie vidfilmery and major film studio here, has wrapped up a new vidseries to be shot in association with Revue Productions.

Deal has been set for Revue to shoot a pilot, "Roadblock," based on the California Motor Patrol. Dick Lewis is exec producer of pilot for the series.

Web also plans a series tagged "Barbary Coast," for which it originally sought Rory Calhoun, who has since made a deal for his own series at Desilu. Bob Adams, exec producer of ABC on the Coast, will oversee production, and Barney Gerard, who is writing the pilot script, may direct.

Web is discussing three series owned by Desilu—"The Man Nobody Knows," a Marie Wilson project and an Air Force series. It also is in negotiation with Screen Gems anent its proposed Donna Reed situation comedy series. In addition, it plans "Motive," a mystery-action-adventure skein to star Mike Wallace as a newsman-narrator. Adrian Spies is scripting the pilot.

Manie's Top Billing

That "Get Well, Manie" with which Sid Caesar closed his premiere show on ABC-TV Sunday (26) was addressed to Manie Sacks, the NBC-RCA exec and program veepee who is gravely ill at Einstein Medical Center in Philadelphia. Both Sacks and Caesar have long been close friends.

FCC, sponsors and/or other interests allowing, probably every major personality on live tv over the weekend was itching to bestow some similar endearment.

Mort Abrahams Quits 'Suspicion'; Sets Up on Own

Mort Abrahams is resigning as producer of the live segments of NBC-TV's "Suspicion" series in order to fulfill two pilot commitments made earlier in the season. Abrahams had scheduled the pilot commitments in such a manner that he could produce them while still retaining his "Suspicion" job, but a change in scheduling of the live "Suspicion" shows resulted in a conflict.

He's also setting up his own production company, DMA Enterprises, to develop other film properties and to enter feature production.

Replacing Abrahams, at least on a pro tem basis, is S. Mark Smith, who supervises eastern production activities on all MCA packages. Smith, as an MCA exec, had been in on the early talks on "Suspicion" before Abrahams was brought in as producer, and has been active on the script end as well since that time. He won't take screen credit as producer, in line with MCA policy on staffers, and will probably scout for another producer to take over the show as soon as feasible. Abrahams' resignation is effective immediately,

(Continued on page 30)

PROBE ACCENT'S IN WRONG PLACE

By JACK LEVY

Washington, Jan. 28.

The Special House Subcommittee on Legislative Oversight, better known as the Moulder Committee, calls up the Federal Communications Commission tomorrow (Wed.) as part of what is supposed to be "a general inquiry" into operations of the Federal regulatory agencies. But, in view of the "big leak" of the memorandum prepared for the subcommittee by its counsel Dr. Bernard Schwartz, it's almost certain that fireworks will develop.

Because of the serious implications regarding conduct of FCC members contained in the Schwartz memo, such matters as expense accounts, color tv sets, and other industry favors are expected to make the headlines at tomorrow's hearing. Some of the commissioners, naturally indignant over the document, are expected to demand—and to receive—opportunity to deny any improprieties in connection with payment of their travel and hotel expense for industry functions.

Doerfer Cops a Plea

Commission Chairman John C. Doerfer took immediate issue with a charge that he had improperly collected per diem from the Government for attendance at convention for which his expenses were paid by the industry. The charge, said Doerfer, is "inaccurate and misleading." A provision in the Communications Act, he said, "provides that a commissioner may accept a reasonable honararium and compensation for delivering an address." He also pointed to language in this provision which permits him to accept compensation for the excess when expenses exceed a specified amount.

Doerfer referred to that part of the memo which said the subcommittee staff had evidence indicating that: "A commissioner was fully reimbursed by the industry for the expense incurred

(Continued on page 43)

Jaffe Co.'s 'Command Disappearance'; New Texaco Show to WM

Henry Jaffe Enterprises, which voluntarily abandoned its commitment for two additional Las Vegas specs after doing the first one for NBC-TV, has apparently likewise decided to quietly fold its "Command Appearance" series. Jaffe organization did two of them for Texaco, Ed Wynn and Ethel Barrymore, earlier this year on NBC.

Last week, however, Texaco committed itself to a one-hour colorcast on April 9 starring Benny Goodman and his orch, titled "Swing Into Spring" and re-creating the era of the great swing bands. It's a William Morris package to be directed by Charles Dubin, with the Texaco agency, Cunningham & Walsh, lending a hand in production. Originally, it was Texaco's intention to bankroll four "Command Appearance" specs this season. A Cunningham & Walsh spokesman said that the "Command" series isn't necessarily dead, but that if Jaffe came up with a good one, Texaco would buy it. Jaffe unit, however, apparently isn't working on any more "Appearance" ideas.

Armstrong Exec Uncorks Some Revealing Conclusions About TV

By BOB CHANDLER

Imitativeness in television programming makes little sense to the advertiser who's footing the bills.

Ratings are a "false god" pursued by many advertisers.

Interestingly presented programming of the documentary variety actually has more of a "meat and potatoes" quality than straight entertainment shows.

Those are some of the forthright views of one of the men who's footing the bills in television, Max Banzhaf, director of advertising, promotion and publicity for Armstrong Cork Co., which bankrolls the alternate-week "Armstrong Circle Theatre" on CBS-TV. But Banzhaf's opinions aren't merely a shout in the dark or a case of wishful thinking; they are based on eminently practical reasons and experience.

On imitativeness: "I suppose we could hop aboard the horseopera bandwagon, like everybody else. But successful as they are, there are going to be so many of them that it'll be virtually impossible to tell who sponsors which. In fact, its tough to tell now. Another thing: it's much easier to do a good programming job on a format that nobody else is doing than to go in and compete in a field where some of the industry's best talents are concentrating. After all, there aren't many geniuses in this business; good programs are achieved by a lot of hard work."

On ratings: "I think many businesses are pursuing a false god when they concern themselves only with ratings. Certainly ratings have some importance—you've got to know how many people you're reaching, and nobody can live with a six or a nine-point Nielsen in nighttime, not at those prices. But granted a reasonable rating, an advertiser can do just as good a commercial job as a top-rated show. Or conversely, there's no guarantee that the top rating delivers a good commercial job for the advertiser.

On entertainment programs: "Entertainment is basically an escape, and consequently has a more transient quality than interestingly presented documentary-styled programs. Look at the kids, and you'll find that they will be bored with some subjects while having fun learning about others, because of they way the teacher presents the material. If we can do the same thing in television, we've got something that sticks to the ribs, that people remember longer than

(Continued on page 41)

Garroway's 'Yesterday'

Dave Garroway on "Today" over NBC-TV (24) was quizzing Ben Hecht, author of "Winkelberg," off-B'way production that opened (14). Hecht was saying that less attention should be paid to world affairs and more attention to poets.

"When does 'Winkelberg' open?" Garroway quizzed.

"Spoken like a true global thinker," Hecht snapped. "Last week."

'Sally,' 'Court' Out; NBC's 3-Sponsor Sun., Fri. Shuffle

A complicated sponsorship reshuffling involving three advertisers has been finalized at NBC-TV, and as byproducts of the maneuver, "Sally" has been given its cancellation notice and the Goodson-Todman-Screen Gems western, "The Quill and the Gun," has been set as a new Friday night entry on the web. Shuffle involves Old Gold, Chemstrand Corp. and Royal McBee Typewriters.

"Quill," which is to be retitled, replaces Old Gold's "Court of Last Resort," Fridays at 8, effective April 25. But Old Gold, rather than continuing to pick up the entire tab, will take only half of the show. Other half will go to Chemstrand, which will move its billings from Sunday night over to Friday. Simultaneously, Old Gold, to retain an every-week sponsorship status, moves into Chemstrand's Sunday night spot on an alternate-week basis with Royal McBee, which currently shares that time with Chemstrand on "Sally."

Final show for "Sally" is set for March 30, with the replacement due to begin on April 6. Trouble is, no replacement has been set yet, with network-Old Gold talks just having begun this week. Web has been pitching "Northwest Passage" at Royal for the Sunday 7:30 time slot, but the Metro western has met with mixed reaction from Royal execs and from Young & Rubicam, the Royal agency.

As to "Quill," deal for which is almost wrapped up, it's been a joint Goodson-Todman and Screen Gems project for over a year now, with the pilot having made the rounds during the past selling season without much success.

IT'LL BE 'BORGE & CO.' FOR PONTIAC 1-SHOT

Victor Borge, who's been doing a single in legit and television for the past three years, has decided to abandon the one-man format for his annual CBS-TV one-hour special on Feb. 19. He's now signing talent and an orch to back him up in the 9 to 10 p.m. one-shot for Pontiac.

Already set are Marguerite Piazza and a 40-piece orchestra.

DuM Trying To Shed $5,000,000 Gotham Studios

DuMont is trying to dump its East 67th Street office and studio plant in Manhattan, which long ago turned out to be a $5,000,000 white elephant to the company. WABD, the New York station of DuMont, already has looked at 10 new sites for a smaller studio setup, but the station termed each of them "insufficient."

Five-studio plant and offices, housed in a big warehouse-fronted building, was originally revamped for the now-defunct DuMont Television Network, but since only WABD remains of the original organization, the station has found the arrangement too costly. Station only uses one or two of the studios in the building, others are for storage, and at intermittent periods CBS has rented the larger studio.

The television station owns a 99-year lease on the sizable building and, according to the station, is willing to sell the lease or rent it to a new occupant once it gets new space.

After March 1st, 1958

Newsstands
35c
Per Copy

VARIETY

Subscription
$15
Per Year

See Details Page 47

Peter Graves a Classic Example Of Vidpix on H'wood Ascendancy

Television's growth in Hollywood—and the eclipse of the motion picture industry—is reflected in a significant situation related by actor Peter Graves, starred in the "Fury" series on NBC-TV, sponsored by General foods.

Graves, besides being featured in the Television Programs of America skein, has done about 30 motion pictures, most of which the young actor would like to forget. The way Graves tells it, about three-four years ago, tv producers when hiring Hollywood talent would say, in effect, "Boys, we can't pay that hefty feature coin, this is television." Now, says Graves, the situation is reversed, with motion picture producers pleading the poverty of the medium.

Graves estimates that the "Fury" series, now in its third year, should gross him about $250,000 for the three-year span, including the residual coin once that begins coming in. With the "Fury" coin as a base, it allows him, as well as other talent playing both sides of the tv-motion picture street, to be selective. He said he turned down a number of ho-hum offers before agreeing to do "And Ride a Tiger" for Universal, just completed.

The collapse of the Hollywood studio publicity mill has caused him, as well as a number of other star aspirants, to hire their own publicity agents. Graves says he has a tie with the McFadden-Eddy Associates on the Coast, with the flackery getting 5% of his gross. The big problem for actors such as himself is how to avoid becoming "just another Hollywood face" in about five years. The base in telefilms gives him the economic base for selectivity in choosing his vehicles. But the star makers of yesteryear are no longer at the studios and television hardly serves as a replacement.

NTA's Peak 269G Net for Quarter

National Telefilm Associates reported a record net income of $269,577 for the three-month period ending Oct. 31, 1957. Statement was made by the telefilm company at annual stockholders meeting in New York yesterday (Tues.).

Same period in 1956 drew a net of $236,920 for NTA. New figure is equal to 26c per share on the 1,020,350 shares outstanding.

In the same quarter, NTA reported a total of $4,310,604 in exhibition contracts, as against $3,040,783 in the same quarter of 1956. Period is the company's first fiscal quarter.

NTA's cash assets for 1957 were $5,152,154 and there was $12,340,421 in tv exhibition contracts receivable. In 1956, the production-distribution house had $351,424 in cash assets and $5,749,171 due on tv contracts.

TAKA PRODS. TAKING A FLYER ON FLIERS

Taka Productions is going to gamble by going ahead on 13 half-hour teleflicks in a new skein based on Navy flier exploits. Show, called "Now Hear This," is being handled by the William Morris Agency.

First half-hour, okayed by the Secretary of Defense, was directed by Paul Harrison, who also wrote the pilot with Bernie Gould. Charles Weintraub is the telefilm's exec producer. Team is working on the next 12 pilots.

Ziv Veeps Brandel

Joseph M. Brandel, director of European operations for the Ziv foreign division, has been given his veepee stripes.

Prior to joining the division three years ago, Brandel was a legit producer in Paris. Among his presentations was the French production of "Tea and Sympathy" which starred Ingrid Bergman. In addition to his theatrical venture, Brandel was associated with Philips Electronics of Holland in sales promotion activities.

Wolf Mankowitz Updating 'Aesop' for Vidpix Series

Television film packager Lawrence White has signed Academy Award writer, Wolf Mankowitz, to script a new telefilm series based on "The Aesop Fables."

Mankowitz did the scripting for the British features, "A Kid for Two Farthings" and "The Bespoke Overcoat," which won an Academy Award. Plans are to transform the fabled animals into human beings to emphasize the human values and problems involved in each story. Talks are underway for a major film personality to star in the series.

MGM's $1,000,000 Teleblurb Take In Maiden Year

Hollywood, Jan. 28.

A gross of better than $1,000,000 for the first year of Metro's teleblurb operation was predicted by Virgil E. "Buzz" Ellsworth, director of MGM-TV's commercial and industrial division. Year ends on Feb. 15.

From present indications, Ellsworth added, the second year's business will be just about double that of the initial 12-month period. Video commercial department thus far has filmed 450 one- and two-minute spots for 75 agencies and clients, the blurbs (in both black-&-white and color) ranging in price from $6,500 to $35,000. Ellsworth prophesied that blurb production would follow the general tv trend and move from New York to Hollywood, especially now that the major studio facilities are available and "everything conceivable is at our fingertips from human talent (including big stars) to material props."

Ellsworth said that a recent commercial called for 16 sets and he found 14 of those he wanted already standing on the Metro lot. "It is obvious," he concluded, "what this means in terms of cost and attractive pricing."

WBZ-TV's Jet Speed

Boston, Jan. 28.

WBZ-TV nabbed a scoop on the jet plan collision over Boston Thursday (23) when newsman Streeter Stewart filmed wreckage near his home with an 8m camera.

Ingeniously, WBZ-TV got the 8m film on by setting up a projector on the Arch Macdonald news show, and having the film projected on a screen behind Macdonald while the entire scene was televised by WBZ cameras.

Station got returns from its news camera stringers on the jet plane crash and got the pilot of a private plane, James A. Sylvester, to go on tv with his story.

WPIX Near $1-Mil In Jan. Spot Biz

WPIX, N. Y., one of the most heavily telefilm programmed stations in the country, has had a sharp upsurge of biz, with from $750,000 to $900,000 in gross business chalked up during the first three weeks of January.

Trend on the station continues to spots and participations, with no new program buys inked. All the new orders, accounting for the best January over a four-year period, were in the spot-participation category.

New orders include: Anahist, Chesebrough, Colgate, Robert Curley Ltd., General Electric, General Foods, Liggett & Myers, Mennen, P. Lorillard, Reynolds Tobacco, Sterling Drug, Vitamin Corp. All were written by the station's sales force. Additionally, WPIX's rep, Peters, Griffin & Woodward, signed the following accounts in the period: Gillete, Libby, Raleigh, Wise Potato Chips, Presto Appliances, Washington State Apples Assn. and Kretschmer Cereals.

MCA Nails Tex. & N. Y. Brewers on 'Hammer'

MCA-TV has scored a fat regional deal with Lone Star Beer, for the State of Texas, on "Mickey Spillane's Mike Hammer."

Also signing for the series was John Labatt, Ltd., brewers, which inked for two upper New York State cities. Lone Star Beer deal covers six major markets in Texas. Other brewers which have made multi-regional buys are Carling's Red Cap Ale, Budweiser and Busch Bavarian Beer.

Dicker Syndication Deal on 'Space Patrol'

Hollywood, Jan. 28.

Current public interest in satellites has cued negotiations by Comet Distribution Corp. for "Space Patrol," defunct vid series which was telecast live on ABC-TV for about five years, beginning in 1950. Series dealt solely with interplanetary travel.

Comet has approached Mrs. Helen Moser, who owns the kines, on the possibilities of syndicating the series nationally. Simultaneously, negotiations were launched with AFTRA regarding re-use payments for more than 235 AFTRA members who were involved in the series.

SDG in Demand For Key Data On Post-'48 Rep Pix

Hollywood, Jan. 28.

In a move to protect the rights of directors in group of post-'48 films leased to NBC, the Screen Directors' Guild has taken action against Republic Pictures.

Guild has made a demand to Rep for the titles of all these pictures intended for release by NBC, names of all directors whose interests are in films, salaries paid such directors and the running time of the films. Such time, according to directorate, directly affects current employment of directors on tv and all directors indirectly.

SDG has also invited the Screen Actors Guild and Writers Guild of America West to participate in a joint session to discuss the rights of the different guilds in these post-'48 films, with a view to presenting a united front both individually and collectively.

Both the actors and writers guilds last week served notice on Republic that they were cancelling their respective pacts with Herbert J. Yates and its subsid, Studio City Television Productions.

NTA's 1,000-Hour 'Famous Films' Library of Features, Shorts, ½ Hours

National Telefilm Associates' Famous Films division, which handles rerun product, has inaugurated a subscription plan to stations. Under this, the entire FF library becomes available to the subscribing station, with no limitations as to runs or time slots.

Included in the FF library are about 1,000 hours of films for telecasting, including features, half-hour telefilms and cartoons and short subjects. In addition, new programming will be added to the catologue from time to time.

Among the features are "How Green Was My Valley," "The Ox-Bow Incident," "House on 92d Street," "Foxes of Harrow" and "Les Miserables." Syndicated product includes "Adventures of China Smith," "Combat Sergeant" and "Orient Express."

The division recently added four new account execs, including Charles D. McNamee, shifting over from another NTA department; Charles King, formerly with Television Programs of America; Leo W. Knight, ex-Ziv sales exec; and Jerry Weisfeldt, formerly with C & C TV Corp. Famous Films division is headed by Edward M. Gray, NTA v.p. in charge of the western division, and Stanley Florsheim, general sales manager of the division who heads the eastern area.

Hula TV'er Drops Features for 'Live'

Honolulu, Jan. 28.

Henry J. Kaiser's KHVH-TV, whose all-film policy has failed to click, will import several cameras and launch live programming within a few months. Station opened last year as Honolulu's fourth tv outlet.

Aside from "Maverick," which is sponsored nationally by Kaiser Industries and pulled away from KULA-TV, ABC affiliate, station has depended heavily upon full length films, essentially the Metro package.

Spokesman says station plans to continue color tv programming, although color output in recent weeks has been confined to cartoon and travel movies. One color feature film each week is now scheduled.

Anent this, one source says city thus far has only 100 color sets in operation although another source contends total is closer to 400.

Widespread rumors that Kaiser's indie is about to grab ABC franchise away from KULA-TV have been denied both here and network source in New York.

Syndicated Telepix Reviews

MICKEY SPILLANE'S MIKE HAMMER
(Letter Edged in Blackmail)
With Darren McGavin, Angie Dickinson, Fay Baker, Herbert Rudley, Stacey S. Harris, John Gallaudet, others
Producer: Revue Productions
Director: Boris Segal
Writer: Frank Kane
Distributor: MCA TV
30 Mins., Tues.; 10:30 p.m.
AMERICAN HOME PRODUCTS; PHILIP MORRIS
WCBS-TV, N.Y.
(Geyer; Leo Burnett)

Mixture of blood, violence and sex kept the pot boiling for this episode of the new "Mickey Spillane's Mike Hammer" series, telecast last night (28) as the initialer.

Judging from the opener, the Spillane spirit has been kept intact; the same spirit which has found such a wide market among the paperbook reading public. In fact, author Spillane was on hand as a production adviser on this skein, reportedly sold in about 90 markets.

Translated to tv, how does it shape up as video fare? In short, it's a private eye story, dependent for kicks on violence, sexy dolls, smart talk and complicated plot lines. There are thrills and suspense in it, mainly secured though in sensational fashion, a man and woman thrown down a flight of stairs, fist whippings, a knifing and a shooting. The opening episode about a blackmailer had all those elements in it and like a blood-stained opera, the principals were flat on their back at the end, all stone dead, with the exception of indestructible a-law-unto-himself Hammer. He's around for another 38 episodes.

What saved the situation in this polished dark charactered meller were slick writing by Frank Kane, smart direction by Boris Segal some tiptop performances, led by Darren McGavin who plays Mike Hammer. Production values also were fine, with the New York locale getting the once-over. There are shots of Sutton Place and, probably to the chagrin of WCBS-TV, New York Daily News indie WPIX got a plug with its call letters prominent in one shot in the opener.

Each episode is said to feature a different doll. For in the world of Mickey Spillane's Mike Hammer, women, despite their beauty are a false, conniving lot, and justice decrees their elimination. Killed off in the opener was Angie Dickinson, a beautiful creature, who tried to use rough Hammer as the patsy. Imagine! She got her comeuppance by a deathdealing knife hurled by her partner in crime, dying pitiably in Hammer's caressing arms. That's the flavor of the portrayed artificialities. *Horo.*

CASEY JONES
With Alan Hale, Bobby Clark, Dud Taylor, Eddy Waller, Mary Lawrence, others
Producer: Kenneth Gamet
Director: George Blair
Writer: Bill Barret
Distributor: Screen Gems
30 Mins., Tues., 7 p.m.
E & B BEER; MARLBORO CIGARETS
WWJ-TV, Detroit
(Simons Michelson, Leo Burnett)

An oater-on-the-rails describes "Casey Jones," judging from show caught Tuesday (21). The adventure clicked with plenty of action, tricky plot situations, good suspense and adequate acting by all hands.

Plot was for the great engineer to wreck a train, ostensibly killing half a dozen U. S. Marshal's men aboard. Casey "to shoulder" full blame, all in an effort to apparently leave a town called Dover City unprotected, thus enticing a gang of marauders into a trap. The bad guys cross up the good guys, however, and plunder Midvale which is just about ready to tar-and-feather Casey. To get the gang back in the trap, Casey helps 'em get all the loot and talks 'em into taking it on the lam via the good old Cannonball Express. He clickty-clacks the crooks out into the desert, cuts their caboose loose and vamooses with the choo-choo to fetch the Marshal who's still guarding the wrong town. Double-barreled moral is carefully spelled out, with the don'ts heavily underlined: Don't judge a man because of how things look (which gets Casey off the hook with the townspeople); and, crime don't pay, podner.

Alan Hale is believable as Casey and gets good assists from his sidekicks, Dud Taylor as Red Rock the conductor, and Eddy Waller as Wally the fireman. Bobby Clark, as Casey Jr., registers well as a kid taking on all-comers to fight for his Dad's good name. Mary Lawrence was briefly seen and not heard from much as Casey's wife.

Writer Bill Barret deserves much credit for a good story as does director George Blair for handling same with skill. Camera work was good, with brief flash of train wreck looking real enough. Looks like producer Kenneth Gamet is on the right track.

E & B beer commercials were pedestrian and uninteresting, benefitting only because of good brakes in the story which would tend to keep viewer glued to see what was going to happen next. Marlboro cigs, the alternate sponsor, had a he-man-who-rolls-his-own - (plane)-in-for-a-landing drop in for the middle commercial. Another yawn. *Tew.*

TV Film Chatter

George Jessel at a reception Feb. 6 at the Friars Club in connection with screening of National Telefilm Associates' "George Jessel's Show Business" series . . . "Bowling Time" series has been made available to the Armed Forces Television Service . . . The Hartford Model Agency, active in tv, has set up a Coast office for film commercial biz there . . . The Navy's certificate of merit was presented to Ziv prexy **John L. Sinn** for "Men of Annapolis" series, cited for promoting "nation-wide understanding of the purposes, ideals and achievements of the Navy" . . . ABC Film Syndication prexy **George Shupert** and syndication sales v.p. **Phil Williams** to the Coast. Metro TV v.p. **Charles (Bud) Barry** returned to N.Y.

Geo. Crandall to NTA

George Crandall, CBS Radio's press chief for 14 years, has joined National Telefilm Associates as director of public relations. He'll be in charge of publicity for NTA and all its subsidiaries.

Harry Algus, who handled home-office publicity, becomes east coast director of press relations for NTA. Al Stern will serve in the same post for the telefilm production and distribution company on the Coast.

LOVE THAT HOLLYWOOD TOUCH

Stix Hot for Stripping, Too

The stripping operation for a popular syndicated skein is just as readily acceptable in places like Lincoln, Neb., as it is in larger metropolitan areas.

A case in point is Television Programs of America's "Suzy," recently sold in 23 markets in about 12 days, as part of TPA's mop-up operation on the long-standing skein. Included in the lineup, many of which stations bought the series for stripping, were outlets in Duluth, Ft. Dodge, Great Bend, Hartford, Las Vegas, Madison, Tulsa and Phoenix.

'A Hot Time In the Old Town Tonight?' It's Vidpix Promotion

Pittsburgh, Jan. 28.

Both of the town's VHF stations, Westinghouse's KDKA-TV and Post-Gazette's WIIC, went on bang-up promotional bingles last week to give the town a lot of action.

The WBC bash was in connection with the teeoff of the "Sea Hunt" series. Ch. 2 chartered a private twin-engine plane a few days before the preem and flew the star of its daily "Big Adventure" show, Hank Stohl, to Marineland, Fla., along with Bill McGaw, executive producer, and an underwater camera crew. They spent a full day shooting skin-diver Stohl floundering in the huge tank filled with sharks, barracudas, moray eels and sting rays. The movies were shown on all the KDKA-TV house shows for several days while a crew of professional skin-divers in full dress regalia pounded Pittsburgh streets handing out several thousand tabloids hailing the new program.

At the same time, six major sporting goods stores tied in with skin diving equipment displays and viewers were able to participate in a "Name the Sea Monster" contest. Local advertising agency reps got into the act with a "Make Like a TV Critic" contest, prizes ranging from full-course lobster dinners to skin diving equipment and three-dimensional cameras. A heavy newspaper campaign augmented all this. Malboro cigarets and Carling's ale are sharing the local sponsorship of "Sea Hunt."

While KDKA-TV was going all-out for its new one, WIIC was shooting the works, too, in association with Ketchum, McLoed & Grove agency, on "Gray Ghost" series, which is being bankrolled by local Fidelity Trust Co.

To launch the series, a mock battle for contral of The Point, the intersection of the three rivers here, was staged between "Confederate" and "Union" soldiers. Pittsburgh rifle organizations were recruited to act the parts, they were outfitted with the traditional uniforms, old rifles and several thousand rounds of blank cartridges.

Newspapers covered the simulated campaign like a major battle, and for several days before the preem, WIIC called attention with slides and announcements not only to the show itself but also to the "strategic" battle for The Point inviting the public to watch it from a vantage point.

NBC Frees Rogers On 100 Telefilms

Hollywood, Jan. 28.

After six and a half years of association, Roy Rogers and NBC have dissolved their current contract which was to have expired June 30. By becoming a free agent, Rogers can now negotiate for sale of 100 half-hour telefilms and 282 taped radio programs. Dissolution of pact gives the cowpoke complete rights to shows he produced and starred in for NBC.

Rogers' manager Art Rush said he is negotiating for immediate release of the old pictures and tapes meanwhile is planning a new filmed nighttime series for next season.

Rogers is in Fort Worth for next Sunady's (Feb. 2) rodeo over NBC-TV, the first of a series for which he will be paid $550,000, out of which he pays his troupe.

Buck-Siodmak's 'Killers'

Producer Jules Buck and director Robert Siodmak are prepping another pilot, titled "The Killers" for spring sale. Buck and Siodmak are partnered with Don Getz in the project. It was the same three-man team responsible for "O.S.S." sold to Flamingo Films.

Plans are to have the meller series shot in Europe and the U. S. The team also plans a telepix series based on London's Mme. Tussaud's Museum and the Chamber of Horrors, but that's being held in abeyance pending clarification of claimed prior rights by MCA.

Cal Nat's Record $655,960 Biz In Single-Week Span

California National Productions grossed $655,960 in syndicated telefilm sales during the week ending Jan. 17. When the NBC subsidiary was known as NBC Film Division it set a previous weekly high of $524,000 in 1955.

New high was reached during the period that CNP had released three half-hour skeins for syndication. The former-NBC Network "Medic" half-hours, the second 39 of "Silent Service" and the new "Union Pacific" broke at once, giving Cal Nat an enormous amount of fresh property to push.

First big deal on "Medic" was closed with two DuMont stations and KTLA, the Paramount station in L. A. which does most of its film buying in coordination with DuMont. DuMont owns WTTG, Washington, and WABD, New York. Paramount owns a 26% interest in DuMont, accounting for the purchase tieups.

"Silent Service" was renewed by Schlitz in Chicago, O'Keefe brewery in Buffalo and Interstate Insurance in Miami, and five big-city sales (including Boston and Seattle) were closed for the new "Union Pacific" line. Distrib said there were several smaller sales concluded during the record week.

When the 1955 high was reached the company had closed two regionals on "Great Gildersleeve" and some mop-up sales on "Steve Donovan, Western Marshal."

SG Goes Into 'Shock' at 100

Screen Gems' "Shock" package of 52 Universal horror pix racked up its 100th market this week via the sale of the package to WTVN-TV in Columbus. Package, which Screen Gems started peddling last September, was set last week in Richmond, to WRVA-TV, and Minneapolis, to WTCN-TV, as markets 98 and 99.

At the same time, the Columbia Pictures vidpix subsid set its new "Triple Crown" feature package in its 30th market this week via two Texas sales. Films were set in San Antonio, to KENS-TV, and Dallas, on KRLD-TV.

VIDPIXERS WOO 'OLD MASTERS'

By MURRAY HOROWITZ

Top Hollywood producers of the Stanley Kramer and George Stevens stripe are being wooed to enter telefilm production, but the effort at this point, according to telefilm execs riding the N. Y. to L. A. line, is suspended in "dead center."

The upward push to broaden the telefilm talent pool not only involves producers but Hollywood-trained directorial, writing and acting talent as well—talent which to this date hasn't had much tv exposure.

The drive comes at a time when the motion picture industry is seeing its bleakest days, but peculiarly enough, the very talent desired from Kramer to Kirk Douglas is riding a wave of accelerated activity in motion pictures. This is understandable enough though, in light of the big swing of the Hollywoods' pix industry to obtain only top talent for its fewer expensive "A" pix. Loosely, the situation finds virtually the same people, from the stars downward, busier than.

Nevertheless, there's a process of education going on currently, with the economic facts of life of tv being placed on the table. A Kirk Douglas gets about $350,000 per pic now for four months of work. How much can tv pay him, with the production budget for a half-hour virtually limited to $40,000?

Kramer dragged a cannon across Spain for "The Pride and the Passion," a multi-million-dollar epic, with top-drawer stars. He could spend days getting what he considers the exact shot for a scene. Television cant' afford those luxuries. Shooting on a half-hour episode takes three or four days and anyhow, tv execs being wooed contend that such pageantry would be lost on a 21-inch screen.

There's some very polite listening going on in Hollywood, with no telepix promoter being given the fast brush. But neither are the big, currently active motion picture practitioners flocking to vidpix at this point. The situation, promising despite the go-slow pace, is one of the things holding up the projected "UA Playhouse" series. Idea was to get motion picture producers releasing through United Artists to contribute one episode each for an anthology. No one has been inked yet, but talks are continuing. The interest for the UA series and projects by other companies is there.

Metro TV has held talks with vet motion picture producer George Cukor, to handle down the producer-director reins for a planned dramatic anthology of 60 to 90 minutes.

Film-maker Frank Ross was a casualty this season. "Sally," starring his wife Joan Caulfield, was axed on NBC-TV. A major disappointment of the season are the Frank Sinatra telepix on ABC-TV. Incidents such as these give many Hollywood names pause and concern as to whether they can translate their theatrical pix success and talents to the video medium.

But, of course, there are the successes, the biggest ones being Walt Disney and Alfred Hitchcock.

CBS O&O'S AND HUB RIDE ATLANTIC '10TH'

Atlantic Television has closed deals for its "Tenth Birthday" package with a number of CBS o&o's, including WCBS-TV, N. Y.; WHCT-TV, Hartford; and KNXT-TV, Los Angeles. WNAC-TV, Boston, RKO Teleradio station, also bought the package of 14 pix.

Titles include "Devil and Miss Jones," "Mill on the Floss," "Schweitzer-Jungle Doctor," three operas and a group of whodunits and action features.

Brooklyn Tells Vidfilmers: 'We'll Make 'Em Better at Cheaper Prices'

By JO RANSON

Brooklyn is informing all tv film producers that it has lots of space to take care of both their indoor and outdoor production needs.

"Don't scram west," is the cry of Brooklyn civic and industrial leaders. "Go via the East River to booming, bouncing Brooklyn and we guarantee you'll make better shows at cheaper prices."

Once a sterling figure in the film industry (circa Vitagraph Studios, Warner Bros. Vitaphone, etc.) and now housing NBC color studios in Flatbush, the Kings County king makers are in a determined fight to halt tv's migration to Hollywood.

Brooklyn, frequently dubbed the 49th State and steady foil of comedians, is seventh among the nation's leading industrial counties and a natural for the construction of electronic equipment and tv film making.

John B. Swift, prexy of the Brooklyn Real Estate Board, insists that Brooklyn has the answer to halt the growing exodus of tv and motion picture producing outfits to the Coast. "The Brooklyn realtors firmly believe that if the migrating picture firms made a close study of what Brooklyn has to offer this industry in the field of transportation, labor supply and even scenic possibilities, they would have picked locations in Brooklyn before shifting to California," Swift said. "Industries of all types have been erected in Brooklyn since 1946 and many more are in the works."

Warehouse space is of particular importance to both live and tv film makers and this is readily available in the City of Churches, according to real estate leaders. Projects under way include the building of 10 new piers, the construction of three huge warehouses and the improvement of 50 acres of upland, all to be completed by the end of 1958.

Similar view is taken by the Brooklyn Chamber of Commerce, many of whose officers and members have constant traffic with all branches of show biz. Chester A. Allen, the chamber's prexy, declares that Brooklyn has considerable undeveloped areas which would appear suitable for television production purposes.

"Brooklyn is central to an area embracing a large percentage of the nation's people on a seaboard 'supercity' extending from Boston to Washington," Allen declared. "The most modern and complete transportation facilities are virtually at the door of every enterprise, including show biz, seeking to reach or be reached by every part of the nation."

One of the blows suffered by Brooklyn last year was the demise of the Warner Bros. film laboratory in Flatbush, and more recently, the trek west of the daffy Dodgers, the latter an inestimable loss to both sports and comedy.

Guild's Big Bundle Of Lippert Pix

After weeks of hot and cold negotiations, Guild Films finally got the negatives to 141 Robert Lippert feature films. Distributor is going to push them into immediate television release.

Originally, most of the flicks were handled by Lippert's own tv outfit and later they were turned over to various sales reps around the country, e.g., Governor Pictures had them for a period of about six months in the east. Guild said that an undisclosed number of the Lippert features have not played tv before. The majority, however, have had some tv play.

Several months ago, Lippert was asking an opening price of $500,000 for outright sale of flicks. Guild said that the $500,000 group only contained some 60 pictures, though other sources reported that the entire bunch of over 140 was up for sale at that tab.

CNP's Natch Sale

California National Productions made a regional sale for its new half-hour telepic series, "Union Pacific," in Salt Lake City, Boise and Denver.

The sponsor? Union Pacific Railroad.

WGAW-SAG Move To Axe Rep Pact On Post-'48 Count

Hollywood, Jan. 28.

Writers Guild of America West and Screen Actors Guild have served cancellation of contract notices on Republic and its subsid, Studio City TV, as a result of Rep's failure to negotiate with the guilds for a divvy of coin to actors and writers on the post-1948 pix leased to NBC.

WGAW counsel took its action at a meeting last week, voting such cancellation shall apply to Rep and all subsids in which it owns at least 50%. In addition, the guild voted to write Rep to demand a list of the theatrical films involved in the NBC deal.

SAG's board, in its unanimous decision to serve a 60-day notice of cancellation, instructed guild members that effective 60 days from now no SAG member may work for Rep or any of its subsids.

SAG execs said some time ago Rep prexy Herbert J. Yates had made a verbal "gentleman's agreement" with the guild that before selling any post-1948 pix to tv he would negotiate with SAG. A clause in the SAG pact allows it to withhold services of its members from any producer who sells post-Aug. 1, 1948, pix to tv without negotiating with the guild.

WGAW council decided to put the matter on the agenda at its Feb. 13 membership meeting, and there is a possibility of a strike vote to be taken against Republic. Legal aspects of the situation will be investigated meanwhile.

WMAL-TV Trims Pix for Live 'Uns

Washington, Jan. 28.

Two additional live shows have been added to late night lineup of WMAL-TV. The ABC affiliate, owned by the Washington Evening Star, has developed a pattern of half-hour syndicated film shows, at the same time that it has been cutting back in the feature film department. The two new shows give station live late-programming four nights per week, when its three competitors are all running feature film.

"Nightcap," first of the new entries, debutted past Sunday (26) night, in the 11:25-12:05 period. Hosted by d.j. Felix Grant, show features pop music, with a regular "cast" consisting of the Charlie Byrd Quartet and chantoosey Ann Read.

"Town and Country Time," station's weekday afternoon country and western music show, moves into the 11:20-12:20 late night slot. It will continue cross-the-board, with singer Elton Britt and the Roy Clark orch. This is the show which spawned Jimmy Dean, currently a CBS country music star.

Other live shows featured on Ch. 7 are the recently inaugurated "Promenade," a music and dancing show for young adults, and the Wednesday night, highly rated in-studio duckpin bowling competition.

Wyatt Earp Co. Stops Three Mfrs. Dead in Their Tracks on 'Earp' Tags

Wyatt Earp Enterprises Inc. has obtained injunctions against a trio of manufacturing firms, halting them from twining out "Wyatt Earp" merchandise which they had not been licensed to make. Court rulings are significant in their application to the sprawling merchandising of products tied to show biz characters, some of whom theoretically are in public domain.

N. Y. Supreme Court granted a permanent injunction against Triboro Hat Corp., which was making Wyatt Earp hats and the N. Y. Federal Court has issued preliminary injunctions against Leslie Henry Co. Inc., manufacturer of guns and holsters, and Sackman Bros., manufacturers of playsuits.

Opinions noted that $3,000,000 has been spent in the production of 102 telefilms in the "Earp" series thus far and that a similar amount has been spent by sponsors for telecast time. Courts held that while Wyatt Earp, a real character, might be considered to be in public domain, whatever commercial value lay in the name was the result solely of the tv program.

3 Stations Form 'Badger Network'

Chicago, Jan. 28.

Three Wisconsin tv stations, all basic ABC affiliates, have formed a statewide network primarily to improve local programming. The Badger Network, as it is called, hooks up WISN-TV, Milwaukee, WFRV-TV, Green Bay, and WKOW-TV, Madison, reaching together around 86% of the tv homes in the state. Emphasis is on live programming.

Web came about in a pact between station managers John B. Soell of WISN-TV, Soren Munkhof of WFRV-TV, and Ben Hovel of WKOW-TV. At present, the Badger net is carrying two half-hour daytimers cross the board, "Homemakers' Holiday" and "Good Housekeeping." Fact that all three stations are ABC affils conveniences clearances.

Affiliates to ABC-TV: Hands Off the Clock; Midwest's Status Quo

In the face of strong opposition by some of ABC-TV's larger midwestern stations, the network's plan to institute "clock time" around the country next spring and summer, when Daylight Savings Time is in effect, very probably will be aborted. Clock time plan would have all the ABC-TV stations around the country playing the nighttime web shows between 7:30 and 10:30 p.m.

Stations in the Central time zone prefer, however, to hold to the present 6:30 to 9:30 lineup in order to leave the hot 9:30 to 11 p.m. span open for strictly local sale. Clock time would eliminate 60 minutes of the best time the ABC midwest affils have available for local sale.

Web is on the verge of closing its order for summer network lines and a decision is expected within the next few days on whether to attempt clock time against the objections of the key midwest affiliates.

SUGAR RAY-BASILIO RADIO RIGHTS TO CBS

CBS Radio grabbed off exclusive rights to the Carmen Basilio-Sugar Ray Robinson middleweight championship go on March 25, which is being barred from television by virtue of the theatre-tv deal set by TelePrompTer. Web scooped up a pair of sponsors for the bout immediately, signing Miles Labs and Mennen to foot the bill, which comes to $65,000 for rights alone.

Deal was something of a triumph for the web, since Miles and Mennen co-sponsor the Wednesday night bouts on rival ABC-TV. Radio version of the fights was packaged by Lester Malitz. Jack Drees will handle the ringside commentary.

A Turn of Phrase

Alcoa and Goodyear finally have gotten rid of their subtitle, on the basis that "Alcoa-Goodyear Theatre: A Turn of Fate" is just too much verbiage for the television screen.

As of the Feb. 10 show, the "fateless" series will be called simply "The Alcoa-Goodyear Theatre."

CBS Radio Gets A Depth Charge Lasting One Hour

A new unit operating out of CBS public affairs and dubbed "Unit One" has been created to service CBS Radio with a series of one-hour in-depth documentaries and to come up with further transatlantic "Radio Beats" similar to the recent exchanges between U.S. and Soviet educators and scientists on CBS.

Unit will present five one-hour "actuality" shows between now and July, including a followup to its celebrated documentary of last season on the Galindez-Murphy case. First of the documentaries, to be produced by Jay McMullen and narrated by Edward R. Murrow, will be titled "Who Killed Michael Farmer?" and will deal with the recent murder of a New York youngster as the peg for a study of juvenile delinquency. Date for the show hasn't been set, since the case is currently being tried in the courts, but as soon as a verdict is reached the show will be slapped on the air.

Other projects in the documentary series will cover a report on Hollywood, American behavior under fire in Korea, a study of labor racketeering and a program on narcotic traffic. The "Radio Beats" series, two of which are planned for the near future, will undertake to provide a show featuring American and Soviet atomic scientists. George Vicas will produce the latter series. Unit will be headed by pubaffairs director Irving Gitlin, and will include radio pubaffairs chief Ralph Backlund, McMullen and Vicas. Purpose of the unit, as per CBS Radio prexy Arthur Hull Hayes, is "to ferret out provocative stories and give them the kind of hard hitting treatment that network radio can furnish uniquely."

Kraft Ankling NBC-TV Daytime

Chicago, Jan. 28.

Kraft Foods is dropping out of daytime television this spring and is shifting to print media some $2,500,000 previously spent daytimes with NBC-TV. This was revealed by Robert A. Davis, advertising manager of Kraft cheese products, in an address to the local chapter of American Assn. of Newspaper Representatives last week.

Cheese company is continuing in nighttime tv, however. Shows in which it is dropping its participations are "Tic Tac Dough," "Matinee Theatre," "Comedy Time" and "Modern Romances," all on NBC-TV.

The Real Thing Always Better Than a Trailer

Los Angeles, Jan. 28.

ABC-TV personnel currently housed in trailers on the Television Centre studios will move into the new technical facilities building Saturday (Feb. 1) when the first floor will be ready for occupancy. Second floor will be ready March 1. Trailers will then be moved off the lot.

Meanwhile, preliminary studies have been completed for the construction of two stages as part of the planned $30,000,000 building expansion program.

Jim Kane Back East As Bob Blake Gets Top CBS Pub Slot on Coast

CBS-TV is shaking up its Coast publicity operation, with Bob Blake becoming director of press information, Hollywood, and Jim Kane returning to N. Y. after two years in that post to head up a new unit for coordination of publicity between the web and affiliated stations, publicity operations.

Blake has been director of the web's exploitation unit, on the Coast, which embraced the special projects unit handling CBS specs and such shows as "Playhouse 90" and "Seven Lively Arts." With Blake moving up to Coast publicity chief, John Walsh, who previously headed special projects in N. Y., becomes overall manager of special projects. Changes were effected this week by CBS-TV information services director Charles Oppenheim, who's currently on the Coast for that purpose.

Blake moved to the Coast a couple of years ago, after having been publicity chief for NBC o&o stations, publicity director of WCBS, WOR and other N. Y. radio outlets. Kane, who had been CBS-TV trade editor in N. Y. before moving to the Coast, will operate out of the press info dept. but coordinating closely with station relations.

'Today,' 'Tonight' $1,000,000 Lift

Business in NBC-TV's "Today" and "Tonight" shows is on the upswing again, with nearly $1,000,000 gross in the form of 199 participations set since the start of the year. Biggest chunk of the business is from Bird & Son, through Humphrey, Alley & Richards, which contributed $300,000 to the pot via 56 "Today" participations and 21 on "Tonight" starting April 1.

Also ordering "Tonight" were General Foods, via Young & Rubicam, for 52 participations; Polk Miller Products, for 17; Van Raalte Co., for 12 and Lewis Howe Co. (Tums) for 10.

Other "Today" bankrollers are Rock of Ages Corp., for 10 participations; Carew Products, for eight; Amity Leather Products, for six; Shakespeare Co., for three; Hawaii Visitors Bureau, for three; A. C. Smith Co., for one.

'64,000 Question' Leaves Lotsa Loot Behind On Fadeout Show in Brit.

London, Jan. 28.

Associated TeleVision's top prize British quiz show "The 64,000 Question," bowed out of commercial tv with a flourish that sent two contestants home with the jackpot, worth, with additions to the fat $9,000, just below $10,000.

The program, which is the British version of the American telequiz, has been dropped because, according to ATV topper Val Parnell, it has lost its appeal.

The last program was taken up by two contestants who had reach the 32,000 mark—one by answering questions on Italian opera, and the other on the City of London. Both were allowed to take both the 32,000 and 64,000 questions on the program. The competitor answering the opera questions, sailed through easily to get his prize, but City of London presented a problem to the other player, who, it was discovered after the show, had incorrectly answered part of the 64,000 question. He was, however, allowed to keep the money.

It's estimated that more than $160,000 has been won during the program's run. "The 64,000 Question," is being replaced by an adventure series, "Sword of Freedom," starring Edmund Purdom.

Ottawa—Alex Barris, N.Y.-born Toronto Telegram amusement columnist, has his own show again. After 13 weeks off CBC-TV's web, "The Barris Beat" resumed Wed. (22) as an hour late show (11:30 p.m.)—it was previously 30 min.—every two weeks. Writers are Barris, Frank Peppiatt, Saul Ilson, the Montreal tunesmith and Allan Manings.

TV-Radio Production Centres

IN NEW YORK CITY . .

NBC press dept. looking for a new magazine editor to replace **Nancy Hamburger** who's leaving March 15 to set up on her own as a textile designer on a Caribbean island off the coast of Yucatan . . . **Bob Synes** named exec producer of the Tex & Jinx shows on WRCA and WRCA-TV . . . CBS Radio stars doubling into legit: **Peter Lind Hayes & Mary Healy** starring in **Leland Hayward's** new production, "Who Was That Lady I Saw You With," opening March 3 at the Martin Beck, and **Alan Bunce** of "The Couple Next Door" featured in "Sunrise at Campobello" opening tomorrow (Thurs.) . . . **Bill Parish,** former NBC public affairs producer who recently returned from setting up a television station in Saudi Arabia, joined the staff of CBS-TV's "The Great Challenge" as liaison with national educational groups which will participate in the show . . . **Johnny Falk** of WRCA publicity penned a piece on grouse shooting for the first issue of a new outdoor mag, Gunsport, out this week . . . CBS Radio station administration v.p. **Jules Dundes** to San Francisco to address the Ad Club there and then to Salt Lake City to present the web's motivational study . . . New York highschool editors to interview **Eric Sevareid** on his CBS-TV "Conquest" assignment on Feb. 14 . . Touchdown Club of New York conferred a special citation on **Ted Husing** last week, accepted in Husing's absence by CBS Radio's **Jimmie Dolan.** Husing's own piece about his return to health is current in Look mag . . . **Sue Ellen Blake** featured in tonight's (Wed.) "U.S. Steel Hour" . . . **Teddi King** winds up two appearances on "Tonight" tonight (Wed.) . . **Harry Junkin,** who's 10th script for "Modern Romances" is being presented on NBC-TV this week, has penned a three-act play, "The Kiss in the Whip," which NBC commentator **Kenneth Banghart** will produce off-Broadway in March. Play will star **Jan Miner,** a "Modern Romances" regular . . . Ed Sultan put in charge of sustaining service programs at CBS-TV.

Richard Simmons, star of CBS-TV's "Sgt. Preston of the Yukon," arrives in N.Y. Feb. 8 for appearances at the Westminster Kennel Club Show and press interviews . . . **Priscilla Failey,** former casting director of NBC's Alcoa-Goodyear hour dramatics, has joined the William Schuller agency to build the dramatic talent dept. . . **Allen Ludden,** program director of WCBS, lecturing this week on the humanities at his alma mater, the U. of Texas . . . **Mari Lynn** set for two appearances on NBC Radio's "My True Story," Feb. 8 and 19 . . . **Bob Windt** and **C. Langhorne Washburn** named v.p.'s and members of the executive planning board of Bernard Relin & Associates, Gotham public relations outfit. Windt, former p.r. chief for CBS-Columbia, heads up the Relin radio-tv operations . . . **Hume Cronyn** left for the Coast Monday (27) for filming of a "Loretta Young Show" segment in which he's starred . . . **Nathan Straus,** WMCA owner, and spouse left over weekend for six-weeks respite in Arizona . . . **Bob Callan,** WMCA jock, in Norwalk (Conn.) hospital with stomach ailment . . . Bash being tossed for **John Wingate** Sunday (Feb. 2) at No. One Fifth will be hosted by **Bob Downey,** the pianist . . . Scripter **Dale Wasserman** starts Saturday (Feb. 1) on freighter trip to South America, for a month . . . **Alfred Simon,** WQXR light music director, in Beth Israel Hospital for throat surgery . . . New York film-tv actress **Dina Merrill** planed to the Coast last week for a role opposite **Tom Ewell** in "The Little Bank That Ought to Be Robbed," for 20th.

Pat Jordon and **Wes McWain,** producers of "The Wheel of Chance" on Mutual, have another MBS show, "The Big Decision." . . . Ballad singer **Bob Ross** will be interviewed on the **Joe Franklin** show, WABC-TV, Friday (31) . . . Training methods and facilities for recruits of the New York City Police Dept. will be the subject of a special program, "Training New York's Finest" on WPIX Sunday afternoon. Program is being produced by the Columbia U. Graduate School of Journalism in association with WPIX . . . United Ukrainian Organization of N.Y. is sponsoring a special program commemorating 40th anni of Ukrainian independence on WOR-TV Sunday (Feb. 2). Governor Harriman will be among the speakers . . . **Allen Swift,** who hosts WPIX's "Popeye" program, named "television personality of the year for children's programs," in an award presented by the Jewish War Veterans.

John M. (Mac) Clifford, NBC exec v.p. for administration, named chairman of the advertising, publishing & entertainment section of the 1958 N.Y. Red Cross campaign . . . Balladeer **Oscar Brand** named technical advisor on Sunday's (9) "Seven Lively Arts" version of "Gold Rush," and is writing special lyrics for the production, which **Agnes deMille** is staging . . . **Carroll Bagley,** former sales v.p. with the U.S. Production Co. and ex-MCA, has joined Screen Gems as a national sales exec.

Dick Stark ankling as veteran member of ABC-TV's sales staff . . **Ray Eichmann,** who recently joined American Broadcasting Network as director of sales development and research (coming from the Blair reppery) is quitting for an NBC-TV post . . . Son born to **Martin Bookspan,** WQXR recorded music director, in Mt. Vernon last week . WNYC chief (Capt.) **Seymour N. Siegel** on active Navy duty this week. Same station's music director, **Herman Neuman,** to Miami U. (Ohio) this weekend for honorary Doctor of Music degree, station's exec officer **John De Prespo** will have been with the city for 40 years (23 with the station) come Feb. 6 . . . Gabber **Herb Duncan** has just voiced a batch of animated spots for Fedder airconditioners and Glamorene rug cleaner . . . **Don Morrow** into CBS-TV's "Edge of Night" today (Wed.) to pitch for Florida Citrus.

IN HOLLYWOOD .

Louise Squires did one guest shot on "Mr. Adams & Eve" and now she's a regular . . . **Chet Brouwer,** who left KNXT when "Panorama Pacific" went down the drain, wants to be sure of his eats. He bought a partnership in the Village Cupboard at La Jolla down the coast . . . Radio's **Edna Harris** took the stage name of **Judy Brent** for "Uncle Willie" because Equity ruled she can't use her real name. There's already one of that monicker working in legit . . . Metro's **"Bud" Barry** will soon be off to England to sell "Northwest Passage." . . . **Meredith Willson,** whose "The Music Man" is the season's smash musical on B'way, mobbed at the Brown Derby when he showed up with his Rini . . . **Bill Shafer** opened a Hollywood office for ARB . . . **Art Linkletter** off for a two-week Caribbean cruise . . . KCOP finally broke L. A.'s fight fast by taking the weekly bouts from the Hollywood Legion stadium. It has always been a red ink item, but what's in sports now that basketball is about over? . . . **Howard Barnes,** CBS Radio program veep, ordered two more westerns for the network to air on Sunday afternoon back-to-back. It was KNX's "Gunsmoke" that started the western craze on tv. **Lucian Davis,** interim Coast program director, was installed by Barnes as permanent executive producer of programs from Hollywood for the network . . . **Dan Nathan** pulled out as associate producer of "Leave It To Beaver" to team up with **Jameson Brewer** on the pilot script of "Ivy League."

IN CHICAGO . .

Broadcast Promoters Assn. broaching Vice President Richard Nixon to speak at its November conclave in St. Louis . WBBM-TV equipping its four news cameras with magnetic sound at cost of about $1,000 per . . . Starting Feb. 1, WGN-TV will counter WBKB's "Shock Theatre" with a new inspirational showcasing for **Dr. Preston Bradley,** with folk singer **Win Stracke** assisting. Dormeyer is sponsoring . . . Production manager **Don Dillion** was fired in a hassle at WBBM-TV last week.

(Continued on page 44)

MADISON AVE.'S 'ZERO BOYS'

Whose Side Is Sinatra On?

If one didn't know differently, it would almost sound like a plot to destroy ABC. At any rate, some day historians of the commercial tv scene and the inter-network rivalries may look back upon the "Frank Sinatra Story" as one of the more interesting footnotes.

This is the season that ABC plunked down $3,000,000 to obtain its exclusivity on Sinatra's tv services. So what's happened? The three major impressions Sinatra has made on American audiences this season were on CBS (via the Edsel show with Bing Crosby) and NBC (two weeks ago on Club Oasis and last Sunday night teamed with Dinah Shore.) His own filmed entry on ABC is still finding it rough going.

And herein is where the irony was doubly compounded. Of all the nights for the ABC-"owned" singer to choose for his Dinah guesting on NBC and of all the time slots, it had to be Sunday at 9 at the precise hour when ABC was trying to make a major show of program strength with the Sid Caesar-Imogene Coca comeback.

True, the "show of strength" was there, as reflected in Caesar out-Trendexing the rivalry for the premiere show, but more than one ABC exec must have wondered: "What's our boy doing over there?"

Lou Edelman's 10-Gallon TV Hat; NBC Getting First Call on All

By JACK HELLMAN

Hollywood, Jan. 28.

Lou Edelman may have 10 shows going for him next season to put him in a challenging position to Revue, Desilu, Screen Gems and other suppliers of filmed series to the networks. Conforming to his own pattern of operation, "I won't start a series unless I can get the right people to do it," Edelman is taking into his enterprise two of Hollywood's top creative producers. One of them is Walter Mirisch, indie producer for United Artists; the other is P. J. (Pinky) Wolfson, film writer-producer.

As it was with ABC so it will be with NBC, whose Bobs—Kintner and Lewine—will have the first call on every series draft from Edelman Enterprises. If they like the idea well enough for a pilot, the web will so order. The close association of Edelman with Kintner and Lewine, dating back to their regime at ABC, is stronger, if anything, and as Edelman puts it, "we're getting a team together for NBC."

Currently, Edelman has a financial stake in five shows now on the networks under full sponsorship. On his planning board are five certainties and one on the border line. The Edelman imprint, even though subliminal on some of the crawls, are on the Danny Thomas Show, "Jim Bowie," "Wyatt Earp," "The Real McCoys" and "The Californians." Whether credited or not, he owns a piece of all five and had a hand in all of them.

Mirisch's Pair

In his tv entry as an Edelman associate, Mirisch will produce "Five-Cornered Star," the story of the Secret Service, and one other of his own selection. Another top producer (can't be named yet) will write the pilot for "Tin Pan Sally" and have a continuing interest in the series as consultant.

Even though Edelman staked his claims in western country and struck it rich, he is moving in off the plains in next season's output. Aside from "The Raven," a bio-drama of Sam Houston which Bob Sisk will produce from the Pulitzer prizewinning tome by Marquis James, the others will have overtones of drama, family comedy, music and patriotic fervor. He'll have enough westerns going for him next season, granted that the current crop gets another year's growth, to allow for the diversification without neglecting his first love.

Edelman was so occupied with his other properties that he had to neglect one of his pets, "It's a Great Country," an anthology of our great good fortune in being Americans. This will be reactivated, he hopes, in time for the spring selling season. "But," as Edelman insists, "they'll all be ready for marketing if we can get the right people to do them." With the addition of Mirisch, Wolfson and the anonymous producer from pictures to supplement his current associates—Sheldon Leonard, Sisk, William Wright, Felix Feist—he believes this "department" will give him the least worry.

Whirlpool's $21,000,000 Ad-Promotion Budget

Chicago, Jan. 28.

Whirlpool Corp., the RCA appliance subsid, has budgeted around $21,000,000 for advertising and promotion in 1958. About 18% of the total figure is to be spent for network television, and the remainder breaks down to 30% for the local newspaper and radio-tv, 17% for national magazines and 35% for special promotions.

Kenyon & Eckhardt is the ad agency.

Caesar 'Invites' 'Em Big; His 25.8 Bow Slugs Rivals

Sid Caesar, whose low ratings led to his parting with NBC-TV last summer, bounced to a fat Trendex lead over his competition in his ABC-TV "Sid Caesar Invites You" premiere with Imogene Coca Sunday (26). Caesar grabbed off a Trendex rating of 25.8 vs. 21.6 for "GE Theatre" and 14.5 for Dinah Shore. Caesar, incidentally, cut mostly into Dinah's audience, since in the 9:30 period, she bounced up to a 24.3, topping "Alfred Hitchcock's" 22.9, with ABC's "You Asked for It" running last with 11.0.

On Friday (24), the controversial Maria Callas gave "Person to Person" its highest Trendex of the season and its highest since Mike Todd and Elizabeth Taylor guested on the show midway through last season. "P to P" grabbed a 28.1 Trendex, with NBC's boxing pared down to a mere 5.3.

On Thursday (23), "March of Medicine" suffered badly at the hands of "Playhouse 90." The NBC-TV segment, titled "MD International," managed a 13.3 average on its 10-11 hour, while the "Playhouse 90" average was 27.2. Breakdown showed "MD" starting with a 13.8 at 10 vs. 28.0 for "Playhouse." At 10:30, it was 12.8 for "Medicine" and 26.5 for "Playhouse."

'Woody's' Snazzy Nielsen

A daytime tv program for kids has achieved the Nielsen heights that many prime nighttime stanza would hope for. ABC-TV's Thursday Kellogg half-hour (5 to 5:30) "Woody Woodpecker" hit a 20.3 average audience for the second December Nielsen report, for a 50.4 share.

Cartoon stanza beat its ABC back-to-backer, the highly touted "Mickey Mouse Club," by four rating points. Another daytime Kellogg show on ABC, "Superman," hit a 13.3 average audience rating.

THE NAPOLEONIC COMPLEX IN TV

By LEONARD TRAUBE

One of the more creative workers in television, a guy accustomed to brickbats along with the bouquets as he grinds out his "pretty good living," has a phrase for some ad agencymen who in his view abuse the privilege of responsibility by dictatorial decisions on what shall or shall not go into video programs: "The Zero Boys." "Zero" meaning nothing pleases them if they can find even a bum, but logically sounding, reason for wielding the big scissors.

They use the censor's mace, it seems, in self-defense, because they are in the hot seat of trying to anticipate what the sponsor might think of given passages, sequences or situations set up in a script. The trouble is, even sponsors are often baffled, before the fact, as to what might or might not precipitate a controversy, cause a national brouhaha, or induce a person to become an aficionado of a competitive product.

The issue appears to hinge very largely on a definition of the word controversy—in television terms, at least—that could be put to work as a guide. But this is a troublesome area even when there is a definition, mostly because no two definitions will coincide, or there will be enough variations in a similar point of view expressed to throw the subject back into the hopper.

Actor-director-producer Dick Powell might sound off, as he did recently on "interference" by sponsors, agencies and even the networks themselves, on scripts, and David Janssen, star of the returned "Richard Diamond, Private Detective," might give the ad agencies a roughing-up based on his charge that the Avenueites want to play it safe on sex in scripts. But these charges, by and large, are pegged on tastes and opinions on the part of sponsors-agencies-networks that have little or nothing to do with "controversy."

Even the state and Federal courts have of late been frustrated by semantics—wringing their respective hands as to an exhaustive definition, for instance, of what constitutes "obscenity." Regardless, the sponsor, meaning mostly the agency serving in his behalf, is not so much interested in the legal slant as in the human values and in the "why" and the "how" of the possible adverse influence that dramas (etc.) have upon the viewing population.

Here the trouble really begins, because the agency is then placed in the position of interpreting the feelings of the sponsor or the sponsor's infra-company representatives. Sensitivity comes into play. If the sponsor's view is stated merely as a routine, the ad agency nabob or those assigned to the show, may exaggerate the routine view out of all proportion to the original intentions. It is held to be a logical sequence in "brainwashing" in view of the fact that when a given show "gets into trouble" public relations-wise, it is the ad agency that becomes the patsy and not the advertiser as such. Therefore, from a pragmatic view, it is incumbent upon the agencyman to be a "pain in the neck" watchdog in the good & welfare department vis-a-vis the company paying the freight.

Although discretion and wisdom —the large, all-encompassing viewpoint—seem to be called for on the part of the agency in cases at issue, or which the agency thinks is at issue, it is a matter of considerable hand-wringing that only a handful of such agencyman have the savvy properly to exercise such privilege.

As one foremost television dramatist expressed it privately a few days ago: "When it comes down to the characters depicted, a television playwright is on the safe ground in 'problem' or 'challenge' roles only when those in leading roles are white Protestants. The playwright quoted is a white Protestant.

CBS Wins a Point (Still 2 to Go) In TV Network Friction Vs. IBEW

National Labor Relations Board regional director last week dismissed an unfair labor relations charge against CBS by Local 1212 of the International Brotherhood of Electrical Workers. The local filed the charge after taking exception to a closed-circuit speech last July by R. G. Thompson, CBS-TV technical operations boss.

Dismissal of the charge eliminates one of the three immediate points of friction between the network and the union local. On Feb. 3, both parties are going before an NLRB trial examiner to re-try IBEW's plea that an original decision giving the network the right to choose its own remote lighting union was based on incomplete information. Then there is the CBS suit for $100,000 against IBEW, alleging 1212 thwarted a sponsored telecast.

All three actions were an outgrowth of hassling last spring between IB and the International Alliance of Theatrical & Stage Employees over which was to handle remote lighting for a Pepsi-Cola sponsored remote from the Waldorf-Astoria. CBS wanted IA.

Union spokesman said, after NLRB kicked the charge out, Thompson made a speech to IB technicians that painted the network "as simon pure and the union as black, specifically saying that the 1212 business manager (Charles Calame) had embarked on a hate campaign against CBS." Network said that Thompson only told employees that if they have any gripes "my door is open any time." NLRB didn't think 1212 had sufficient grounds to charge Thompson or the web with unfair labor practices.

At present, CBS and IBEW international are dickering a new collective bargaining pact in Washington.

WGN Ups Calibraro As Quaal's No. 1 Aide

Chicago, Jan. 28.

Daniel D. Calibraro of WGN Inc.'s public relations office last week was named administrative assistant to Ward L. Quaal, v.p. and general manager of the Chicago Tribune stations. Calibraro had been assistant to James Hanlon, public relations director for WGN-WGN-TV, since November of 1953.

No successor has been named as yet for his former p.r. spot.

250G 'Win-Go' Payoff Invites Quiz Insurance

"Quiz insurance" a method for providing against mammoth prizes that can't be handled in the regular budget of a television show, is the latest wrinkle in the trend toward bigger ' ' better rewards for contestants on the q&a route. Such insurance coverage is being contemplated for "Win-Go," a new Jan Murray package which is currently a hot contender to replace the cancelled Eve Arden show on CBS-TV Tuesday nights.

"Win-Go" is a quizzer in which the big prizes are governed by the laws of chance, so that the odds are against a contestant coming up with the grand prize of $250,000. Nonetheless, the chance does exist, not only for the contestant to grab off the quarter-million (after only six minutes on the air), but for the same thing to happen on successive weeks.

Such a situation occurred last week, according to Bud Granoff, exec with the Murray packaging house, on "Treasure Hunt," where the jackpot is hidden in one of 30 chests. On three successive days, contestants picked the right chest. With the prizes substantially lower on the "Treasure Hunt" daytimer, there was a strain on the show's budget, but one that could be averaged out over a period of some weeks. But with a $250,000 jackpot, "all that would have to happen," Granoff says, "is for someone to hit the jackpot four weeks in a row and it would take us three years to average out $1,000,000."

It's this provision against which the Murray office would take out insurance, and the matter already has been investigated and found feasible. Actual policy hasn't been taken out yet pending the sale of the program to a sponsor, but once the show is set, that will be taken care of. As of the moment, "Win-Go" and a new CBS-TV filmed anthology series, "Rendezvous," are the hottest choices to succeed Miss Arden in the CBS Tuesday at 8:30 period for Lever Bros. and Shulton.

Lever's 52-week time contract is about to terminate, but the soap concern has indicated that if it likes either "Win-Go" or "Rendezvous," it will renew its contract for the time and buy one of the shows. Shulton is committed to the time for the rest of the season, so its role is limited to agreeing on a show. If Lever decides to pull out entirely, the probability is that both "Win-Go" and "Rendezvous" will be out of the running and new properties taken under consideration. Lever is supposed to render its decision by the end of the week.

"Rendezvous" is being produced by Howard Erskine, former legit producer who's now on staff at CBS-TV. Though on film, it can be used on short notice since CBS, instead of limiting the series to a pilot, ordered full production on the show, with more than 15 of the episodes already in the can.

Johnson Motors Revs Up Bob Hope

Johnson Outboard Motors is expanding its stake in Bob Hope on NBC-TV. Johnson is taking over full sponsorship of Hope's next outing, on Feb. 6, and will retain half-sponsorship of the other two Hope specials this season. Originally, Johnson was to have been half-sponsor on the three shows.

Deal leaves NBC with only two spots to fill, half-sponsorship on the final two Hope shows of the season. Web is continuing to dicker with Plymouth, which sponsored the third Hope show of the season but failed to pick up its option to bankroll the final three with Johnson. There's still a slight chance Plymouth can be induced to share the tab with Johnson on the remaining two shows, following Johnson's solo try at the February entry.

Fowler Quits Coast-Bound Film Section of ABC-TV

Freelon (Nat) Fowler, longtime head of ABC-TV film department, checked out of the network this week. He said prior to his departure that most of the film department work was shifting to Hollywood.

For the past two years Fowler was involved principally in the acquisition of free film for the web and in acting as liaison between web and clients on placement and handling of commercials. Before that, Fowler's film department was involved in making telefilm purchases for the ABC owned & operated stations, until the outlets began making individual purchases.

Jim Levy will henceforth be in charge of ABC-TV gratis program acquisitions. Tom DeVito, of the web's program operations department, will also take up part of the slack created by Fowlers departure.

Book Programs Just an 'Obit' As Far As Most B'casters Are Concerned

Broadcasters have got book and they don't want any more. Overwhelming majority of radio and tv station operators would rather call a bookie than tout a book, if one is to judge by a perusal of their daily broadcast schedules. With few exceptions, book programs are relegated to Class C time peremptorily spiked.

In the metropolitan New York area, only a handful of broadcasters are Morocco or buckram bound and they include such outlets as WMCA, WCBS, WQXR, WNYC and WEVD. The others evidently read the book with the red cover and yellow pages.

An educator-actor named John Dando, professor of English at Trinity College, Hartford, Conn., is beginning to click in a new softly-boiled egg book series on WCBS-Radio. Tagged "Backgrounds of Literature," it is a companion piece to the station's "Backgrounds of Music." "Backgrounds of Literature" aired Sundays at 8:30 a.m. has the former Shakespearean actor turned prof, reading from the classics and making arresting comments. WCBS-Radio program chief Allen Ludden reports strong mail response to Prof. Dando, despite early morning airing of this educational feature. Station, of course, carries the distinguished CBS network "Invitation to Learning" later in the day.

In connection with the airings of "Invitation to Learning," it is revealed that transcripts of each program will no longer be published in magazine form. Herbert Muschel, who began issuing the book discussions as a published quarterly in 1950, is now suspending publication. With Vol. 6, No. 4, he closed up shop and has informed subscribers that "we are studying new approaches to resume publication in the future." At one time "The Invitation to Learning Reader" had an annual sale of some 16,000 books.

"Sunrise Semester," of course, is WCBS-tv's darling of the moment. This early morning class on comparative literature is civilized viewing.

WINS is reportedly tinkering with an after midnight show dedicated to readings from the works of Poe and other writers of superior mystery and ghost tales. Sidney Gross will read the thrillers in a 30-minute stanza dubbed "The Voice in the Night."

WEVD, once one of the most public-service minded indie outlets in the New York City sector, is about to shift its venerable "World in Books" program to a new time. It is being moved, effective Feb. 6, from Saturdays at 10 p.m. to Thursdays at 10 p.m. This literary endeavor involves William Kennedy and Vernon Brooks, book critics, who appear each week with a guest author. Aside from the customary interview, the two critics frequently gander the current literary scene before presenting their guest. The show has been on the station since 1951.

Dr. Highet's 90 Stations

There's nothing high hat nor pedantic about Dr. Gilbert Highet's "People, Places and Books" on WQXR Tuesdays from 9:05 to 9:20 p.m. It is one of the few locally sponsored book shows, the tab being picked up by Oxford University Press. Approximately 90 stations from coast to coast now carry Dr. Highet's book talks. He runs the gamut from discussions on cats in literature to the beat generation. Virtually all his talks windup as collections of essays that sell with reasonable success in the bookstalls.

WMCA recently shifted its Saturday morning "Young Book Reviewers" to a Sunday 9:05 a.m. spot. This 25-minute spontaneous program of critical discussion by teenagers is emceed by Margaret C. Scoggin, co-ordinator of Young People's Services of the New York Public Library, book critic for the New York Times and Herald Tribune. It is also rebroadcast weekly by the Board of Education via WNYE to students in the schools. Lilian Okun prepares and directs the series and it is a consistent prize winner in educational circles. Book marks, with a plug for the program, are found in every public library in the city. Program is easy listening for most youngsters, save the switch-blade set in Seward Park.

Perhaps the best rated of the adult book shows are currently aired over WNYC, the municipal outlet. The city's voice on the airlanes pulls a healthy audience for Prof. Warren Bower's old reliable "Readers' Almanac" Tuesdays at 8:30 p.m. and "Books in Profile," the sagacious discussion program Thursdays at 8:30 p.m. with the carbolic-phrased Virgilia Peterson and Harding Lemey as hosts.

Book people think the networks are doing very little to bring books to the attention of both young and old. They cite both ABC-TV and ABC-Radio as glaringly deficient in this department and hand down a similar indictment for CBS-TV. True, the recently-revived "Last Word" has some overtones of book talk, it isn't sufficient to satisfy the appetites of the American book-buying public. NBC-TV and NBC-Radio are also on the list of offenders, according to many readers. On occasion, there may be a brief comment on a new book in the "Today," "Life in the World" or 'Monitor" shows but nothing of sustained book talk is evident today. Nor does MBS transmit a regular book program, it is charged, and WABD, the Dumont tv outlet, is also neglible in this category.

Public taste in book reading is growing steadily, according to booksellers and trade book publishers, but radio and tv broadcasters, except in isolated instances, as cited above, regard book programs as something akin to an obit.

CBS-AM's Creamy 250G Via Barbasol

Barbasol has moved back into network radio via a $250,000 buy on CBS' "Sports Time" strip. Barbasol will pick up the Monday, Wednesday and Friday segments of the 7-7:05 p.m. entry, with Phil Rizzuto as the commentator, for 52 weeks effective Feb. 10, via the Erwin, Wasey, Ruthrauff & Ryan agency. Other three nights of the strip are sponsored by R. J. Reynolds, with Herman Hickman as the commentator.

CBS also sold another sports package, the coverage of the Sebring (Fla.) Grand Prix sports car races on March 22, to the American Oil Co., which sponsored the event last year. Coverage consists of 60 minutes spread from morning until late-night in pickups of from 10 and 15-minute lengths. Web also sold Liggett & Myers two "impact" segments a week for 52 weeks and Curtis publishing six "impacts" for Feb. 11 and 12. Total business for all four orders, including the Barbasol deal, came to over $400,000 gross.

Cleveland — Carl Byers, former chief of suburban Parma schools, returns to the WGAR microphone with a five-minute daily 5:05 p.m. chit chat session.

BAKER ENDS, BARKER STARTS ON 'RAINBOW'

Hollywood, Jan. 28.

After emceeing three "End of the Rainbow telecasts over NBC-TV for Ralph Edwards Productions, Art Baker has been replaced by Bob Barker who'll also continue as emcee of five-a-week daytime "Truth or Consequences." "Rainbow," which showers largesse as it travels around the country, was in Denver last week.

Barker had quit as emcee of "You Asked for It" to take the "Rainbow" assignment, with Jack Smith as new emcee of "Asked."

'Big Record' May Stop Spinning

Future of "The Big Record," Patti Page starrer on CBS-TV, is now up in the air, with a chance that it will be dropped before the end of the regular season. No definite decision on the show has been made, but with one sponsor already having cancelled the program and the time, and with the remaining sponsors putting pressure on CBS for a program change, the matter is expected to come to a head within the next couple of weeks.

Show's three remaining sponsors are firmly committed to the time and show through September. The other, Kellogg, whose contract expires during the spring, has already filed its cancellation notice. Pillsbury, which with Armour and Oldsmobile sponsors the remainder of the show, has initiated discussions with CBS about a possible program change because of the show's rating picture.

The hour-long Wednesday night musical has been gradually slipping on the Nielsen front after having started the season as the top-rated entry in its time period. On the last Nielsens, NBC's "Wagon Train" and "Father Knows Best" were substantially ahead of "Record," while ABC's "Disneyland" and "Tombstone Territory" held a slight lead as well. CBS is listening to the Pillsbury pitch.

Mort Abrahams

Continued from page 25

since the next live show in the series isn't due until Feb. 24.

Abrahams will do a pilot for an hour-long film series, "Wanted By Washington," for Frank Cooper Associates, and a new science-fiction half-hour pilot for Screen Gems. The "Washington" series deals with the activities of the lesser-known bureaus of Federal government, such as the Monuments, Fisheries, Indian Affairs, etc. Pilot will be done on location, with mid-April as completion date.

DMA will develop a film version of "Windows," which Abrahams did as a summer replacement some years ago; a series based on Irving Stone's "Men to Match My Mountains"; and in the feature field, a pic based on the Kurt Vonnegut novel, "D.P."

Kopek, Sputnik & Cleveland

Cleveland, Jan. 28.

Radio Moscow ended its international quiz retort with Jim Frankel, Cleveland Press radio-tv editor, by sending him a 40-kopek sputnik stamp of a New Year's card of a boy riding sputnik, and a letter from Igor Bestuzhev, Radio Moscow aide, chiding Frankel for having given his readers the answers to a Moscow radio contest.

Wrote Bestuzhev:

"Since you claim that your newspaper serves its readers, we think it would serve them much better if it did not adopt such a jeering, and I would say unfriendly, attitude towards everything pertaining to our country. Though, no doubt, you might say that a newspaper man is free to write anything he feels like.

"I hope you will agree that it is your goal, as a newsman, and ours, too, bring our countries closer together, not push them apart . . .

"We feel you will agree that your 'practical joke' with our quiz was not a very, shall we say, ethical thing to do. Especially so, since you misled many of your readers by giving the wrong answer to the fourth question. (This dealt with Soviet unemployment, and the answer depended on interpretation of statistics).

"But taking everything in a spirit of good humor, we send you a consolation prize of one sputnik commemoration stamp. Sincerely yours, Igor Bestuzhev."

Frankel, in replying to the Soviets (24), said he would thank Radio Moscow, but would defend "our jolly little stunt."

Radio Moscow has sent pictorial awards to the Cleveland Press readers who, last October, wrote their seven-question correct answers to Russia.

Inside Stuff—Radio-TV

Arthur Hailey was named best Canadian playwright of the year, for the second time running, in Liberty Magazine's tv talent awards announced Monday (27). Judges were 200 from newspapers and tv stations. Lloyd Bochner, who acted in the Stratford, Ont., Festival last summer, won acting honors, with Paul Kligman and Winifred Dennis tops in character work. Best comedians were Johnny Wayne and Frank Shuster, who guest on "The Rosemary Clooney Show" tomorrow (Thurs). Best producer, Robert Allen; variety show award, Jack Kane's "Music Makers '58," whose Hi-Lites were named best group, singers; "Front Page Challenge," best new show, and its Fred Davis top emcee. Sylvia Murphy best new performer.

Canadian General Electric's "Showtime" nabbed three awards: Joyce Sullivan and Bob Goulet, best femme and male singers, and Carlu Carter Dance Trio, best terpers; top kid show, John Clark's "Junior Magazine"; best announcer, Joel Aldred, who bicycles between Canada and U.S.

William and Mary College and WVEC-TV, in Norfolk, Va., are jointly launching the state's first for-credit, city-wide television course. With credit given by both William and Mary College in Norfolk and the Norfolk Division of Virginia State College, WVEC will do two 16-week courses—in music appreciation and literature and also in world geography. Dr. Stanley Pliska, head of the W&M social studies department, will front the geography course on tv, and Robert F. Young, assistant professor of music, will head the music-lit course.

New York Metropolitan Educational Television Assn. (META) began its first series of out-of-town feeds last night (Tues.) via a one-a-week participation in a Canadian Broadcasting Corp. series, "Viewpoint." Show is a five-a-week 11:15 p.m. strip telecast from different localities and covers discussions and interviews on public affairs. META is originating the Tuesday night stanzas, dealing with American affairs, and will feed the show from its N.Y. studios.

George R. Oliviere, executive director of WGST, Georgia Tech outlet, will moderate panel on merchandising and promotion at 13th annual Georgia Radio and TV Institute at Athens, Jan. 30-31.

Oliviere will be accompanied by Atlanta high school student, selected on basis of essay contest, to observe proceedings of the two-day workshop of Georgia broadcasters. Gathering is con-sponsored by Georgia Association of Broadcasters and Henry W. Grady School of Journalism.

Veterans Administration has sent out three scripts dealing with GI insurance policies to radio program managers with an appeal to use them for the purpose of informing some 6,000,000 veterans on facts relating to their insurance. Scripts, which can be performed by a station announcer and a VA representative, run four minutes and 30 seconds each.

Covering letter for the scripts, incidentally, worked in a "subliminal" message, with small-type legend, "use VA scripts," inserted throughout the text in mid-sentence several times.

META (Metropolitan Educational TV Assn.) is producing "The Challenge to American Education" for Educational Television and Radio Center, Ann Arbor, Mich. Feature will be in form of special "hearing" before cameras on Feb. 12 at META's studios in N. Y. and will consist of Herman B. Wells, prexy of Indiana U. moderating a panel on government, science and mass communication. Two-hour long programs, resulting from the "hearings," will be distributed to 30 non-commercial educational tv stations comprising the ETV network. Michael Amrine, Washington science writer, will produce for ETRC, and Amram Nowak will do likewise for META. ETRC will pick up the tab for programs.

A. C. Nielsen marketing research firm is expanding its headquarters in Chicago with 11,000 additional square feet, mainly to accommodate its growing Broadcast Divisions. Nielsen has been on a facilities expansion binge for some time, having recently leased 31,500 square foot of office space in New York after opening a new European headquarters building in Oxford, England. In addition, the company not long ago constructed a new wing at its west coast shop in Menlo Park, Calif.

Nielsen is now in 11 different countries, bills more than $20,000,000 per year in service, and employs an overall full-time staff of over 3,300.

Windy City's educational station, WTTW, has raised about $130,000 in its current special gifts campaign, representing more than one-thrid of its overall 1958 goal of $340,000. In addition, the station has received more than $2,000 in unsolicited donations through the mail from viewers.

The Metropolitan Educational Television Assn. has realigned its morning schedule of programming on WPIX, N.Y., beginning Monday (Feb. 3). "The Living Blackboard," cross-the-board from 11 to 11:30 a.m., will feature new educational subjects. "Problems of Everyday Living" will be telecast twice a week, instead of tri-weekly. "META Presents" will be seen Monday mornings. "American Foreign Policy 101-Europe and Asia," a one-hour weekly course presented in cooperation with Hunter College, will be given Wednesdays from 11:30 a.m. to 12:30 p.m. Additionally, there will be a Friday replacement for "Problems of Everyday Living."

Mutual has kicked off a traffic new test pattern, serving motorists from Buffalo to Miami. Started Monday (27), participating are 31 MBS affiliates, each cueing the traveling listener to a sister affiliate of the net for further traffic news. If successful, the test will be adopted for other regions of the U.S., and eventually, perhaps, cover the country.

WPIX, N.Y., has allocated $250,000 for new equipment, for overhauling present equipment now in use, and for construction of an emergency antenna atop the Empire State Bldg. Station also is installing new monitors in its control rooms and has completed an overhaul of all its live cameras.

To mark the 25th anni of ABN's "Breakfast Club," BC toastmaster Don McNeill has commissioned artist Ben Stahl to paint the show's "moment of silent prayer." "Of all our show's features," says McNeill, "this is the one for which we would most want to be remembered." Canvas will be unveiled June 23; day of the Silver Anniversary, and probably will be toured for display in various cities after that.

McNeill will also change his signoff slogan for the anni. Where for almost 25 years it's been "Be good to yourself" the closer is being revised to "be good to your neighbor."

Pulse Opens Chi Office; Geo. Herro in Charge

Chicago, Jan. 28.

George Herro, former account exec for Mutual Broadcasting System in Chi, has taken a post with Pulse Inc. as director of midwest operations and this week opens the radio-tv research firm's first windy City office in the Tribune Tower.

Herro's function will be in sales and service, and with the new office Pulse becomes the third ratings service with a Chicago address. Others are Nielsen, which has always headquartered here, and ARB, which opened its bureau a few months ago.

TV'S BUILT-IN 'SAFETY VALVE'

'T-H-T' Just Ain't No More

The last vestiges of NBC-TV's "Today"-"Home"-"Tonight" both as an identifying name-plate and as a concept in programming (a holdover from the Bat Weaver days) are about to disappear. "Home," of course, faded off the scene a long time back. A few weeks ago "Tonight" became the "Jack Paar Show." Now it's been learned that in very short order the early morning "Today" show is to become the "Dave Garroway Show."

NBC, which did a lot of trumpeting about the T-H-T formula's a couple of years back, justifies the move thusly: No matter how you slice it, both the early morning and late night stanzas have evolved as personality shows, built around two people, both of them rating top marquee billing.

Italo TV in Show of Program Strength With Eurovision Assist

By ROBERT HAWKINS

Rome, Jan. 28.

The revamp in Italian television programming and the increase in hours of daily telecasts begun with the new year have already resulted in a wave of favorable comment in this country and RAI-TV hopes—in a sharp increase in video set sales.

Consensus on improvements have come in two main sectors: Eurovision hookups and "local" shows.

The vast potentials of the Eurovision link have been confirmed as never before by the special joint shows organized for the holidays by the continental television nets, and especially by the even more recent sports coverage made possible by the Europe-spanning chain. The biggest single boost to local video interest probably came from the specially organized RAI pickup of the Belfast Italy-Northern Ireland soccer game early this month, despite Italy's defeat in the game. Though no figures are available, it probably totalled the highest video audience ever in this country for a single presentation. (Game was successfully brought in across two oceans and at considerable expense and organizational difficulties, via an agreement between RAI-TV and the BBC.)

A series of excellent video pickups of the women's skiing championships in Grindelwald, Switzerland, further illustrated the vast possibilities of the medium to Italy's sports-conscious televiewers. In this case, crystal-clear picture came through from several cameras set up along the course of the various events in the high-altitude Swiss center. The fact that some Italian skiers were among top contenders didn't hurt the local ratings either.

Other local pickups of sport events (notably soccer, the national pasttime) have also helped "sell" tv in this country as perhaps no single studio show could have.

Yet much of the favorable comment that has filtered back to the RAI-TV offices here has also concerned itself with the refurbished and strengthened studio fare, not only because of the increased length of the television day here, but also because of the generally improved calibre of the presentations.

Most-needed addition, for some time, has been a comedy-variety show. Walter Chiari's "La Via del Successo" now fills this bill handsomely via an elaborate stanza in the key weekly slot, Sunday at nine p.m. Other variety items of varied scope have also been sprinkled through the week, in shorter slots, such as "Sabato Bar," on Sat. afternoons, or the partly filmed Mariso Borroni show, with inserted musical pic clips.

Already heading to the top is "Il Musichiere," Garinei-Giovannini's musical quiz based on "Name That Tune" and amusingly emceed by the increasingly popular Mario Riva. Show is a natural in this country, where nearly everyone is tune-conscious or disposed to break into song at the sound of a gong. Another musical show with a variety format is the Wednesday night innovation, "Canzoni di Tutti." In the quiz sector, while "Twenty-One" is being kept in reserve for the moment, the addition of the "Challenge" element has reinforced the standing of the long-run "Lascia o Raddoppia" ("$64,000 Question" equivalent),

'DARK OF THE MOON' IN CANADA TV AIRING

Ottawa, Jan. 28.

Two N. Y. actors are being imported for leads in "Dark of the Moon" on Canadian Broadcasting Corp.'s tv network Thursday (30). They're Nancy Malone, ex-"Makropoulos Secret" at the Phoenix and currently in film, "The Violators"; and John Glennon. Supports include Mavor Moore, Joan Blackman and Jack Creley. Henry Kaplan produces.

One-hour show was adapted by Howard Richardson and William Berney from their "Barb'ry Allen" play, which had a Broadway run more than a decade ago.

'Bonus Stations' Get MBS Nod On Full-Grown Status

Mutual is reclassifying its from 80 to 95 "bonus stations" to full affiliates. The changeover will take place in about four months and will be incorporated in the net's ratecard.

MBS prexy Paul Roberts called the "bonus" approach outmoded in today's market because of population swings from big-city areas to suburban communities, and the growth of the in-car radio audience. The bonus stations, according to Roberts, are delivering listeners and should be paid for by the net, as well as the advertiser.

MBS, on another front, signed a new affiliation arrangement with the 42-station Intermountain Network, the regional Rocky Mountain broadcasting group. The new arrangement, effective Saturday (Feb. 1), is a combination affiliation-sales arrangement whereby MBS acts in Intermountain's behalf on time and program sales to national advertisers. Four IMN stations — KALL, Salt Lake City; KIMN, Denver; KGEM, Boise, and KOPR, Butte—are now included in Mutual's ratecard.

MBS also inked four separate affiliation contracts—two AM and two FM, including WKIX, Raleigh, N. C., and WMCK, McKeesport-Pittsburgh, both AM stations; and WCLM, Chicago, and WKIX, Raleigh, in the FM category. Mutual plans to complement long-lines network facilities with FM feeder links to smaller stations.

Revlon Closing 'File' on Winchell

Revlon is definitely cancelling "Walter Winchell File" after the last week in March, according to the sponsor. Revlon doesn't figure that it will renew the ABC-TV half-hour time commitment either.

The Winchell dramatic anthology, with the columnist hosting and participating in the action, began on ABC-TV in a Wednesday anchorage on Oct. 2. Revlon has no immediate plans for a network telecast to replace Winchell.

TIGHT ECONOMY BUILDS AUDIENCE

There's one potential bright note for television in the generally darkening economic picture as it affects the industry. That's what some experts call a built-in "safety valve" for which television is uni , much as radio was in the depression days of the '30's.

Essentially, the "safety valve" lies in the fact that as American families run into money problems with increasing layoffs, etc., television viewership will rise. Without money to spend for films, theatres, concerts, do-it-yourself hobbies, sports, etc., families will naturally turn to the cheapest form of entertainment, television, which requires nothing more than the few cents' worth of electricity and the occasional maintenance.

Rise in audience will tend to adjust many of the difficulties the networks and stations encounter in a softening advertiser market. With rates remaining the same, the rise in audience levels will provide the webs and stations with a lowered cost-per-thousand, enabling them to compete more effectively with competitive media for the advertising dollar, even though the volume of advertising may shrink.

There's an added factor too, namely that the same factors which obtain in a recession tend to militate against pay-tv. If television becomes with many families the only entertainment form because it intrinsically is the cheapest, the FCC and Congress would find stronger pressures than are now prevalent opposing any pay-tv plans on the basis that it deprives an impoverished segment of the population access to its only form of entertainment.

Bell Hangs Up On 'Telephone Time'

Bell Telephone is axing "Telephone Time" on ABC-TV after the April 1 telecast of the half-hour telefilm anthology. Show, formerly with CBS-TV on Sunday afternoons, switched to ABC-TV this season, and its most recent post is Tuesday at 9:30.

Bankroller, with a $6,000,000 budget for next season, is shopping for a new stanza and a new time slot. Bell is not only dropping the program but ending the time commitment as well, which will have run for a year on ABC from the time of the CBS cancellation of the 6 p.m. Sunday slot.

'SAN LUIS REY' SPEC SWAMPS COMPETITION

Talent Associates production of "The Bridge of San Luis Rey" on CBS-TV's "DuPont Show of the Month" last Tuesday (21) swamped its 9:30 to 11 competition and wound up with a fat 90-minute Trendex rating of 27.9.

On the breakdown, "Bridge" opened with a 29.5 vs. 22.0 for NBC's "Bob Cummings Show" and 9.6 for ABC's "Telephone Time." At 10, "Bridge" dropped to 26.6, while NBC's "Californians" got 16.6 and ABC's "West Point" 8.7. At 10:30, with the other webs programming locally, "Bridge" gained a little, to 27.6.

Following night (22), Lowell Thomas' "High Adventure" series couldn't overcome its NBC competition. It opened at 8 with an 18.0 vs. 24.7 for "Wagon Train" on NBC and 17.3 for "Disneyland" on ABC. At 8:30, Thomas pulled down to 17.2, while NBC's "Father Knows Best" rang up a 24.2 and ABC's "Tombstone Territory" dropped to a 13.5. "High Adventure" averaged 17.6 for CBS on the full hour.

Scot Legit, Vaude Talent on TV Pay: 'How Cheap Can You Get?'

MBS in Chi—1 Man

With the departure of George Herro, who shifts over to the Pulse office here, Mutual is now down to a one-man operation in Chicago.

Bob Jones is the sole Chi representative.

Bob Levitt Dies At 47; Ex-Prez Of CNP, Hearst Exec

Robert D. Levitt, who only last month turned in his resignation as prexy of California National Productions, the NBC vidpix subsidiary, died from an overdose of barbiturates at his country home in East Hampton, L. I., on Monday (27). He was 47.

Levitt, whose career embraced newspaper reporting, motion picture publicity and publishing, as well as television, left a note indicating he had taken an overdose of barbiturates and which also sought to dispose of his estate. Reason for the apparent suicide was not immediately available.

Though a successful publisher—for Hearst's American Weekly—Levitt, already widely known in show biz as Ethel Merman's former husband, left that field for television in 1955, joining Screen Gems as director of national sales. Shortly afterward, he moved over to California National Productions, and thereafter became president. He left California National on Dec. 5, presumably over a policy difference with his superiors at NBC. It had been his reported intention to spend the next couple of years travelling through Europe with his wife, the former Barbara Kazanjain, whom he married last November. It was his third marriage.

Levitt started as a reporter for the New York Journal, after doing promotion work for the newspaper. Following the war, in which he served as an Army captain, he moved into motion pictures as eastern advertising-publicity director for David O. Selznick, leaving that to rejoin the Hearst organization in promotional capacities. He rose quickly through the Hearst operation, becoming associate publisher of the American Weekly and Puck, the comic weekly, in 1951, and publisher in 1953.

He and Miss Merman were married in 1941 and divorced in 1952. Surviving, besides the widow, are two children from his marriage to Miss Merman, his brother, New York State Controller Arthur Levitt, and another brother.

CBS-TV Dropping 'Let's Take Trip'

CBS-TV is dropping "Let's Take a Trip" after the Feb. 23 show and will probably turn the Sunday at noon time slot over to the stations for local programming. "Trip," a CBS public affairs entry, has been on the air for three years, and while it has been one of the web's prestige offerings, it's never been able to find bankrolling. Web decided that with the high costs, possibility that the show itself has run its course of popularity and the sustaining status, cancellation was in order.

Stanza has been fronted by Sonny Fox during its three years, but at the end of last season, youngsters Pud Flanagan & Ginger McManus were replaced by Joan Terrace and Jimmy Walsh because the original pair had grown too old for the show.

Also being dropped from the Sunday lineup is "UN in Action."

Glasgow, Jan. 28.

An all-out attack on alleged low salaries paid by Scot indie tv to legit and vaude artists was launched here by Scot committee of British Actors' Equity Assn.

Actors, at a special meeting, hit out at engagements to low-paid amateur performers.

Leading professional entertainers were among those who met to protest a small quota of Scot professional artists being employed on Scot indie tv, which is controlled by Roy Thomson, Canadian newspaper and radio-station owner.

Meeting complained that Scottish Television Ltd. is not making full use of Auld Lang Syne professional stage talent. It threatened to take the case to the Independent Television Authority.

Equity members have been instructed not to sign contracts with Scot indie tv that include a 10% agency payment to Archie McCulloch, local tv compere, who also runs Scottish Theatrical Agency Ltd.

STV was also accused of "cheeseparing" in payments to performers. The chairman, actor Duncan Macrae, said that, in his view, they were "mean and niggling in their financial dealings."

According to Macrae, the new electronic medium of television should be able to surpass the best in the commercial theatre by offering better conditions and financial rewards. So far as Scotland was concerned, the commercial theatre was not being challenged by Scottish Television.

Alex McCrindle, Scot organizer of Equity, said the only Scot indie tv program employing professionals was the "One O'Clock Gang," daily midday show.

Later, Duncan Macrae told VARIETY: "STV fills up its programs with amateurs because they are cheaper. Yet they do have the money. They must pay a terrific amount for the programs that are piped up from London or from across the Atlantic.

"They will pay for Jack Benny, but not for Jimmy Logan, the Scot comedian. And Scot viewers are denied the best Scot entertainers, such as Stanley Baxter, Jimmy Logan, Kenneth McKellar and Jack Radcliffe.

"If theatres, which haven't nearly as much money as STV, can afford the best, then so can STV."

PUREX & KELLOGG REALLY MEANT IT

Purex and Kellogg have made their CBS-TV cancellations final. In both cases, there had been a possibility that they'd renew their commitments on a substantially reduced basis, but even that hope went out the window last week.

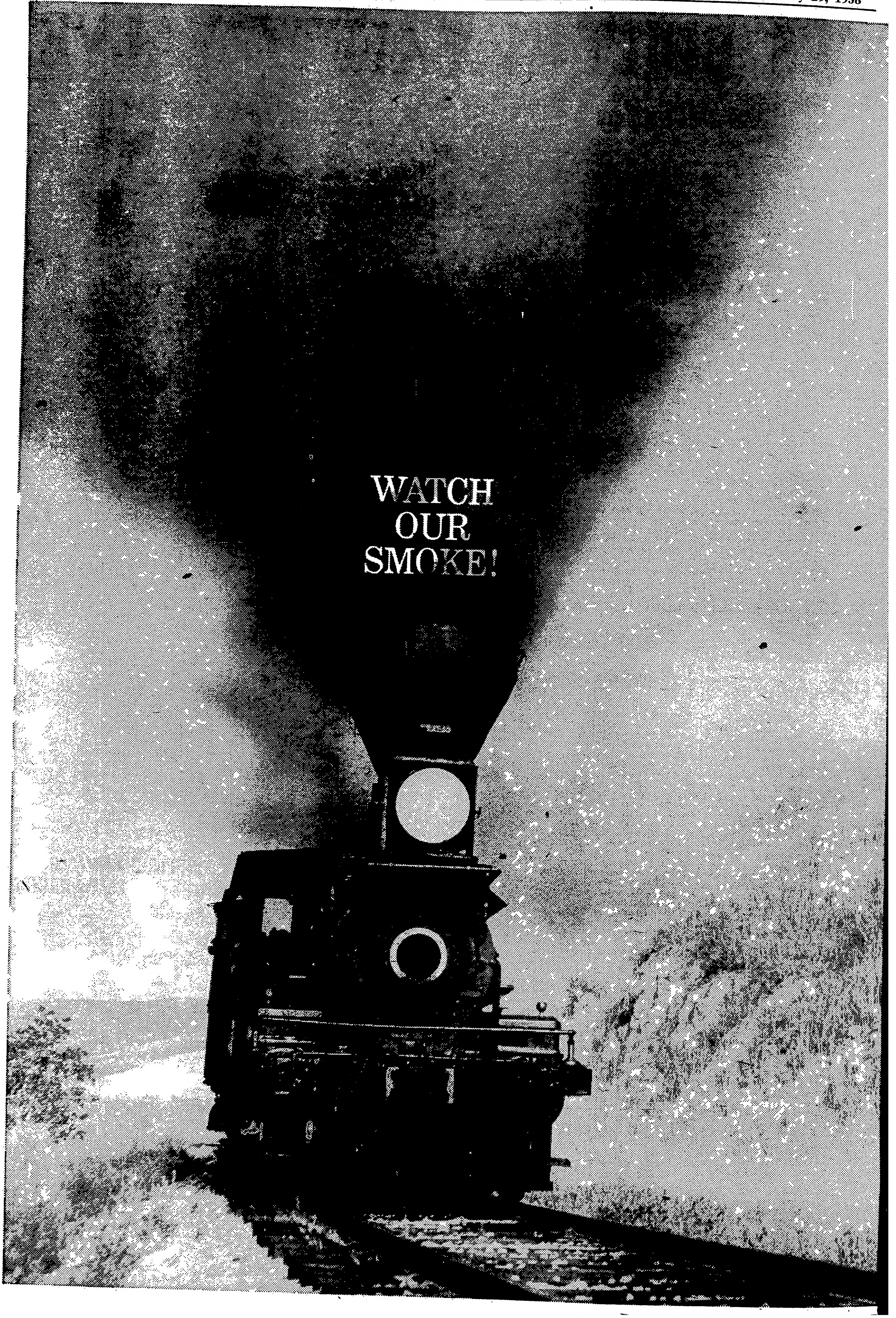
Purex dropped its alternate-week hour sponsorship on "Perry Mason." There had been talks about Purex returning on an alternate-week half-hour basis, but budget problems stood in the way, so that Purex is out completely. Similarly, Kellogg, in dropping its alternate-week half-hour of "The Big Record," intimated it might extend on a week-to-week basis, but that possibility also fell through.

Jimmie Fidler Exits Cincy for D. C. Post

Cincinnati, Jan. 28.

Jimmie Fidler, chief meteorologist of the Crosley Broadcasting Corp. for the past three and a half years, has resigned to become assistant to the chief of the U. S. Weather Bureau at Washington. He will handle the bureau's radio and television publications.

He was weatherman on the "Today" network program before joining Crosley to establish its radar weather service in Cincy and originate telecasts at WLW-T for feeds to the Crosley stations in Columbus, Dayton and Indianapolis.


WATCH
OUR
SMOKE!

THE SILENT SERVICE, our submarine series, has made such a whale of a splash that 39 additional half-hours are already on the ways.

BOOTS AND SADDLES–The Story of the Fifth Cavalry, our U. S. Army-Arizona Frontier series, is riding high.

And now we're going places by rail–with UNION PACIFIC, our new Engines-and-Injuns series about the railroad's dramatic push through the West. You *know* it's on the right track!

CNP

NBC TELEVISION FILMS–A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

BOSTON *Approximate Set Count*—1,400,000 *Stations*—WBZ (4), WHDH (5), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Whirlybirds (Adv)	WBZ	CBS	Tues. 7:00-7:30	25.2	69.0	36.5	News; Weather; Sports Yankee News; Weather	WHDH WNAC	5.8 5.8
2. The Honeymooners (Co)	WNAC	CBS	Sat. 10:30-11:00	23.4	46.4	50.4	Your Hit Parade	WBZ	14.2
3. Federal Men (Myst)	WBZ	MCA	Mon. 7:00-7:30	22.8	61.1	37.3	Yankee News; Weather	WNAC	8.4
4. Harbor Command (Adv)	WNAC	Ziv	Sun. 7:00-7:30	20.8	40.9	50.8	26 Men	WBZ	20.5
5. 26 Men (W)	WBZ	ABC	Sun. 7:00-7:30	20.5	40.4	50.8	Harbor Command	WNAC	20.8
6. Silent Service (Adv)	WBZ	NBC	Fri. 7:00-7:30	20.3	60.2	33.7	Patti Page	WNAC	9.6
7. Decoy (Adv)	WBZ	Official	Sun. 10:30-11:00	19.9	45.5	43.7	What's My Line	WHDH	11.6
8. Amos 'n' Andy (Co)	WNAC	CBS	M-F 5:00-5:30	19.3	48.9	39.5	Boston Movietime	WBZ	15.5
9. Topper (Co)	WNAC	Telestar	Fri. 6:30-7:00	18.7	48.4	38.6	Boston Movietime	WBZ	15.9
10. Annie Oakley (W)	WNAC	CBS	Thurs. 6:00-6:30	18.3	49.2	37.2	Boston Movietime	WBZ	17.6

WASHINGTON *Approximate Set Count*—800,000 *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	23.5	51.2	45.9	Susie	WRC	10.8
2. Death Valley Days (W)	WRC	Pacific-Borax	Mon. 7:00-7:30	17.7	44.1	40.1	News-John Daly	WMAL	12.3
3. Sheena of the Jungle (Adv)	WMAL	ABC	Mon. 6:00-6:30	17.6	57.7	30.5	Record Hop Early Show	WTTG WTOP	6.0 4.6
4. Gray Ghost (Adv)	WTOP	CBS	Sat. 10:30-11:00	16.9	32.0	52.8	Safeway Theatr	WMAL	22.9
5. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	16.5	40.1	41.1	Meet the Press	WRC	14.7
6. Jungle Jim (Adv)	WMAL	Screen Gei	Thurs. 6:00-6:30	16.2	54.2	29.9	Early Show	WTOP	5.2
7. Boots And Saddles (W)	WRC	NBC	Thurs. 7:00-7:30	15.7	44.1	35.6	News-John Daly	WMAL	12.0
8. Last of the Mohicans (W)	WRC	TPA	Wed. 7:00-7:30	15.2	37.9	40.1	7 O'Clock Final News-John Daly	WMAL WMAL	12.8 12.8
9. Sky King (Adv)	WMAL	Nabisco	Wed. 6:00-6:30	14.9	47.8	31.2	Footlight Theatre	WRC	6.5
10. Brave Eagle (W)	WMAL	CBS	Fri. 6:00-6:30	14.7	53.6	27.4	Record Hop Early Show	WTTG WTOP	5.2 4.9

MINN.-ST. PAUL *Approximate Set Count*—515,000 *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	23.7	40.6	58.4	Wrestling	WCCO	17.8
2. Popeye Clubhouse (Ch)	WCCO	AAP	M-F 5:30-6:00	20.7	54.2	38.2	Mickey Mouse Club	WTCN	13.7
3. O. Henry Playhouse (Dr)	KSTP	Cross-Krasne	Sun. 9:30-10:00	19.7	29.9	65.9	What's My Line	WCCO	30.9
4. Death Valley Days (W)	WCCO	Pacific-Borax	Sat. 6:00-6:30	18.4	51.5	35.7	Annie Oakley; Weather	KSTP	11.7
5. Dr. Christian (Dr)	WCCO	Ziv	Sat. 9:30-10:00	18.2	34.6	52.6	Your Hit Parade	KSTP	16.1
6. Wild Bill Hickok (W)	WCCO	Screen Gems	Sat. 11:00-11:30 a.m.	15.8	89.8	17.6	True Story	KSTP	1.9
7. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	15.6	52.7	29.6	Your 9 O'Clock Movie Men of Annapolis	KMGM WCCO	6.9 4.9
7. Sky King (Adv)	WCCO	Nabisco	Sat. 9:00-9:30 a.m.	15.6	61.4	25.4	Howdy Doody	KSTP	9.8
8. Bugs Bunny Time (Ch)	WCCO	AAP	M-F 4:30-5:00	15.3	48.4	31.6	American Bandstand	WTCN	9.1
9. Ramar of the Jungle (Adv)	WCCO	TPA	Sat. 10:30-11:00 a.m.	15.2	72.4	21.0	Captain Gallant	KSTP	5.8
10. Mr. District Attorney (Myst)	KSTP	Ziv	Wed. 10:30-11:00	13.9	50.7	27.4	Your 9 O'Clock Movie Frank Seifert	KMGM WTCN	9.5 4.6

SEATTLE-TACOMA *Approximate Set Count*—500,000 *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Search for Adventure (Adv)	KING	Bagnall	Mon. 7:00-7:30	31.2	50.3	62.0	26 Men	KOMO	15.6
2. Gray Ghost (Adv)	KING	CBS	Sun. 6:00-6:30	28.5	62.4	45.7	Meet the Press	KOMO	9.7
3. Death Valley Days (W)	KOMO	Pacific-Borax	Thurs. 9:00-9:30	26.6	44.3	60.0	Pat Boone	KING	18.1
4. Silent Service (Adv)	KING	NBC	Mon. 7:30-8:00	24.9	41.1	60.6	Price Is Right	KOMO	21.3
5. Whirlybirds (Adv)	KING	CBS	Thurs. 7:00-7:30	24.8	45.4	54.6	Highway Patrol	KOMO	24.1
6. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	24.1	44.1	54.6	Whirlybirds	KING	24.8
7. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	21.6	49.3	43.8	Our Miss Brooks	KOMO	12.0
8. Last of the Mohicans (W)	KING	TPA	Mon. 6:00-6:30	20.7	48.5	42.7	Mickey Rooney	KOMO	12.5
9. Kingdom of the Sea (Doc)	KOMO	Guild	Tues. 7:00-7:30	20.5	37.5	54.6	Phil Silvers	KTNT	18.7
10. Sky King (Adv)	KING	Nabisco	Tues. 6:00-6:30	20.2	46.5	43.4	6 O'Clock News	KTNT	13.6

COLUMBUS *Approximate Set Count*—357,000 *Stations*—WLWC (4), WTVN (6), WBNS (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	32.2	67.4	47.8	Big 10 Highlights	WLWC	10.2
2. Our Miss Brooks (Co)	WBNS	CBS	Sun. 6:30-7:00	25.4	44.7	56.8	Best of MGM	WLWC	21.1
3. San Francisco Beat (Dr)	WBNS	CBS	Sun. 9:30-10:00	23.8	38.4	62.0	Chevy Show	WLWC	26.9
4. Last of the Mohicans (W)	WBNS	TPA	Sat. 10:30-11:00	20.9	36.5	57.3	Something Different	WTVN	20.6
5. Mama (Dr)	WBNS	CBS	Wed. 6:30-7:00	20.3	53.6	37.9	Meetin' Times at Moores	WLWC	8.8
6. Sky King (Adv)	WBNS	Nabisco	Fri. 6:30-7:00	20.1	60.4	33.3	Johnny Mack Brown; Headlines	WTVN	8.5
7. Sheriff of Cochise (W)	WTVN	NTA	Fri. 10:30-11:00	19.5	36.8	53.0	Person to Person	WBNS	27.4
8. Annie Oakley (W)	WBNS	CBS	Mon. 6:00-6:30	19.1	58.1	32.9	Hopalong Cassidy	WTVN	9.0
9. Cisco Kid (W)	WTVN	Ziv	Sun. 5:30-6:00	18.5	40.0	46.2	Best of MGM	WLWC	18.8
10. Popeye Theatre (Ch)	WBNS	AAP	Tues.-Fri. 6:00-6:30	17.8	51.3	34.7	Casey Jones	WTVN	13.3

IT'S OUR TOWN

With Lou Tinney, others
Producer: Gerry Pearsen
Director: Tom Masucci
30 Mins.; Sun., 1:30 p.m.
B'NAI B'RITH
WTEN-TV, Albany

Albany-Schenectady-Troy B'nai B'rith deserves great credit for a public service program of high purpose and broad scope; WTEN, for telecasting it. Unfortunately, the execution does not quite match the intent — due to changing panels, looseness in moderatorship, and unsuitability of set. No recent video series hereabouts has tackled as many pressing area problems; slum clearance, traffic congestion, the aging, postal service, education, government, effect of broadcasting-telecasting on minor league baseball, mentally retarded children, Youth Court Act, etc.

Originally, feature ran 15 minutes; with the end of professional football season, went to a half-hour. It started with one-shot moderators: Elaine Drooz (longtime airgal); Bob Wallace (WTEN-WROW staffer); Gene Robb (publisher, Albany - Times - Union), others. For some weeks, however, announcer Lou Tinney has helmed. Telephoned questions from viewers are accepted—sufficient time is often not alloted for this.

In light of the strong production effort (members of Albany Civic Theatre dramatize the subjects, at outset), the results are a shade disappointing. Set seems all wrong for a panel show: skyscraper background, with the participants seated on platforms of varying height and widely separated. This cuts down the necessary intimacy; requires neck-craning, which visually annoying and distracting. Tinney, a good-looking, friendly-mannered young man, is off to left of screen. He, on occasions, appears a shade immature and inadequately informed for the serious questions discussed.

Panelists' range and depth naturally vary; some of them lack the quick articulation and projection desirable for lively video. A longer warmup period would be helpful; also tighter control. A midway B'nai B'rith message, in which producer Gerry Pearsen interviews men and women members on a particular project, is filmed.

Jaco.

BOWLING THE CHAMPS

With Eddie Edwards
Producer: Marvin Litman
Director: Bob Wormington
60 Mins., 10 p.m., Sat.
WDAF-TV, Kansas City

An idea which started here late in the fall is now gathering the attention of bowling fans in this area each Saturday night live from the Pla-Mor Alleys over WDAF-TV. The idea pits a top local bowler in a match against a leading national bowler.

There is a weekly rolloff for which the locals qualify, the winner getting to take on the champ brought in each week as a guest. Already many of the big names have appeared on the show—Steve Nagy, Marian Ladewig, Rip Craig, and next Buddy Bomar.

The tariff is split between Schneider Homes, Allied Motors (Chrysler Plymouth) and Best Pakt Frozen Foods. They put up a jackpot including a new home ($18,000 one), new car and big prizes for a 300 game, and there are other incentives along the way to bring out the best in the competitors.

The matches to date have been spirited, and there was even a case a couple of weeks back where the local boy took the measure of the champ. So there is plenty to keep up the interest of the bowling fan.

Present format has Eddie Edwards doing the commentary, although that will change in the early spring as he goes south with the K.C. Athletics to resume his baseball play-by-play reporting. Nevertheless, as a figure known in the sports world here, he adds some worth to the show.

Show is the property of the Litman-Stevens-Margolin agency, and has some possibility for spotting in other cities around the country. Plans for this are in the making, but haven't completely jelled as yet.

It's something unusual in bowling, and is being brought off in a fashion to catch the eye of the sports followers here. It's not much if the viewer is not a kegling fan, but for those that are this is first-rate.

Quin.

PULSE'S CHI OFFICE

Chicago, Jan. 28.

Pulse Inc., the rating company, opened a local office here this week. George Herro, ex-account exec with Mutual in the midwest, became director of the new division.

Company has other divisions in L.A. and London.

MD INTERNATIONAL

(March of Medicine)
With Vice President Richard M. Nixon; Maryknoll Nuns, Dr. Olaf Skinsnes, Dr. Phillips Greene, Dr. Harold Brewster, Dr. Bethel Fleming, Dr. Carl Friedricks, Dr. Arthur Curtis, Emperor Haile Selassie, Dr. Ida M. Scudder, Dr. Reeve H. Betts; narrators, Alexander Scourby, Normand Rose
Producer-Director: David Lowe
Writer: Lou Hazam
Music: George Kleinsinger
60 Mins.; Thurs. (23), 10 p.m.
SMITH KLINE & FRENCH
NBC-TV (film-color)
(Doremus-Eshelman)

Sir William Osler, the wise physician and medical historian, once wrote that "the practice of medicine is an art, not a trade; a calling not a business; a calling in which your heart will be exercised equally with your head. Often the best part of your work will have nothing to do with potions and powders, but with the exercise of an influence of the strong upon the weak, the righteous upon the wicked, of the wise upon the foolish."

This was brilliantly demonstrated in the hour-long documentary sponsored by Smith Kline & French Labs in cooperation with the American Medical Association. The tv report on the heroic work performed by American doctors and nurses in the remote corners of the sick and crippled world was a vivid testimonial to this country's global thinking. "MD International," did, as Veepee Richard Nixon said at the outset, display man's humanity to man. This was American diplomacy at its shining best.

David Lowe was the producer-director of this film in color made during a gruelling 79-day trek through Korea, Hong Kong, Ethiopia, Burma, Nepal, Lebanon and India. With a cast of thousands of the lame, the halt and the blind, "MD International" presented unvarnished, clinical as well as human accounts of the work of our medics.

The documentary opened with the dedicated Maryknoll Nuns helping tortured children and adults in what has been described as the biggest charity line in the world. The faces of the misery-laden were caught with terrific impact by the cameras. Then followed haunting bits of photography of Dr. Olaf Skinsnes' ministrations to lepers on the Isle of Happy Healing, off Hong Kong. Here, too, the pictures struck tv viewers with the atomic power of a Goya painting.

Sarawak, a Borneo outlet, was next, and here too the U.S. medics were busily at work. Dr. Harold Brewster, Methodist medical missionary, was fighting malaria, tuberculosis and dysenteries and teaching former headhunters the importance of hygiene and cleanliness. In Burma, the cameras captured Dr. Phillips Greene doing orthopedic surgery. The sequence showing his effective therapy on a young Burmese was deeply moving.

Dr. Bethel Fleming of Chicago was seen conducting child and maternal care center in Katmandu, Nepal, in the Himalayas. In Beirut, Lebanon, Dr. Charles Malik, the country's foreign minister, interviewed workers at the Medical School of the American University. Also powerful tv was Dr. Carl Friedricks' daily routine into the interior of a remote village in Tansing where no one had ever seen a wheel. The camera performed stunningly as it caught the expressions of the children watching the dedicated doctor from Reading, Pa.

Emperor Haile Selassie gave thanks to the U.S. medics and "MD International" closed with overwhelmingly compelling footage of Dr. Victor Rambo's incredible achievements in cataract surgery. Dr. Rambo was shown going from village to village in India, performing as many as 100 operations daily. The closeups of the natives as they opened their eyes to receive spectacles was a rare and moving spectacle, indeed.

Lou Hazam did a thoughtful, sensitive writing job, Geoffry Gurrin and Ian Struthers were the photographers, and they rate kudos for a thoroughly professional job. To Lowe goes unstinting credit for a high-ranking production.

Smith Kline & French Labs' remarks, in between, were in fine taste. Throughout the 60-minute report, one felt that this "March of Medicine" program should have been billed the "Miracle of Medicine."

Rans.

THE BRIDGE OF SAN LUIS REY

(Du Pont Show of the Month)
With Judith Anderson, Hume Cronyn, Viveca Lindfors, Eva Le Gallienne, Rita Gam, Kurt Kasznar, Theodore Bikel, Peter Cookson, Steve Hill, Clifford David, Miko Oscard, William Marshall Sandra Whiteside, others
Producer: David Susskind (Talent Associates)
Director: Robert Mulligan
Adaptation: Ludi Claire
90 Mins., Tues. (21) 9:30 p.m.
DU PONT
CBS-TV from New York
(BBD&O)

Without further equivocation, let it be said that last week's presentation of "The Bridge of San Luis Rey" on the CBS-TV "Du Pont Show of the Month" will be remembered as one of the truly superlative dramatic offerings on tv. Ludi Claire's 90-minute video adaptation of Thornton Wilder's brilliant novel of early 18th Century Peru and the collapse of the bridge which plunged five persons to their deaths was possessed of bountiful virtues.

Under Robert Mulligan's careful, always sure directorial touch, it had fine sensitivity and an emotional power and drive that gave full-bodied dimension to the interlocking incidents and characterizations. The staging was alive and fluid. The performances were superb. The entire production (out of the David Susskind Talent Associates shop) was a stunning achievement in its intricate hurdling of almost formidable obstacles. In this blending of technical and mechanical craftsmanship and creative know-how, the whole cause of "live tv drama from the east" was given its staunchest support in a period of disturbing transition.

Thus from a purely "trade" aspect, the overtones of this Susskind-produced presentation on such a lofty, ambitious and rewarding scale merits some appraisal. Certainly it would seem to point up the fallacy in tv of trying to deliver a qualitative entry on a week-to-week basis, regardless of whether it's east or Coast-berthed. Perhaps it's the reason why a "Playhouse 90," a "Climax" or a "Kraft TV Theatre" (the latter the lone survivor among N.Y. live drama originations on a regular basis) are plunged into week-after-week mediocrity, with only an occasional rewarding stanza helping to dissipate the lowercase onus. (One meritorious "Playhouse 90" presentation can help erase the stigma of weeks or even months of previously-wrought damage—such is tv).

At a time when the networks, insofar as drama is concerned, have gone competely "film star" happy (a premise that sent "Studio One" scooting off to the Coast), Susskind, CBS and Du Pont can take justifiable pride in delivering such a brilliant cast of Broadway-indoctrinated performers as studded this "Bridge of San Luis Rey" offering —Judith Anderson, Hume Cronyn, Eve Le Gallienne, Kurt Kasznar, Theodore Bikel, Viveca Lindfors, Rita Gam (the latter two, though, no strangers to films), Peter Cookson, Steve Hill and others. Their Hollywood counterparts may or may not exist, but one can seriously question if, in toto, a more brilliant cast could have been assembled, or have produced such eminently satisfying results.

But of even greater consequence, the CBS-Du Pont "Show of the Month" formula, under circumstances that permit a Talent Associates to nurse and rehearse a dramatic offering for weeks or even months to achieve a perfection comparable to a Broadway stage production—as in the case of "San Luis Rey"—would seem to be the corrective measure for tv drama's "last stand" and definitive pattern, in place of the trifles dished out on a weekly basis.

In any event, the Thornton Wilder play, with its deep and eloquent espousal of the meaning of love, its intense, beautiful and moving performances, notably by Judith Anderson and Eve Le Gallienne, and the masterful control of its artistic and dramatic direction, came off as one of the most compelling tv plays to date.

Rose.

Pa.'s 'Radar' TV Buy

State of Pennsylvania is sponsoring two one-half-hour daily programs on WPTA-TV, Harrisburg, dealing with highway safety. The state, which currently does not employ radar on highways, has been seeking legislation to permit highway patrol to use it.

More TV Reviews
On Page 42

LA PERICHOLE

(Omnibus)
With Cyril Ritchard, Laurel Hurley, Theodore Uppman, Paul Franke, Osie Hawkins, Alessio de Paolis, others; Jean Morel, conductor; Alistair Cooke, emcee
Exec. Producer: Robert Saudek
Stagers: Ritchard, Richard Dunlap
English Adaptation: Maurice Valency
Composer: Jacques Offenbach
90 Mins.; Sun. (26), 4 p.m.
ALUMINUM LTD., UNION CARBIDE
NBC-TV, from New York
(JWT, J., M. Mathes)

First joint effort at television opera between the Metropolitan Opera and Robert Saudek's "Omnibus" was one of the happiest tv ventures for both parties, due largely to their sagacity in the choice of "La Perichole" as their opening gambit. The Offenbach operetta, as adapted for the Met in English by Maurice Valency and staged by Cyril Ritchard, is a romp in any medium, and with television's ability to close in on the buffoonery, it was an especially felicitous television choice.

With Ritchard, who shared the tv staging chores with "Omnibus" staffer Richard Dunlap, as the driving comic force in the cast, "Perichole" was played as broadly and as noughtily wide-eyed as possible, so that in its straight comic aspects it almost carried itself. And Offenbach's music certainly is easy enough for anybody, opera-lover or no, to take, with result that "Perichole" must have been a crowd-pleaser in the mass audience sense as well as for the opera buff.

Production was excellent, with Ritchard at his capering best as the Viceroy, and vocally fine for his role (hardly an opera singer, but more in the Gilbert & Sullivan comic class, which after all isn't very far from "Perichole"). Laurel Hurley, in the title role, and Theodore Uppman, as her husband, were excellent both vocally and in their stagework. Alessio de Paolis almost walked off with the show in an outlandishly farcical turn as the old prisoner, while Osie Hawkins and Paul Franke turned in good jobs as the Peruvian VIP's.

Only a couple of faults were evident perhaps because of the limited rehearsal time available. The chorus wasn't clear at all times, and in fact on a couple of occasions seemed somewhat out of kilter. Met's ballet troupe, likewise, had some weaker moments. And there was a tendency to overload the crowd scenes in the staging, to the point where some of the ensemble got in each other's way.

But these were minor flaws. The orchestra, under Jean Morel, sang its way through the score; the cast was fine; and everybody had a good time, especially the audience.

Chan.

PEE WEE KING BANDSTAND

With Diane Erhardt, Redd & Gene Stewart, Garry Stonecipher; Bob Kay, m.c.
Director: Bob Brewer
30 Mins., Thurs., 8 p.m.
OERTEL BREWING
WAVE-TV, Louisville

Pee Wee King, local songwriter and bandleader, has come up with a sprightly half-hour of fast-moving, tuneful songs, music and chatter, which should please viewers in this area. King and his boys are longtime faves in these parts. At show caught, theme was a cruise down the Ohio River called "Showboat Revue." Production-wise, segment certainly cannot compete with network fare, but real sincere entertainment is there, and the King group makes the most of their time on the local screens.

Some production is evident in the showboat set. Fellows are rigged out in yachting caps, and most of the tunes are of the nostalgic type, like the opener, "Here Comes the Showboat," and "No Biz Like Show Biz." Jean Stewart, with banjo accomp, has a real flair for numbers like "Give My Regards to Broadway" and "Four Leaf Clover." Redd Stewart did a swell impresh of Gene Austin with a tune of his own composition, "Just Because You're You."

Garry Stonecipher, slick trumpeter, gave an impresh of Clyde McCoy tooting "Sugar Blues," and a barbershop type quartet vocalled on several memory lane tunes, with banjo accomp. The dixieland group came through with a lively medley including "Alexander's Ragtime Band." King introed a comely songstress, Diane Erhardt, who registered with "After The Ball Is Over," then introed her Victor record of "I'll Wait." Gal has plenty on the ball vocally and is attractive. Show wound up with Chuck Wiggins giving a punchy rendition of "If You Knew Susie."

Commercials were delivered in okay style by Bob Kay. Show impresses with it's informality, and warm and spontaneous entertainment. Nice direction by Bob Brewer.

Wied.

SID CAESAR INVITES YOU

With Imogene Coca, Carl Reiner, Jeanne Bal; Bernard Green, musical director
Producer: Hal Janis
Director: Frank Bunetta
Writers: Mel Tolkin, Neil Simon, Mel Brooks, Mike Stewart, Danny Simon (Larry Gilbart on premiere)
30 Mins., Sun., 9 p.m.
HELENA RUBINSTEIN
ABC-TV, from New York
(Ogilvy, Benson & Mather)

It's one of the peculiar phenomena of a medium that, barely a dozen years old, can still speak of "major comebacks" and welcome back "vets." Such is the telescoping of time and fame on video, and such was the interest generated by Sunday night's return of Sid Caesar and Imogene Coca as a team, this time in half-hour format and under ABC-TV network auspices.

The conclusions drawn from the preem "comeback" performance were unmistakable — conclusions long since accepted and inscribed as one of the more interesting footnotes in tv programming. To quote the fan mags, "Sid's good for Imogene and vice versa." There'll always be an audience, even though a limited one, for their distinctive and unique brand of comedics.

The same staff of writers are back (headed by Mel Tolkin) with their combined flair for that Caesaresque touch, and even though the opening show was way off, lacking much of the brilliance and wit of some previous excursions, it wasn't too important to a Caesar-Coca fan. They know that, once Caesar has grown accustomed to the 30-minute short rations (he was considerably less at ease than Miss Coca), there's nothing to fear about the duo holding up their end of the bargain.

A four-year interval (as in the case of Caesar-Coca) can't be straddled in just one show. Caesar particularly was handicapped by tenseness. But even if it wasn't smash Caesar-Coca, it was, thanks to "The Matchmakers," the first of the show's two skits, at least good Caesar-Coca. As an unmarried pair, the targets for the matrimonial eye of their married friends, it was for the most part smartly written, paced to their stride but, if anything, with the humor too closely reined. But it was real Caesar and real Coca, biting, yet warm satire. The "Johnny Hat Show" takeoff on guest stars on music programs didn't come off at all. Caesar's was a brilliant make-up job, but the material was too thin. Nor does the offkey singing of Miss Coca hold up too well.

Some brand new obstacles have been thrown Caesar-Coca's way, namely in the form of pretty rough and formidable competition from the rival networks—Dinah Shore on NBC and the rating-happy "GE Theatre" on CBS. (Caesar's too smart to be taken in by his opening night runaway Trendex, with all hands on deck to wish him well).

There is, to Caesar and Miss Coca's credit (and don't underestimate Carl Reiner's pull) a dyed-in-the-wool following of faithfuls who will countenance no interference. The answer, of course, lies in the size of that audience an its cost-per-thousand sponsor compatibility. That's why Caesar-Coca in half-hour form may be a more rewarding experience for the client; something he can "live" with. The house is smaller, but it's a select one.

Rose.

PAUL GIBSON SHOW

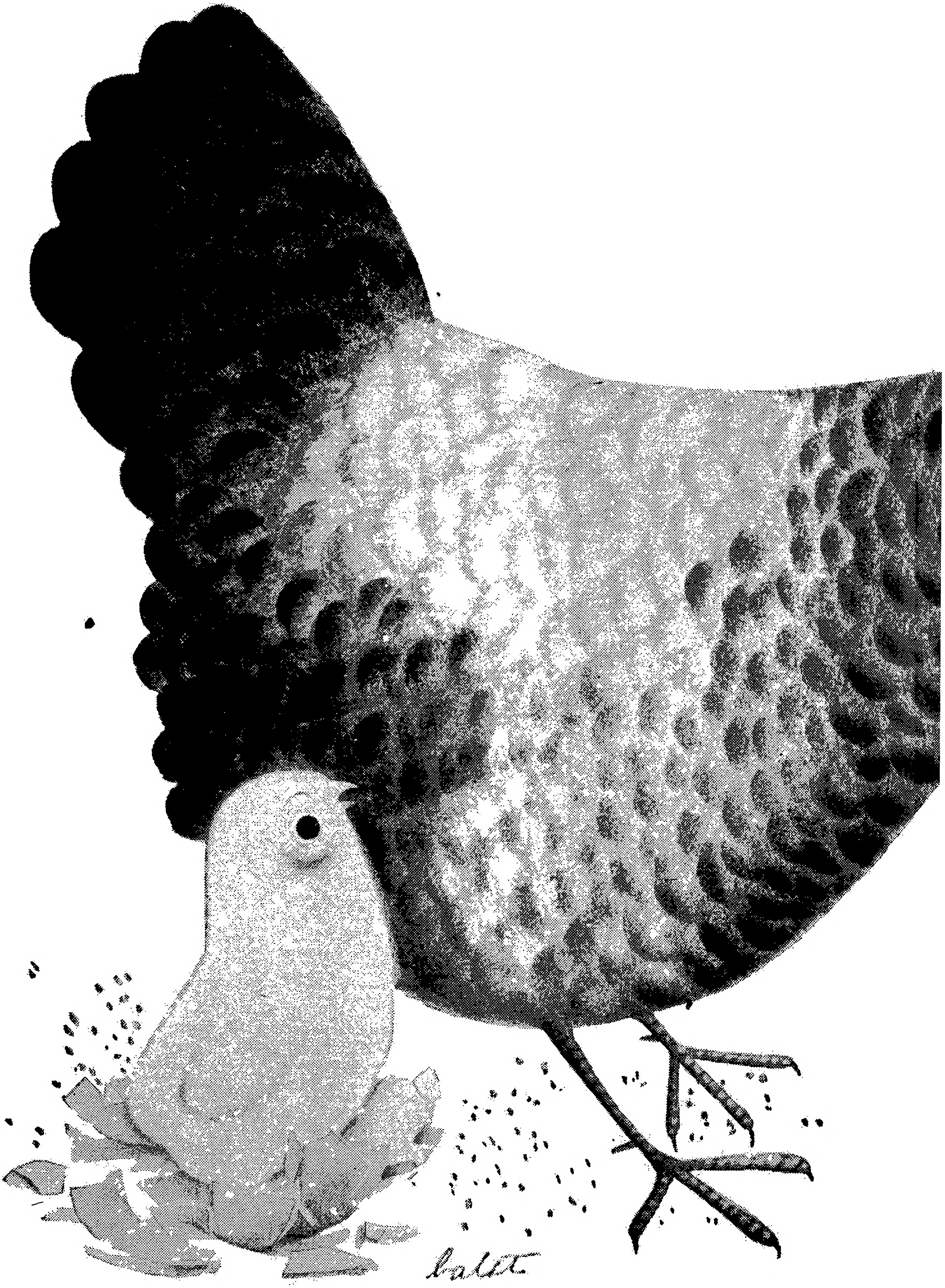
With Paul Gibson, Hal Stark, others
Producer-Director: Phil Bondelli
45 Mins., Mon.-Fri., 7:15 a.m.
PARTICIPATING
WBBM-TV, Chicago

WBBM-TV has plugged the morning slot vacated by CBS-TV's "Jimmy Dean Show" with an amorphous showcasing for Paul Gibson, a radio personality of 15 years tenure with sister station WBBM. It was conceived as a show that wouldn't necessarily require viewing, and that's what it has turned out to be—radio with the option of a picture. Yet for all its formlessness and lack of visual variety, it succeeds as reasonably engaging morning fare through the glibness of Gibson.

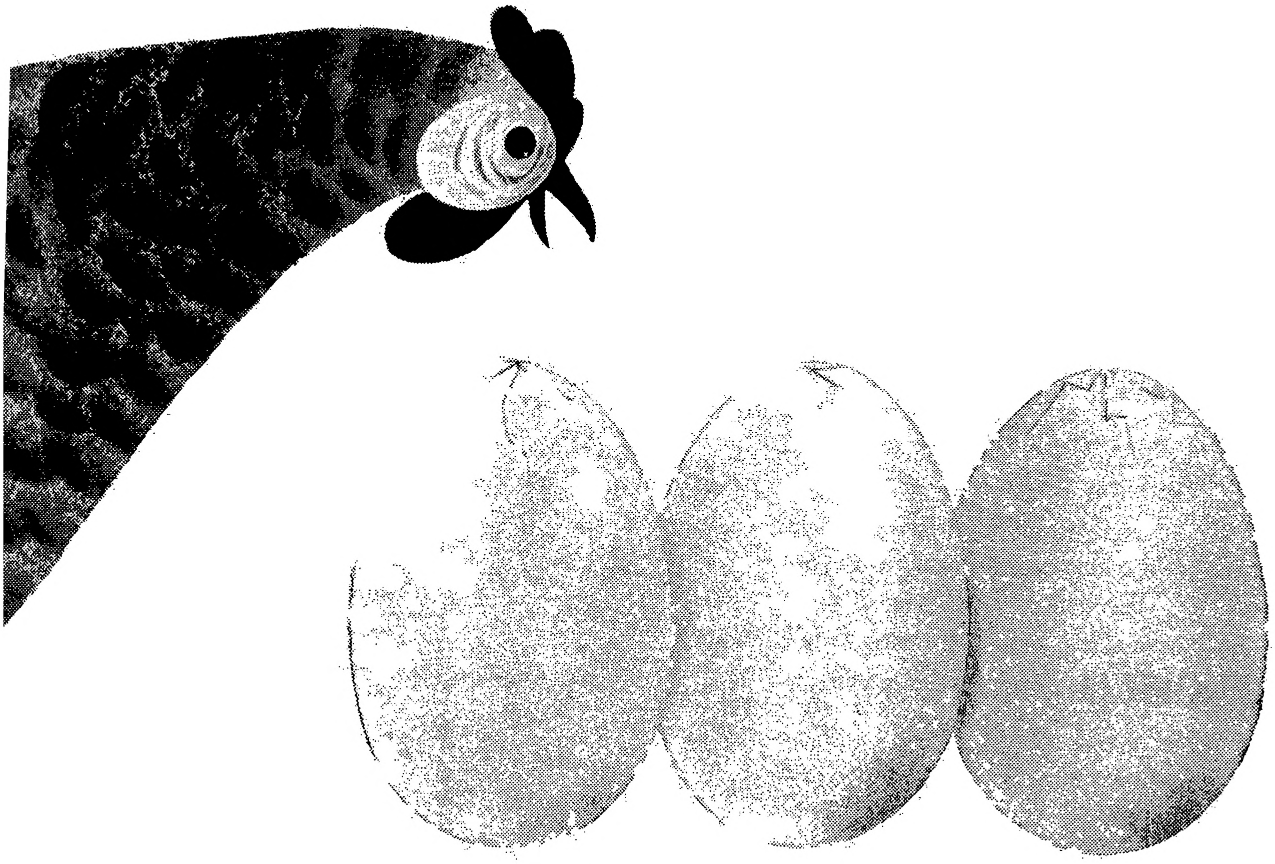
He has a great gift of gab, can talk endlessly without a script, and guided only by a fact sheet he delivers the show straight off the cuff. To his first video outing he brings all the virtues of his radio stint: the distinctively dreary voice, the pickle-barrel philosophy in a brine of erudition, the readiness with polysyllables, and even the ability to misuse words unselfconsciously.

Show originates each day in a different part of the local CBS plant, giving the free wheeling Gibson added latitude. On occasional shows he brings in animals, or works the stagehands into the act, or brings in guests for chitchat (but not for interviews).

Les.



who's second?



We at WBBM-TV are anxious as a mother hen to know who's second in Chicago television.

The latest ARB report shows one station in second place. At the same time, another station is ranked second by the Chicago Nielsen Station Index.

But Nielsen, Telepulse, ARB*...all agree on one thing... *WBBM-TV commands first place by a wide margin.* We believe that's what interests you.

Showmanship shows the way in Chicago television. The same *Showmanship* that turns your advertising into *Salesmanship.*

The kind you find only on... **WBBM-TV**

Chicago's Showmanship Television Station—Channel 2

CBS Owned—Represented by CBS Television Spot Sales

*December, 1957

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

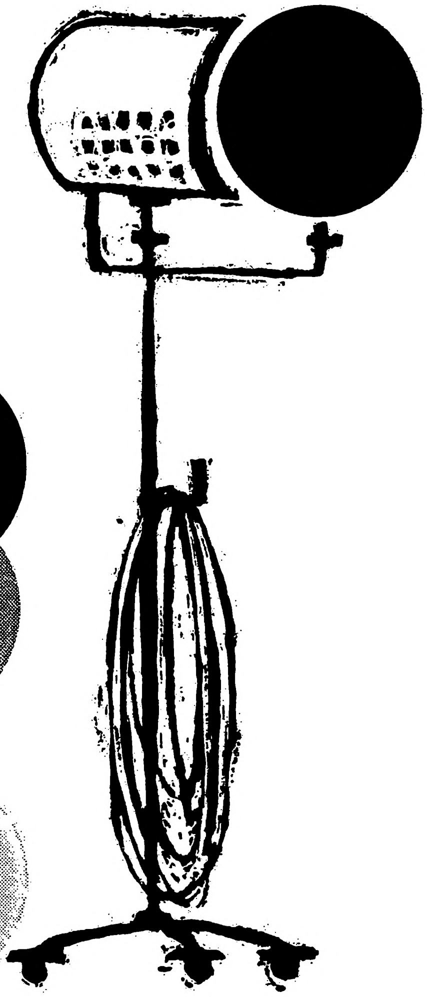
CHICAGO

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1957 TOP COMPETING SHOWS		ARB RATING
1. **SNAKE PIT—** Olivia De Havilland, Mark Stevens; 1940; 20th Century Fox; NTA	Movietime, U.S.A. Fri. Dec. 6 10:00-11:40 p.m. WBKB	27.8	29.8	19.8	58.6	Standard News Roundup Brother Rat, Feature Film	WBBM WGN	20.5 8.4
2. **WATERLOO BRIDGE—** Vivien Leigh, Robert Taylor; 1940; MGM; MGM-TV	Best of MGM Sat. Dec. 2 10:00-12:15 a.m. WBBM	21.8	22.8	17.1	50.1	Frankenstein, Shock Theatre Wrestling	WBKB WBKB	19.3 3.6
3. **MILDRED PIERCE—** Joan Crawford, Zachary Scott, Jack Carson, Ann Blyth; 1945; Warner Brothers; Associated Artists Productions	Courtesy Theatre Sun. Dec. 1 10:00-12:00 a.m. WGN	20.8	23.3	14.8	47.7	News; Sports; Weather The Long Wait, Movie 5 Immortal Sergeant, Prestige Performance	WBBM WNBQ WBBM	22.4 9.4 9.6
4. **FRANKENSTEIN—** Boris Karloff, John Boles, Colin Clive; 1932; Universal Screen Gems	Shock Theatre Sat. Dec. 7 10:00-11:30 p.m. WBKB	19.3	20.2	17.9	37.7	Waterloo Bridge, Best of MGM	WBBM	21.8
5. **DANGEROUS—** Bette Davis, Franchot Tone; 1935; Warner Brothers; Associated Artists Productions	Feature Playhouse Mon. Dec. 2 10:00-11:30 p.m. WGN	13.5	14.3	13.1	36.9	Standard News Roundup Death Valley Days News—Harrington Way Down East, Movietime, U.S.A.	WBBM WNBQ WBBM WBKB	26.2 13.1 7.4 6.1
6. **WHERE DANGER LIVES—** Robert Mitchum, Maureen O'Sullivan, Faith Domergue; 1950; RKO; C&C	Movietime, U.S.A. Thurs. Dec. 5 10:00-11:30 p.m. WBKB	12.5	13.3	11.4	34.8	Standard News Roundup In Town Tonight To Have and Have Not, Thursday Premiere	WBBM WBBM WGN	27.1 10.7 8.9
7. **THE LONG WAIT—** Anthony Quinn, Charles Coburn; 1954; United Artists; United Artists-TV	Movie 5 Sun. Dec. 1 9:30-11:00 p.m. WNBQ	11.9	14.5	9.3	20.5	What's My Line News; Sports; Weather Mildred Pierce, Courtesy Theatre	WBBM WBBM WGN	35.8 26.4 22.7
8. **TENTH AVENUE ANGEL—** Margaret O'Brien, George Murphy, Angela Lansbury; 1943; MGM; MGM-TV	Early Show Wed. Dec. 4 4:30-5:45 p.m. WBBM	11.0	12.1	8.8	39.7	American Bandstand Wild Bill Hickok Mickey Mouse Club	WBKB WBKB WBKB	7.5 3.3 22.6
9. **INTERMEZZO—** Ingrid Bergman, Leslie Howard; 1947; Selznick Studio; NTA	Feature Film Tues. Dec. 3 10:00-11:25 p.m. WGN	10.9	11.9	10.0	30.8	Standard News Roundup Studio 57 Johnny Apollo, Movietime, U.S.A.	WBBM WNBQ WBKB	23.1 12.1 9.1
10. **WILD BILL HICKOK RIDES AGAIN—** Constance Bennett, Bruce Cabot; 1941; Warner Brothers; Associated Artists Productions	Mages Playhouse Wed. Dec. 4 10:00-11:30 p.m. WGN	10.1	11.0	9.0	32.1	Standard News Roundup Sheriff of Cochise News—Harrington Tonight	WBBM WNBQ WBBM WNBQ	26.4 13.8 6.7 8.1

SAN FRANCISCO

1. **MY DARLING CLEMENTINE—** Henry Fonda, Linda Darnell; 1946; 20th Century Fox; NTA	Fabulous Features Sun. Dec. 1 5:30-7:00 p.m. KPIX	25.4	26.5	24.2	55.9	The Lone Ranger Wake of the Red Witch, Movie Time	KGO KRON	6.8 20.5
2. **SUDDENLY—** Frank Sinatra, Sterling Hayden, Nancy Gates; 1954; United Artists; United Artists-TV	Major Movi Fri. Dec. 6 10:00-11:30 p.m. KRON	24.0	24.5	23.2	70.8	Colt .45 Studio 57 Cowboy and the Blonde, - Big Hit Movie	KGO KPIX KPIX	11.0 4.8 3.5
3. **HEIDI—** Shirley Temple, Jean Hersholt, Arthur Treacher; 1937; 20th Century Fox; NTA	Holiday Special Sat. Dec. 7 4:00-5:30 p.m. KPIX	20.8	21.9	19.4	72.5	All Star Golf Happy Holly	KGO KRON	4.1 5.4
4. **WAKE OF THE RED WITCH—** John Wayne, Gail Russell, Gig Young; 1943; Republic; King-Shore	Movie Time Sun. Dec. 1 6:00-7:30 p.m. KRON	20.5	21.3	20.0	40.7	My Darling Clementi Fabulous Features You Asked for It	KPIX KGO	25.4 17.3
5. **SNAKE PIT—** Olivia De Havilland, Mark Stevens; 1940; 20th Century Fox; NTA	Big Movie Mon. Dec. 2 10:00-12:10 a.m. KPIX	13.8	17.7	9.0	52.1	Welk's Top Tunes Suspicion News; Captain John Smith, Giant Movie	KGO KRON KRON	13.9 13.5 2.7
6. **THE DARK CORNER—** Lucille Ball, Mark Stevens, Clifton Webb; 1946; 20th Century Fox; NTA	Big Movie Tues. Dec. 3 10:00-11:55 p.m. KPIX	13.3	17.1	8.7	62.7	The Californians News; Killer's Kiss, Giant Movie	KRON KRON	14.9 3.2
7. **HIS KIND OF WOMAN—** Jane Russell, Robert Mitchum; 1951; RKO; C&C	Big Movie Wed. Dec. 4 10:00-12:10 a.m. KPIX	12.3	14.8	8.7	55.7	This Is Your Life News; Dragons Gold, Giant Movie	KRON KRON	25.2 5.3
8. **BUFFALO BILL—** Maureen O'Hara, Joel McCrea; Linda Darnell; 1944; 20th Century Fox; NTA Film Network	Premiere Performance Sat. Dec. 7 11:00-12:45 a.m. KPIX	9.5	10.6	6.3	43.2	Top of the World, Movie Hits	KRON	9.0
9. **TOP OF THE WORLD—** Dale Robertson, Frank Lovejoy; 1955; United Artists; United Artists-TV	Movie Hits Sat. Dec. 7 11:00-12:45 a.m. KRON	9.0	10.3	6.1	40.9	Buffalo Bill, Premiere Performance	KPIX	9 5
10. **THAT WAY WITH WOMEN—** Dane Clark, Martha Vickers; 1947; Warner Brothers; Associated Artists Productions	Golden Gate Playhouse No. 2 Mon. Dec. 2 4:00-5:15 p.m. KRON	7.9	8.7	6.1	49.4	American Bandstand Superman	KGO KGO	4.9 6.5

AMERICA LIKES TV–AND TV GUIDE



In 10 years the people behind the screen who make TV tick have done quite a job. Today, there are more than 100 million televiewers and 40 million TV sets —and the number of both is going up.

Acceptance of the "fabulous infant" has been nationally contagious—and nothing is more indicative of TV's impact than the ascendancy of TV GUIDE.

Although only half as old as the medium it mirrors, America's Television Magazine has become the byword (often the last word) in the TV home. By capturing in print the excitement of TV's people and programs it has become the authoritative voice of television for more than 14 million viewers.

It now receives one of the rarest tributes a magazine can earn: 6,000,000 weekly circulation.

Its circulation performance is unequalled in publishing: five consecutive million-or-more per year gains.

TV GUIDE's outlook—like that of TV—is bright; It is clear both have a look America likes.

TV GUIDE

America's Television Magazine

Around the Ad Agencies

By JACK BERNSTEIN

In preparation for the 1959 centennial celebration of the oil industry, the American Petroleum Institute late in August proclaimed that it was shelling out over $300,000 to create a feature length film to tell the industry story. The oil gusher, set via MGM TV, seems to have been capped by the Institute, at least temporarily. If the pilot had been accepted it would have been the forerunner of a $3,000,000 to $4,000,000 deal.

BBDO, agency for the API, came out with the statement that the "API feels that in view of other possibilities that the industry might develop in connection with the centennial, the present tv film project now underway at MGM TV would be held in abeyance while the whole subject of the petroleum centennial is reexamined."

W. R. Hubér, director of the centennial for API, said that members of the Institute had other ideas in mind.

BBDO officials when questioned as to what "other possibilities and reevaluation" meant, said that "many new suggestions had been brought up by the Institute."

Jack Denove was to have handled the assignment and agency execs indicated "that the production had gotten to the treatment stage on one of the stories while still researching three others."

The spec, which was labeled "Centennial," was to have preempted an evening time period on one of the networks.

Stockpiling Commercials

It's no secret that a good many ad agencies are stockpiling commercials in the advent of a strike by Screen Actors Guild over their demands for filmed commercials. Agency feeling on this subject is that the SAG contract for 1958 leaves little room for negotiations. The union's contract terminates on March 2.

The agencies presenting new products and those which have merchandise which constantly changes are concerned over the matter. Other agencies with staple products have shelved canned commercials—just in case.

Y&R May Get Buick

The Madison Ave. rumor mill has Young & Rubicam picking up the juicy $20,000,000 Buick account. Agencymen reason that Y & R resigned the $4,000,000-plus Lincoln account to throw its hat into the ring for the Buick business. Young & Rubicam's assistant to the president, Tom Lapham, would not comment on the subject but those close to the top feel that the dispute with the Lincoln execs was a genuine one and that agency president S. S. Larmon would not drop a $4,000,000 "sure thing" just to be a candidate with seven others for the Buick business.

Now that the agency no longer represents an automobile manufacturer, the picture, they claim, has changed and an all-out bid is being made to park the Buick business on the agency lot. Current book favors Young & Rubicam, with Benton & Bowles and Leo Burnett listed as even money.

'Tis A Buyers' Market

Capitalizing the missile theme, ad men proclaim that tv production costs have reached the point of no return. They point out that the shoe is now on the other foot and what once a sellers' market has changed into a buyers' market. To prove their point, some ad men state that shows which once had the agencymen standing in line now can't find any takers. Currently, "Robin Hood," "Wagon Train," "Suspicion," "Restless Gun," "The Life of Riley," and Groucho Marx are looking for backers.

Agencymen feel that with three networks,' clients are reaching less of a share of an audience than they formerly obtained, but that the production costs of the programs keeps soaring. Circulation has not kept pace with the compensation that the client gets. Agency row also says that many tv shows have as many as three and four sponsors to split up the tab, one client not being able to afford the whole show.

By 1960 it's figured that sponsors will be using specs picked at a time when sales can reach a potential peak. Thus, clients will avoid tieing themselves down to firm 39-week contracts and a $2,000,000 to $3,000,000 investment.

Ad toppers sum it up by saying that sponsors now realize that they can't reach everyone and that sinking money into tv is in some respects like putting money into a bottomless pit—you've got to stop somewhere.

The Kudner agency, still spinning over the loss of the Buick account, has more personnel changes this week. Robert Betts, formerly of the tv copy department, named manager of tv-radio commercial department, and Edgar Kahn is being returned from the agency's Coast office to take charge of tv production.

Chi Agencies

By LES BROWN

Chicago, Jan. 28.

Although the account doesn't begin formally until April 1, Needham, Louis & Brorby is now doing preliminary work on a program for Renault automobiles in the United States. New York office of NL&B will handle the program for the French company which sold 29,000 cars here in 1957.

Olin & Bronner, Chicago, is mapping a radio, tv and newspaper schedule for Over Fifty Capsolets, new vitamin account from Geriatric Research Laboratories.

Mercury Records has named Henri, Hurst & McDonald as its agency.

George C. Ebbert, formerly of Pabst Brewing Co., joined Goufain-Loeff agency in Chi as public relations director.

Pakistan government has assigned the advertising account of the Pakistan Air Force to the Karachi office of Grant Advertising.

Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding, received the second annual award for community service last week from the Chicago chapter of the Public Relations Society of America. At the same time he was cited by the Treasury Dept. for heading a public relations campaign to sell U. S. Savings Bonds for the past eight years. Cone is an officer or member of some 25 civic and charitable groups in Chi.

Biow 'Looking Around'

Hollywood, Jan. 28.

Gene Kummel (Norman, Craig &) in L. A. to negotiate a merger with a coast agency, would rather talk about acquiring the Zephran (fibre) account from Dow Chemical.

Milton Biow, in the midst of all the wheeling and dealing at the Beverly Hills Hotel, says he's just looking around. One report has him linked with General Motors and/or Buick if he decides to get back into the agency biz.

Leo Burnett came to the Coast to look in on the Star Kist Tuna account, which has asked for presentations. Honig-Cooper now has the billing of around $1,000,000 a year.

Madison Ave. Moves To 5th; Bates, B&B, et al., Shift to Tishman Bldg.

Ted Bates & Co., the ad agency, is moving into the new Tishman Bldg. at 666 Fifth Ave., Feb. 14, leasing 100,000 square feet of space. Among its neighbors will be Benton & Bowles, which has been occupying 130,000 square feet since last month when it gave up Madison Ave. quarters.

The first tenant in the 41-story aluminum-faced structure was Warner Bros. with 100,000 square feet of space. Other tenants include the Katz Agency, radio reps, and Zenith Corp., with a ground floor showroom featuring tv receivers and hearing aids.

A plushy dining and cocktail lounge on the 38th floor is under construction by the Stouffer chain of restaurants. Employees of the chain are being asked to contribute a fitting title for the upper skyscraper eatery.

"Top of the Tish" and "Upper Fifth" have been ruled out as too frivolous.

Phil Silvers To Fri.; Swaps With 'Adams and Eve'

Phil Silvers, who's been topping the NBC-TV George Gobel-Eddi Fisher teamup this season but has been taking a Nielsen beating from ABC's westerns pairing of "Cheyenne" and "Sugarfoot," gets a new lease on life starting Feb. 14 when his Sgt. Bilko & Co. switch to Fridays at 9, with "Mr. Adams & Eve" moving from that spot into Silvers' Tuesday at 8 period three days earlier.

With the westerns removed as an obstacle, CBS figures Silvers is a cinch to dominate the Friday at 9 field, where his competition consists of Frank Sinatra on ABC and "M-Squad" on NBC. "Adams & Eve," the Howard Duff-Ida Lupino comedy, has been holding its own on Friday nights (though it's only half-sponsored), but CBS programming exec v.p. Hubbell Robinson feels that it has a kiddie appeal that hasn't been properly exploited and which could benefit from the Tuesday lead-in of "Name That Tune."

However, what with "Adams & Eve" only half sponsored and the Tuesday 8:30 picture somewhat clouded, both sponsor and program-wise, it's conceivalbe that CBS is paving the way for one of several hour-long properties it is readying for next season. Robinson said this matter hasn't come up yet and a lot of things can happen between now and fall, but added that he's hopeful "Adams & Eve" can do well in the new time slot.

Cleveland—Sounds of a trai auto accident, in which one person was killed, was broadcast by KYW when Allen Shade Jr., a collector of train noises, happened to be on the scene when the Nickel Plate train rammed an auto. Shade brought his sounds to KYW, which tied the recording into its news programs and then presented it on a special "Program PM" stint.

"SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!"

Best Quiz Show of 1957

"SEZ WHO!"

AWARD

Sez: NATION'S RADIO AND TELEVISION CRITICS AND EDITORS IN RADIO-TELEVISION DAILY'S ANNUAL POLL.

Thanks to—RADIO-TELEVISION DAILY
Thanks to—M.C. HENRY MORGAN AND OUR WONDERFUL PANELISTS
Thanks to—HOWARD BARNES, HARLAN DUNNING AND THE CBS PROGRAM AND SALES STAFF
Thanks to—SIDNEY REZNICK WHO CREATED THE SHOW
Thanks to—OUR DEDICATED PRODUCTION STAFF
and of Course, Thanks to — OUR MANY SPONSORS!

This advertisement has been paid for by a friend*.

*FRANK COOPER PRODUCTIONS
Who Produced "SEZ WHO!" in Association With
CBS-Radio on Sunday at 7:30 P.M., E.S.T.

"SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!"

"SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!"

"SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!" "SEZ WHO!"

TV To Run Short, Fast Track

Continued from page 1

gramming, like the measles, is something the network and the sponsor will henceforth have to live with and accept. For under the present 26-week, 39-week or full year firm commitments, both the networks and the advertisers realize that they're obliged to ride with shows neither they nor the audiences want, with everybody the loser. But contractual obligations prevent them from doing anything about it.

Since a 13-week commitment is considered of too-short duration and a 26-week firm deal regarded as too long and an unnecessary wastage of coin where poor shows are concerned, it's estimated that the average show henceforth will be riding with either an 18-week or a 20-week firm deal. That gives the client lots of mid-season flexibility. If the show makes it, it stays. If it's a "wrong guess"—it's curtains, and bring on the next one.

Since there just aren't that many good programs to go around, the exits and the entrances will be stepped up next season at an unprecedented clip. It'll be a veritable field day for both the live and the film packagers, with the Henry Jaffes, the David Susskinds, the Zivs, the MCA's, the TPA's, the Screen Gems', etc., even now champing at the bit in anticipation of an approaching windfall.

What's happened this season, in a period of increasing economic uncertainity, has been a key factor in hastening the demise of the longterm deal. A lot of sponsors—more than the networks wish to be reminded of—have been saddled with flops or near-flops, but have been contractually-bound to stay with them. Some have managed to ease out of their dud entries, but by and large they're still stuck with 'em.

The anticipated 30-show casualty list in the approaching months ahead will find all three major networks pressed for fresh entries for the new fall season. CBS is perhaps better off than any in terms of survivors, with only about half-a-dozen shows facing season's-end axing. ABC will have a few more. NBC, from the looks of things, may bear the brunt of the casualties.

Based on early January rating returns, sponsor unhappiness and/or other individual factors that enter into the picture, these are the shows that don't figure to be around when the '58-'59 curtain goes up:

ABC — Guy Mitchell (already lopped off); "Bold Journey," "Voice of Firestone" (client is shopping around); "Telephone Time" (notice of cancellation already posted); "West Point," "Date With the Angels" (format has just been revised from film to live); "OSS" (network couldn't even sell this one); Patrice Munsel (got good notices but ratings bad) and the "Walter Winchell File."

CBS—Eve Arden Show (already cancelled); "Armstrong Circle Theatre," "Leave It To Beaver" (iffy with its half-sold status); "Dick and the Duchess." (Already axed.) It's still wait-and-see on "Richard Diamond," which has just been installed. Survival of "Big Record" will depend on finding a better time period. Survival of Phil Silvers and "Mr. Adams & Eve" shows may depend on what happens as result of their time swap.

NBC — "My Friend Flicka" (forced to go co-op because of nosale situation); "Sally" (due to fade in March), "Suspicion" (representing a big loss to the network); Eddie Fisher & George Gobel hour show; "Californians," Rosemary Clooney and Jane Wyman (both suffering from bad ratingitis); "Court of Last Resort" (Old Gold has already served notice on this one); "Club Oasis" and Gisele MacKenzie; "What's It For" (already bumped); "End of the Rainbow" (which got clobbered on the preem a couple weeks back); Polly Bergen Show, and the brace of 7:30 entries, "Truth or Consequences" and "Treasure Hunt," both of them taking a Trendex beating.

It's gonna take a lot of new shows to fill the big, empty gaps. Line forms to the right.

Armstrong Exec

Continued from page 25

a straight entertainment offering."

Tying some of these elements together, Banzhaf expresses himself thusly: "I think we must have some sense of responsibility to the public in our programming. We're in the business of delivering impressions, be they advertising or public relations, and being associated with programs of taste and quality has a more lasting affect on the public than being successful for a short while with something frivolous. To put it another way, we'd rather please 10 people than displease 100.

"In any medium, advertising foots the bills for the editorial content. But in television, it not only foots the bills and selects the edifor the editorial matter which surrounds its message. It's the only medium in which the advertiser foots the bils and selects the editorial content. And there's a close public identification between the advertiser and what he presents. Dealing as we are in impressions on the public, the right impression is as important as the right commercial.."

Banzhaf believes that "impact" is growing more important than "frequency" in television, particularly as it applies to the Armstrong line of floor coverings. Reason is that people purchasing the Armstrong products do so at long intervals, about one every five years. Hence, it's not so important to reach them regularly as it is to impress them when they are reached. Nor are top ratings so important, since Armstrong is sure to reach everybody over a span of years.

At the same time, it's this purchase-time gap which makes public relations inseparable from advertising, Benzhaf points out, reiterating that any "impression" on the public, be it an advertising impression, a public relations impression or merely an impression of overall responsibility to the public needs, the effects are equally important. "We don't believe in public responsibility from a moral sense alone, or because it's the right thing to do; we do it to make a profit, and we're convinced that public service in whatever form results

In this regard, Armstrong has come up with a powerful offshoot of its "Circle Theatre" telecasts in the form of free disribution of kinescopes to civic and religious groups requesting them.

Mgt. William Morris Agency

TELEVISION SHOWS
and RADIO ARTISTS
The VALENTINE Song
For Your Programs
YOU'RE A
SWEETHEART
JIMMY McHUGH'S
Standard

EVERY DAY
ON EVERY CHANNEL TV
BROOKS
COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800

MADE PEANUTS
ON FIRST NOVEL
Writing second anyway. Meanwhile, fed up with peanuts; need red meat. Will lease creative head or strong back, three full days a week.
Write Box V 721 VARIETY,
154 West 46th St., New York 36, N. Y.

NOW
AVAILABLE
IN
HALF
HOURS!

Patti Page
Show

TV's TOP SYNDICATED MUSICAL SERIES!
featuring
★PATTI PAGE★
with the
★PAGE 5 SINGERS & JACK RAEL and 18 pc. orchestra
the star of the current TV network hit show
"THE BIG RECORD"

[illegible]
[illegible]
ready to sell for [illegible] half hours [illegible]
tunes and toe-tapping mus[illegible] A [illegible] product [illegible]
budget priced for [illegible] market

Call or Write
SCREEN GEMS
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES
711 Fifth Ave., New York 22, Pl 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD NEW ORLEANS TORONTO

Tele Follow-Up Comment

Steve Allen Show

Fatty Arbuckle played the Steve Allen Show (26) and added considerable vitamins to a rapid 60 minutes of both song and low comedy. Fatty was one of a flock of oldtime film idols seen in film clips with live and frequently pointed program notes by Allen. In this treat for silent film fans, the emcee flashed bits (nothing subliminal) of Douglas Fairbanks Sr., Mary Pickford, William S. Hart, Lon Chaney, Bebe Daniels, Charles Chaplin, Marie Dressler, Norma Shearer, Lewis Stone, Rudolph Valentino and Garbo. Allen dubbed Arbuckle the "Jackie Gleason of his day" and Fairbanks the "Perry Como of his day" and said Valentino was known for his burning kisses because the latter never took the cigar out of his mouth. This old film clip routine could conceivably become a popular weekly feature on the Allen show.

Standout was Martha Raye in a slapstick sketch about pix retakes. She was also effective in the warbling of the Mercer-Arlen number, "That Old Black Magic." She did the tune behind an effective backdrop while wearing a sexy bodice with dark solid material on one bosom, and a handsome satin stole attached to one shoulder and extending to the floor. It was the perfect gown for the delivery of "Black Magic."

Charles Laughton's talents weren't utilized to the full on this occasion. Allen's writers came up with some mildly diverting "reading" bits for Laughton which had him doing excerpts from daily stock market reports, women's columns and tidbits from one of Earl Wilson's saloon gossip columns. Laughton's tour de force was the delivery of the NBC-TV station break.

Rubinoff (Dave, that is) with fiddle in hand and an assist from a mechanical grand player-piano schmaltzed out a composition of his own, "Dance of the Russian Peasants." In this instance, the player-piano, with music pages that turned by themselves, robbed the show from the fiddle player. This was also the debut of the mechanized piano, but Baldwin and Steinway have nothing to fear from the sheriff.

Jimmy Dean vocalized "John Henry" and Erin O'Brien, garbed in a splendid gown, delivered "My Romance." Miss O'Brien is a looker, not to mention her polished pipes. As usual, the Allen permanents, including Louis Nye and Tom Poston, turned in sound performances. Taking as the theme, "Is woman's place really in the home?", the boys had themselves a swishing time in female toggery.

Props on the Timex commercials continue as staggering as atomic reactors. *Rans.*

Person to Person

For the fifth season now under Ed Murrow's gentle prodding — and sometimes with no prodding at all—the interviewees on CBS-TV's "Person to Person" have regaled viewers with discourses on their hobbies, tours of their trophy rooms and kindred subjects. Friday's (24) session was no exception.

No doubt a feather in the "P. to P." chapeau was the presence of controversial soprano Maria Callas. With her record of erratic cooperation with the press and public, some viewers perhaps anticipated a fiery q. and a. telecast. But here Miss Callas proved she could reverse her field if she thought the occasion called for it. For she was anything but recalcitrant in the remote from her Waldorf Towers (N.Y.) apartment.

The celebrated diva, whom Murrow said "has restored the ancient lustre to the title of prima donna," was a gracious and cordial hostess in tossing out the electronic welcome mat. Although Murrow brought up a few indelicate matters such as the star's temperament and her recent failure to show up at a Rome performance of Bellini's "Norma," she deftly parried the queries. She denied she had ever thrown anything at anyone and as for l'affaire Rome, "I just happened to catch a stupid cold."

Visited in the early part of the session was Mrs. Charles Ulrich Bay, who's often referred to as the country's "first lady" in the financial world. The remote from her Park Ave. duplex, as per "P. to P." tradition, had the cameras roving about the premises to show the view from the windows, a view of the trophy room and to pick up a family scene in which the dignified Mrs. Bay introduced her three small children. A reserved individual, she epitomized the popular conception of a successful businesswoman. *Gilb.*

The Seven Lively Arts

"The Seven Lively Arts" came through with a sock show, and tv journalism got a big boost Sunday (26) with the CBS-TV presentation of "Blast in Centralia No. 5." It was a forceful and courageous presentation that scored with its very simplicity and pointed in a direction that has barely been explored by the medium.

"Blast" was based on the John Bartlow Martin story in Harper's magazine and was adapted with candor and common sense by Loring Mandel. From the script, to the performances, to the direction, it was an absorbing, often heartbreaking expose of negligence. It presented the facts of the disaster, and its causes, and it took sides only by letting the documented truths speak for themselves.

"Centralia No. 5," an Illinois coalmine, blew up on March 25, 1947, killing 111 men and wounding many more. The disaster was preceded by years of warnings of coal-dust danger and generally poor conditions. They were ignored down the line, though the miners themselves pressed their complaints relentlessly up to the governor, supported by a state mine inspector who could see the handwriting on the wall.

The show, narrated effectively by Jason Robards Jr. and directed by George Roy Hill with a fine feel for documentary understatement, had to its credit not only an aura of realism but an array of impressive faces and expert performances. Maureen Stapleton played a miner's wife and she delivered a haunting bit when a reporter came to see her after the disaster to talk about her husband and son, both lost in the blast.

Virtually every performance was topnotch. Milton Selzer played the inspector with all the desperation of a man trying to stem disaster in the face of massive inertia. Daniel Reed was perfectly cast as the fumbling Arthur G. Mitchell, the state mine boss unwilling to offend the mine owners. In other roles, Carl Low, Guy Raymond, Harry Gresham, John Hamilton and Walter Burke delivered fine portrayals. The show was as hard on the mine operators as on the union. Cliff James delineated the union boss of the area who took his orders from "above," i.e., Washington.

Mandel's script caught the desperation of the men caught in the huge squeeze of the know-nothing minds, and he called a spade a spade throughout. "Centralia No. 5" shed light on a tragedy after it happened, pointing angry fingers, but not accusing. It was, in its way, a masterpiece. John Crosby hosted as per usual. *Hift.*

Kraft Television

It's a shame producer Stanley Quinn couldn't have come up with a better vehicle for Pat O'Brien. He was a natural as the fear-ridden cop in "Eddie," the human story of the life of a patrolman, telecast Wednesday (22) evening on NBC-TV.

But unfortunately, the story by Sam Dann just didn't have enough meat. It became much too talky and obvious for an emotional punch, despite the schmaltz poured on in the script. But the author and producer should be given an E for effort. There was an attempt to tell a human story in human terms and there were fragmentary moments when it came off.

O'Brien handled his role with the ease of a vet performer. He was given an able assist by Fay Wray, portraying his wife, and Clay Hall, as his son. Ruth White as a colorful character had some hokey lines to deliver and Rip Torn as a young juvenile delinquent appeared to ape the Marlon Brando style. Stefan Gierisch as the thief was okay and Dick Van Patten did some effective offbeat acting as his accomplice. Direction by William Graham was too slowly paced.

Horo.

The 20th Century

"The Twentieth Century" took its cameras behind a progressive penal institution on CBS-TV show of Sunday (26) and attempted a broad canvas of the steps taken to rehabilitate the inmates. The penal program apparently attains a great degree of success, it being explained that the institution, at Bordentown, N.J., has shortened the average stay from 33 to 22 months. Thus a great saving on human resources and on the taxpayer is effected.

The program includes psychiatric as well as social service observation. There is careful examination of both facets of the inmate by workers in these departments. The inmates are given opportunity to get the roots of their errors out of their system by private conference and group discussions. It seemingly is a sound program that is paying off, but that, unfortunately, isn't too widely applied.

However, respite the general excellence of the show, the producers made some grievous errors in attempting to condense so vast and important a subject into one hour. It left a lot of holes in the plot, and some sequences were so isolated as to be seemingly indefensible.

For example, early in the show

(Continued on page 43)

Foreign TV Reviews

JOHNNY BELINDA
With Betta St. John, James Donald, William Sylvester, Moultrie Kelsall, John Stevenson Lang, Don Gilliland, Kay Callard, Barry Shawzin, Joan Heath, Susan Richmond, Jean Anderson, Tony Quinn, Robert Percival, David Gardner
Writer: Elmer Harris
TV adaptation: Neil McCallum and Frank Nesbitt
Designers: Stanley Mills, Tom Spaulding
Director: Cliff Owen
90 Mins., Wed., 8:30 p.m.
Granada-TV from Manchester

Elmer Harris' moving play about a deaf mute, "Johnny Belinda," which in its screen adaptation won Jane Wyman an Oscar, was presented by Granada-TV as a 90-minute teleplay. The programmers have a flair for bringing offbeat drama to tv, and have notched a number of successes in the past with some out-of-the-rut productions, but with this emotional entry didn't quite make it all the way.

This play needed elbow room and the scope of a motion picture to create its intended atmosphere; in the confines of a tv studio some of these essentials were left by the wayside. However, Betta St. John as Belinda MacDonald and James Donald as Dr. Davidson deserve high praise for outstanding performances.

The simple story of a naive deaf mute, leading an almost animal-like existence in a secluded farming community, until she is befriended and educated by the local doctor; being raped by the neighborhood no-good and the subsequent birth of a son, were enough to have carried the production through with the required result. But director Cliff Owen tried too hard to make it a 90-minute weepy with overpowering results.

Miss St. John gave a beautifully controlled performance, making her hands and eyes do the job of her voice with a touching effect, and Donald was suitably tender and impressive. William Sylvester, in the role of Locky McCormick, the villain of the piece, was as dislikable as he should have been.

Bary.

DONNE IN ERMELLINO
With Virna Lisi, Carlo D'Angelo, Luisa Rivelli, others
Director: Daniele D'Anza
75 Mins., Tues., 9:00 p.m.
RAI-TV, from Rome

Initial dramatic presentation of a new series slated for Tuesday night viewing and announced as consisting entirely of video originals came off well thanks to able thesping and direction by Daniele D'Anza. Only defect was a slight muddyness in the script, annoying in a detective tale.

Action centered around a dressmaking establishment, where the proprietress is murdered and many shady doings subsequently come to light. As usual, it's the private eye who hits on the solution ahead of Scotland Yard. (Accidentally or on purpose, this item extends the myth that detective cases must be set in Britain—so far not a single one has been located in this country). Teleplay again confirms the rising talent of young Virna Lisi, while boasting other good performances by Carlo D'Angelo, as the "inside" detective, and Luisa Rivelli, as a suspect. Lensing included some difficult trick work with lights, and sets and other credits were above standard.

Hawk.

Foreign TV Followup

Chelsea at Nine

Douglas Fairbanks Jr., continuing his stint as emcee on this Granada-TV weekly offering, made good use of the opportunity to plug the picture, "Chase A Crooked Shadow," which he produced and which was preemed in London recently. Added impact was gained when the star of the film, Anne Baxter, came along to fill a spot in the show (21).

Miss Baxter, however, broke away from the crudities of a free plug to recite from Stephen Vincent Benet's "John Brown's Body" and paint a moving word portrait of a southern woman. The recitation was in keeping with the general policy of the program, which steers clear of any orthodox vaude and makes a bid at being an offbeat tv entry. The program has been described as a variety show rather than a vaude show, but in recent weeks there's been a lack in the variety of acts, and what were once offbeat entries have now become stereotyped and familiar. One reason for this is the persistence in holding over artists for two shows.

On this occasion, both comedian Paul Gilbert and singer Thomas L. Thomas were appearing for the second time within the space of eights days. Gilbert brought the yocks with a panto sketch about a tired hotel guest having trouble with a trumpet played in the next room, and Thomas reaped hefty mitts with three pleasantly relaxed renderings — one operatic, one Welsh folksong, and the theme from the picture, "Moulin Rouge."

Another American (making a total of five in the program), classical pianist Gary Graffman, immaculately performed two short works and received due appreciation. French songstress Dany Raydel, introduced by Fairbanks as "the Nightingale of Paris," couldn't quite live up to that, but pleasantly sang a couple of French numbers in typical throaty style after conversing with the emcee in her native tongue because she does not speak English.

Fairbanks turned on the charm at full pressure, which in his emceeship came across in the form of a naive, bubbling enthusiasm for all the performers. The Granadiers, topflight resident song & dance line, maintained their high standard with effective versions of "Blues In The Night," and a new song, "Love Is." *Bary.*

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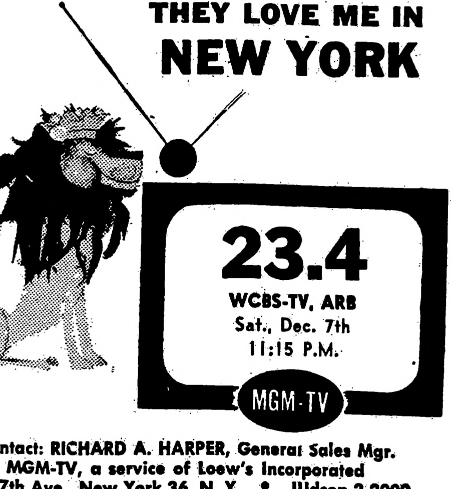

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TV Followup Comment

Continued from page 42

a psychiatrist is seen examining a youthful offender. Whether this was the first examination or whether the duo were retracing their steps for the benefit of the camera, there was no way of knowing from the show. But it did seem as if the medico was suggesting that the cause of it was resentment of the parents. Of course, it's quite possible that the headshrinker was trying to fill in previously discussed gaps in the narrative that had to be plugged for the viewing audience.

In another segment in which group discussions took place there were some eyebrow-raisers. Here, apparently, the men picked up enough of the socio-psycho jargon to superimpose it upon their "dese and dem" accents. There was one of the lads telling of an episode in which his mother cried and "I accommodated to her tears." Another said that after one offense, "I was apprehended and took to the station house." Another gave an impassioned plea for the acceptance of prisoners after having paid their debt to society. He reasoned that when a soul goes through purgatory and is admitted to heaven, there is no second-class status for that angel, therefore why shouldn't the outside world accept former offenders as normal human beings? But he spoiled that plea with a pitch that after he served out his time, he wants his slice of good times and automobiles. Apparently, he felt that society owed him these things.

In trying to do so much, the film gave a mixed picture. The sequences in which the inmates discussed their problems and feelings contained a lot of depth and did give some insight as to the tools being used in modern institutions to reconstruct human lives.

The Prudential commercials deserve a lot of praise, especially for one which paralleled the history of the country with the growth of the firm. *Jose.*

High Adventure

The third chapter of Lowell Thomas' adventure series, shown on CBS-TV last Wednesday (22) night, was a fascinating trek through parts of the Sahara and Madagascar. Although Africa has been covered in countless travelogs, this tv stanza comprised much fresh material. Some of the clips of the primitive peoples and their tribal rites were of unusual interest.

Standout was the Madagascar sequence revolving around the Malagsay ceremony of removing the corpses of departed relatives from the tombs. Here the camera crews captured the holiday atmosphere while the soundtrack picked up the swinging musical accompaniment, not unlike a New Orleans Dixieland funeral blowout.

In Timbuktu, another first-rate sequence spotlighted the role of the salt trade to this remote civilization. This section was climaxed by a hijacking raid on a salt caravan by a fierce desert tribe, the Tuaregs. It was an okay bit of western-type fighting, even frankly staged for the benefit of the camera crew.

Some shots of an insect colony were also excellent, but very brief. Via repeated mentions in his commentary, Thomas generated considerable interest in a tropical disease, bilharziasis, which has allegedly killed some 200,0000,000 persons over the centuries, but he left this point dangling without any explanation of how, when and where. Thomas' commentary, in general, tended toward too much wisecracking explanations, which while good for patronizing laughs, lessened the impact of the exotic spectacle. Instead of travel broadening, Thomas seems to be narrowing the whole world to the vision of a smalltown observer.

Plugs for the Delco product were integrated so perfectly that it sometimes became difficult to tell the commercials from the body of the show. *Herm.*

Eye on New York

"Eye on New York," analysis of a celebrated murder case which is sending four New York Negro boys to the electric chair on Feb. 10, was obviously geared to arouse public sentiment in favor of at least two of the hoodlums involved. Bill Leonard, on WCBS-TV Sunday (26) afternoon spent "Eye's" half-hour perusing the court proceedings. The kids were guilty of murdering a Queens delicatessen owner during a robbery—even the two delinquents who were 100 feet from the scene of the crime when the shooting took place.

Leonard's review of the facts of the case, in which the D.A. proved that the two who were not directly involved in the shooting were nonetheless part of the original conspiracy, were apparently quite straight, but the editorializing came in the presentation. First off, he chose two very sympathetic Negro actors to re-create certain trial scenes and, thereafter, the tack Leonard took in querying the two "bystanders" re their family backgrounds subtly contributed to a favorable portrayal of the condemned. Whether viewers were inclined to agree or disagree, this "Eye" was a thought-provoking item. *Art.*

The Last Word

Groucho Marx threw "The Last Word" off balance on its Sunday (27) stanza over CBS-TV. It's not that he's "an old vulgarian," as he put it, and not a grammarian; it was just that he pushed and punned too hard and it didn't always fit. The Marx method that works so successfully on "You Bet Your Life" (on another channel) just didn't sit well with "The Last Word."

There was an occasional nifty like tagging moderator Dr. Bergen Evans with "Bergie," a label he'll probably have a hard time living down, but for the most part he was wide of the funnybone mark. Oddly enough, Marx was at his best when he got serious about comedy on tv and threw the blame directly into the laps of the sponsors who are afraid to "offend" anyone.

On the panel along with Marx were Harriet Van Horne and John Mason Brown, who were hard-pressed to get their word in through the barrage of Marx's sallies.

Show had its usual lingo queries which were handled adequately except for the closer, which asked for derivation of the show biz phrases "turkey" and "laid an egg." Dr. Evans and the panelists were stymied with that one and bowed off without an answer. Dr. Evans should have realized that there may have been some viewers who would have liked to know. *Gros.*

FCC: Favors, Cuffos, Claques

Continued from page 25

by him and his wife in attending an industry convention at which he delivered an address. This commissioner also claimed from and was paid by the Government his full expenses (travel and per diem) to attend the same convention. Such duplication of expense accounts apparently involves a criminal felony in that a 'false, fictitious, or fraudulent' claim was filed against the United States . . ."

The memo further stated that FCC members "engage in constant fraternization with individuals and corporations who appear as litigants before the commission"; that they have received for their personal use color tv sets and other equipment; and free service contracts for their personal tv, radio and hi-fi sets.

Piddling & Fiddling

With the emphasis given such "piddling" matters in the publication of the subcommittee staff report, it's felt here that the Moulder inquiry has gotten out of control and far afield of its original objectives: to determine whether the regulatory agencies are operating (and basing their decisions) in accordance with the laws under which they were established.

The really important things which the subcommittee should be concerned with, it's suggested, are Commission policies in the antitrust field, including actions with respect to mergers and multiple owners, handling of competitive applications for stations, and rational in issuing decisions.

Actually, the Schwartz memo, which is intended as a proposed guide for the inquiry, devotes considerable attention to these matters. It examines the criteria developed by the FCC in deciding tv contests and asks: "To what extent should these standards be followed by the FCC in comparative tv cases? To what extent, in practice, are they actually followed by the Commission."

The report goes on to say that the subcommittee staff has analyzed some 60 competitive tv cases and that the analysis "has indicated a most disturbing inconsistency on the part of the Commission in its application of the standards developed by it in particular cases."

This "inconsistency," it declares, "has, in effect, enabled the commissioners to act in individual cases on the basis more of whim and caprice than that of the application of settled law to the facts of the case."

In discussing antitrust, the memo notes that a substantial part of station holdings by multiple owners has been acquired by purchase and that approximately 25% of all tv stations on the air have changed hands within the past few years. Since the Commission is not required to hold hearings on station transfers, the memo suggests that the subcommittee may desire to explore the possible need for legislation to give FCC "effective review powers."

Sources concerned with the importance of improving regulatory licensing operations feel that the FCC is especially vulnerable as a target of the Moulder inquiry because of the valuable franchises—greater than any other agency—it is charged with handing out. And many of these franchises, it's recalled, were issued when there was great pressure to get tv stations on the air after the long freeze.

What's feared is that the leak of the Schwartz memo, with its proposal that the first subject of inquiry be the "conduct" of FCC members, may divert the probe to extraneous fields (like color tv sets in the White House) and develop lots of publicity but little in the form of concrete results.

It's also suggested that such diversions could run wild and endanger the reputations of public officials of unquestioned integrity.

The question is therefore being asked: Can Schwartz get the inquiry back on the road?

PINOCCHIO *says: THANK YOU!*

• *to the critics* •

For the ALL-AMERICAN AWARD AS BEST CHILDREN'S SHOW OF THIS YEAR . . .
For LOOK AWARD NOMINATIONS among the 3 best Musical Shows and the 3 Best Specials . . .

• *for such notices as:* •

PAUL MOLLOY: Chicago Sun Times: "Pinocchio goes down as No. 1 smash. Brilliantly produced and executed . . . Pinocchio scored in every department ranging from the reading of a clever script to manipulation of a series of ingenious sound effects."

CLEVELAND PLAIN DEALER: "Pinocchio was something of a masterpiece for a television adaptation . . . . it was a triumph that deserves the same kind of praise given Mary Martin in Peter Pan."

DAILY VARIETY: "The hour long staging by Yasha Frank came close to greatness. If any video show would bear repeating year after year, this is the one."

TIME MAGAZINE: "On T.V.'s big night of three spectaculars costing one million three hundred twenty-five thousand —NBC's PINOCCHIO itself was worth the price of transmission."

• *to the audience* •

FOR COMPILING SOME IMPRESSIVE STATISTICS:

TRENDEX – 10th ARB (National) – 7th ARB (N.Y. Area) – 4th

Listeners Per Set, 3.44 — Cost Per Thousand, $1.19 . . . Average All Evening 60 Minute Shows — $3.86 Per Thousand

• *to REXALL* •
For backing up the show with a creative promotion campaign that resulted in a 25% sales increase and the most successful 1c sale in the company's history.

• *to B. B. D. & O.* •
For commissioning a second production (Hansel and Gretel) from the team that created PINOCCHIO.

and especially
• *to TALENT ASSOC.* •
For an inspired packaging job, and the talents of DAVID SUSSKIND, Executive Producer.

YASHA FRANK • *HERB MOSS* • *BORIS FRANK*
Writer-Stager Producer Production Coordinator

Personal Representation—Ashley-Steiner, Inc.

From The Production Centers

Continued from page 28

There's no replacement as yet . . . Chicago Cubs renewed telecast contract with WGN-TV for two more years . WBKB's Telechievers, which has won two Junior Achievement first-place awards in past three years, starting new Saturday moppet series, "Magic Toyshop," on Feb. 1 . . . WBBM-TV program director **Frank Atlass** and **Earl Muntz** are back in Dominican Republic this week dickering purchase of the country's only tv station and its most powerful radio outlet . . . **Al DiBitet**try's only tv station and its most powerful radio outlet . . . ABN's **Don McNeill** kicking off March of Dimes Mothers' March this year . . . **Adam Kennedy,** star of NBC-TV's "Californians," has a greeting cards sideline here with Oliver D. Rogers of Rogers Printing Co. Kennedy is doing the drawings . . **Patty Clark,** singer from Fargo, N.D. whom WBBM has been grooming for several months, landed assignments on both "Josh Brady Show" and "Fashions In Music" on the station . . . **Frank E. Pellegrin,** partner in the H-R reppery, addressing the Chi Broadcast Advertising Club tomorrow (Thurs.) . . . WBBM-TV conducting weekly beauty contests for gals to foil **Jerry Colonna** on his new "Late Show" hosting chores.

IN LONDON

Ann Todd in from New York to begin rehearsals for a **George More O'Ferrall** production of "Lady Of The Camellias," which will be aired by ABC-TV Feb. 16 . . . Normal transparent costumes will be worn by six girls from the Windmill Theatre for a tv excerpt from the current production in Associated-Rediffusion's "On Stage" show Tues. (Feb. 4), which will mark 26th anni of the vaudery Socialist Party has opened its own private tv studio at its London headquarters, Transport House, to train party leaders in use of the medium. Studio can be linked with the state of commercial tv webs . . . In addition to the appointment of **Andrew Neatrour** as public relations director for **Jack Hylton's** tv interests, four more signings have been announced. They are: **Thomas Porter,** administration controller; **Tommy Hayes,** executive director; **John Russell,** production executive, and **Josephine Clinch,** costume design and makeup director . . Guest panelists in Associated TeleVision's "Tell The Turth" last night (Tues.) were **Lisa Gastoni** and **Frances Day.**

IN WASHINGTON . .

About 100 members of Congress will attend a "Congressional Breakfast" Feb. 9 honoring the 52 regional winners of Voice of Democracy contest, joint project of NAB, U.S. Chamber of Commerce, and Electronic Industries Assn. . . . **Laurese Gordon** named promotion and advertising manager for WTOP-CBS radio, replacing **William Wiggins** . . . **Ken Evans,** vet newscaster, back at WWDC after a long illness . . . Actress **Joan Banks** here to pinchhit on tub thumping stint for husband **Frank Lovejoy,** who broke his leg during filming of "Meet McGraw," the NBC teleseries in which he stars . . . **Peter James** named sales manager for WRC, replacing **Charles de Lozier,** who ankled to open his own ad agency . . . WWDC aired 90-minute broadcast on Rockefeller Report past Sunday (26) . . . **Tris Coffin** and **Kelo Henderson** in town to beat the drums for their new series, "Twenty-Six Men," which made its local debut over WMAL-TV past week.

IN CLEVELAND .

Philip Conway, formerly with Disney Pictures, named WJW promotional-publicity director . **Linn Sheldon** subs for **Big Wilson** when latter leaves KYW morning disk stanza for Florida hiatus . . . **Will Dougherty,** WJW-TV sales, now part-owner of Boardman News in Youngstown . . . **Pete French,** KYW-TV newscaster, adding 6:30 p.m. cross-the-board radio news to his list . **Bob Ancell** named to WERE announcing staff . . **Leonard Adams,** ex-WEWS, joins WDOK sales and **Red Moscato** exits KYW for WEWS sales . WGAR's Manager **Carl George** celebrated 20th anniversary with station . . . WHK's **Bill Gordon** survey of newspaper "best" had **George Condon** of the Plain Dealer winning the radio-tv columnist honors . . . **Paul Bedford,** KYW announcer, pacted for Halle Bros. hour-long record show on Sunday at 5 p.m. . . **Nada Lane** named WGAR promotion-publicity director . . . **Ron Penfound** replaces **Alan Douglas** on WEWS 1 p.m. hour-long spiel with Douglas joining the tv sales staff . **Ronnie Barrett** exited local disking for advertising stint **Charles Getz,** ex-New York Giants, named KYW-KYW-TV flack.

IN BOSTON . .

Margaret Whiting and **George DeWitt** flying in for the $100 plate March of Dimes dinner tomorrow (Thurs) at Louis XIV Ballroom, Somerset Hotel, where WNAC-TV prexy **Norman Knight** will be dinner chairman . . . **Jack Chase,** who celebrates his fourth anni on WBZ-TV next month and has 6,535 "on camera" news and special events shows racked up, celebrated his birthday in Miami flying 50 Navy personnel down on a training flight . . . Prince Macaroni Co. inked with Yankee web for heavy sked of participations in four Yankee net news editions and two weathercasts . . Noxzema, Cornell Drug and Carpenter Morton Co. were added on Yankee web for news and weathercasts . . . Emerson Rug inked a third of WBZ-TV Sunday p.m. two-hour film show, "Starring John Wayne" . . . Embassy Pictures, Hub film distribs, inked for sked of spots on WBZ-TV to advertise film acquisitions . . . Richardson & Robbins renewed their spots on "Yankee Home & Food Show" on WNAC and 29 Yankee net stations . . . Highlights of the 30th anni breakfast of Temple Kehillath Israel Brotherhood were shown on WNAC-TV Sunday (26) . . . **Duncan MacDonald** hosts Boston Museum of Fine Arts expert **Barbara Wriston** on her "Yankee Home and Food Show" today (Wed.) . . . **Arthur C. King** WEEI director news and public affairs, cited by Muscular Dystrophy Assn. . . . WNAC-TV added six new accounts and six renewals . . . **Sherm Feller** and wife **Judy Valentine** interviewing theatrical personalities from surrounding legit theatres and night clubs on their new remote from **Marty Rubin's** "Players."

IN PHILADELPHIA

Rupe Werling, former v.p. of WIBG, named assistant to the president of WPGC, Washington . . . WIP inked new contracts for exclusive services of **Bob Menefee** and **Gene Kelly.** Menefee hosts the daily "Heading Home" session; Kelly, "Voice of the Phillies," does the ballgames play-by-play . . . **Al Gibbons,** ex-WVUE, has joined the WRCV-TV sales staff . . . The American Colleges public relations association, Middle Atlantic district, presented its annual award to WFIL-TV's "University of the Air." Series marks its eighth anni . . . Appointment of **Joseph C. Winkler** as commercial mgr was announced by WFLN. He was an account exec at WCAU . . WPEN has set its annual cocktail get-together for agency and trade press at the Drake Hotel Feb. 13.

IN SAN FRANCISCO . .

KGO-Radio, ABC o&o, is going all-out on local news, hiring three new newsmen, **Paul Obluda,** ex-KOA, Denver; **Alan Todd,** ex-KCRA, Sacramento, and **Jerry Gordon,** ex-NBC, Hollywood. In addition, it brought in **Gordon Waldear,** ex-KQED, Frisco, on a temporary basis, added summer-reliefer **Bob Healy** on a permanent basis as running mate to oldtimers **Bruce Polich, Harvey Sachs, Dick Moore.** Station's also buying a Frisco-angled daily commentary from **Jock Lawrence** in Washington, D.C., purchased a pair of station wagons for news coverage, is revamping its big Studio B into a newsroom . . . **Jim Eakins,** a director at KPIX ever since the tv station opened almost a decade ago, was pinkslipped . . KFRC hired salesman **William A. Morrison** away from his job as national sales manager for KSBW, Salinas, and KVEC, San Luis Obispo . . **A. Richard Robertson,** ex-KSL and ex-KSBW, named publicity-promotion chief at the new Oakland telestation, KTVU . . **Ralph Glazer,** ex-CBS spot sales, New York, joined KSFO as a salesman . . . Rumors that Bartell Broadcasters closed $1¼-million deal for KYA this week are hot KGO signed Budweiser for two hours cross-the-board, six nights a week on the **Bill Anthony** deejay stint, largest sale station's made in two years . . YKA picked off a 38-week Coca-Cola pact . . . **Jon Barkhurst,** former KGO promotion director, joined the **Bob Alderman** flackery .

IN PITTSBURGH . . .

Marty Wolfson, artist-cartoonist who had his own show on tv here for years, named head of art and production department for new Feldman-Kahn ad agency . . **Fred Elliott** quitting KDKA radio sales staff to become local and regional sales manager for WHAM in Rochester, N. Y. . . . **Paul Shannon,** tv announcer, and his wife celebrated their 20th wedding anni . . . **Bill Powell,** of WEEP, named town's best-dressed deejay in a poll of teenagers . . **Arnold Jacobson,** former Post-Gazette copy boy, now a floor manager at WQED . . . **Jerry Mon** added to WAMO sales staff and **Marty Krauss,** who has a country music platter show there, has also been appointed publicity director of the station . . . **Jim Shannon,** former KQV announcer who recently joined Ch. 11, has been named national sales manager of the NBC-TV outlet . . **Mrs. A. C. Kennel** added to Ch. 13 to do community relations and promotion . . . **Al McDowell,** KDKA radio and tv newscaster, will head an air tour to European capitals in April . **Herbert Irving,** KDKA transmitter engineer, just started 34th year with station.

IN BALTIMORE

The "Mollie Martin" show with **Mrs. Cornelis Zaal** at the helm, has departed WBAL-TV after nine years with that station and two with WBAL-Radio. Early morning spot is now filled with reruns of "Stu Erwin Show." . . **Galen Fromme,** newsman and moderator of WBAL Radio's "Open Line," has been named general chairman of 1958 Young Men's Christian Assn. annual membership drive set for next month . . . "Aaron Sopher's Baltimore" set to bow Feb. 9 on WJZ-TV. Format will have Sopher, well-known local artist, splicing drawings with narration and music and all tied around city . . **Gil Kriegle** will announce and **Ed Fryers** is director . . "Major Jeff Dane Show" is now Monday to Friday fixture on WBAL-TV. Dane serves as anchor man for **Leon Errol** and **Edgar Kennedy** comedies . **Sylvia Scott** of WMAR-TV was vacationing in Bahama Islands when strike broke at Nassau. Took films, airmailed them home and station used them on nightly newsreels . . . **Thomas Brown** and **Albert E. Moore** named account executives to WBAL-TV sales department . **Larry H. Israel,** general manager of WJZ-TV says channel will carry entire Orioles baseball tv schedule for 1958 season. Gunther Brewing Co. comes in as sponsor.

IN DETROIT

Marshall Wells, WJR's farm editor, will receive a citation tomorrow (Thurs.) for "distinguished service to Michigan agriculture" at annual Farmer's Week program at Michigan State U. . . "Up for Appeal," a new, live tv program depicting the problems of motorists whose licenses have been revoked, will be a 6:30 p.m. Tuesday feature of WWJ-TV beginning Feb. 4. Traffic Safety Assn., in cooperation with station, will present reenactments of actual cases heard by the state's License Appeal Board. Show is similar to "Traffic Court" which was forced off air when Michigan Bar Assn. objected to Traffic Judge's participation in program . . . "Your Government" will be a feature of WJR, presenting reports by Mich. Sens. Charles E. Potter and Patrick McNamara, congressmen and Gov. G. Mennen Williams alternating on Tuesdays at 8:45 p.m.

Radio Reviews

THIS WEEK IN SCIENCE
With Steve McCormick; Dr. Alan T. Waterman, Dr. Harry C. Kelly, guests; Robert Callan, announcer
Producer: Irvin P. Sulds
Writer: Hal Goodwin
30 Mins., Thurs., 9:30 p.m.
WMCA, New York (transcribed)

Science has become a big commodity in radio and maybe only slightly less of a commodity in tv since sputnik. The main guest on the newest science skein in local radio (over WMCA, N.Y.) sanctioned such information, giving his generic approval of press-broadcasting aid in fostering a fundamental knowledge of science. Last week WRCA, N. Y., began a science series of its own, called "Sound of Science," and while both stations obviously have their hearts in the crusade, the results were not overly impressive.

Last Thursday (23), WMCA began "This Week In Science," hosted by Steve McCormick from Washington. And despite the good intentions, the sins of the host were passed on to the show. McCormick showed difficulty in phrasing specific questions and his diffused quiz style sometimes lost the attention of this listener. By the same token, however, the broadly phrased queries for guest Dr. Alan T. Waterman, director of the National Science Foundation, gave Dr. Waterman a chance to expand in any direction he chose to go.

Art.

OX CARTS TO ROCKETS
With Cedric Adams, E. W. Ziebarth, Bob DeHaven, others
Producer: William Schwarz
Director: Hank Baysane
Writer: Chuck Sargeant
60 Mins.; Sun., 1 p.m.
TWIN CITY FEDERAL SAVINGS & LOAN ASSN.
WCCO Radio, Mpls.

With "Ox Carts to Rockets," dramatizing the state's transportation history, the prosperous livewire CBS audio affiliate, given to noteworthy accomplishments, launched auspiciously its important and ambitious contribution to Minnesota's Centennial celebration year. It comprises a dramatic series of 12 one-a-month 60-minute programs designed to bring alive salient milestones and developments that have made Minnesota great and to extend another 100 years into the imaginary future.

From the research of Loren Kellsen and the Minnesota State Historical Society files, scripter Chuck Sargeant, the station's news editor, supplied in this teeoff instance an engrossing and informative documentary notable for its gripping and moving qualities. Engaged in the effort were the topdrawer narrating talents of the station's ace staffers Cedric Adams, Dr. E. W. Ziebarth and Bob DeHaven and the outstanding acting skills of localites Don Stolz, Rupert LaBelle and Ken Senn of the Old Log summer theatre here and Meg Kingbay, another WCCO staffer.

In vividly recreating this saga, from the frontier days of the missionary explorers, through the eras of the Indians and French voyagers and the horse and buggy days, and beyond to future passenger rockets travel. Sargeant and the narrators and cast wove a thrilling and occasionally amusing recital.

Musical accompaniment and sound effect, heightening the dramatic values, were of a high order.

Credit for this meritorious achievement also goes to James Bormann, the station's news and public affairs director who supervised the material gathering and preparation for this preem (as well, of course, for succeeding presentations), and Loren Kallen, especially employed for a half-year of intensive research in cooperation with Minnesota Historical society's Bob Wheeler. Producer William Schwarz and director Hank Baysane turned bangup jobs, too.

Rees.

ZIV SETS THE PACE WITH
4 OUT OF TOP 8
SYNDICATED SHOWS
IN SAN FRANCISCO
#1 HIGHWAY PATROL
#5 MEN OF ANNAPOLIS
#7 HARBOR COMMAND
#7 SCIENCE FICTION THEATRE
Time after time in city after city
ZIV SHOWS RATE GREAT
ARB, Oct.
ZIV TELEVISION PROGRAMS INC.

Teachers Buy Slot On TV for 'Crisis'

New York teachers are so mad at what they consider to be an inadequate educational budget that they have bought time on WOR-TV for half-hour presentation of "Crisis in New York's Schools." The program, sponsored by the New York Teachers Guild, AFL-CIO, will be telecast Friday (31) from 9:30 to 10 p.m.

The cost for the time slot is $1,200, with the teachers union picking up production costs as well. The show, aimed at garnering civic support for revision of the education budget, will feature a number of labor and educational leaders. It will be produced by Dave Selden, special representative of the Teachers Guild, and directed by Bob Eberle.

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Happy Coat Hangers to
VARIETY
DORSEY CONNORS
NBC, Chicago

'DISKOUNT YOUR BLESSINGS'

SPA Projects Centralized Agency For Collecting Tunesmith Royalties

Another large step in the direction of more control by songwriters over copyrights and the values deriving from them, is now being made under the aegis of the Songwriter Protective Assn. Under a new projected setup, SPA would set up "effective machinery" to collect royalties (other than ASCAP distributions) and audit all statements on sheet music, disks, foreign payments, etc.

SPA queried its members on such a setup in a communication mailed last week. From early returns, according to an SPA spokesman, it appears as if an "overwhelming majority" of SPA ranks are in favor of moving ahead to the organization of such a collection and auditing agency.

Up to now, SPA has made audits of publishers' books on a period spot check basis or on specific complaints of its members. A few years ago, in auditing publishers' revenues from the sale of songs to lyric folio books. SPA was instrumental in colleting and distributing about $70,000 for its members.

Under the projected plan, SPA would no longer confine itself to auditing but would be the direct collection agency for the writers in their dealings with publishers. The latter, in short, would no longer be handing out royalty coin to individual writers but would be required to channel it through the SPA's collection agency. Such a centralized office, it's believed, would give the writers a more decisive means of getting their royalties on time and in full, since SPA would be in a position to fight with wider resources than would be available to individual writers.

According to SPA prexy Burton Lane's letter to the organization, "the service would be a continuous one and would provide safeguards to preserve the confidential nature of all such information." The service would be available "at a moderate cost" to songwriters.

Brit.'s EMI Preps Entry Into Stereo

London, Jan. 28.

Within a year Electric & Musical Industries hope to put on the market stereo disks with the necessary equipment with which to play them. Work on perfecting suitable reproducers is now progressing at EMI's technical design departments Britain, Europe and America.

Stereo recording on disks, which was the subject of EMI patents in 1931, were not developed because the shellac record and the playing equipment then available were too crude to give satisfactory reproduction. The advent of PVC based disks and advances in high-fidelity reproduction, together with intensive research work, have now made it possible to consider directional disks as a commercial possibility.

Over the past years EMI has developed a library of stereo tapes and, therefore, already has the material for supplying the public with a range of music on records in the new medium.

ROCK 'N' ROLL REACHES HAWAII & MAKES GOOD

Honolulu, Jan. 28.

Rock 'n' roll arrived a little late in Hawaii, but it's proving to be boffo boxoffice bait for promoters Ralph Yempuku and Earl Finch at the Civic Auditorium which, despite its name, is privately owned.

Turnaway crowds greeted single-shot performance of Jodie Sands, Paul Anka, Jerry Lee Lewis, Buddy Holley and the Crickets last night (Mon.).

Fat crowds were lured the weekend of Jan. 17-18 for another "Show of Stars," with the Four Aces starred. Two performances were given nightly.

Gray-Flannelled Cats

Boston, Jan. 28.

Hub ad men have formed the JAM Club, "Jazz and Ad Men," with a membership of 17 ad cats. JAM's prexy, Dave Niven, regional rep of Life, says: "It's our hope similar jazz clubs will be formed in other large cities and joined in some sort of a national association of ad men interested in jazz."

All that jazz began when a half doezn ad men found they had the common interest. The club meets monthly and listens to jazz records.

Disk Industry Adopting 45-45 Stereo Process

The road to unified industry development of the stereo disk is opening up via the acceptance of all the major companies of a common technical standard. The engineering committee of the Record Industry Assn. of America has recommended the acceptance of the so-called 45-45 system of cutting the stereo groove.

Under this process, both channels of sound are cut into a single groove at 45 degree angles to each other. This system was developed by Westrex, the Western Electric subsid which makes cutting heads for the disk industry. The 45-45 process was chosen as against the lateral-vertical system. London Records last fall demonstrated a stereo-disk with the latter technique last fall, but London will go along with the rest of the industry on the 45-45 process.

In the stereo disk, the single pickup needle will be designed to be sensitive to both channels of sound which will require dual amplifying and speaker systems in order to obtain the auditory depth which makes stereo superior to monaural sound.

It's expected that some of the major companies will be issuing their first stereo disk releases within the next few months. At the same time, stereo playback equipment will be made available by phono and components manufacturers.

Mantovani Gold-Disked For 8 Top Pkge. Sellers

Mantovani has hit the quarter of a million mark in the album field eight times over the past 10 years. His eight gold LP's on the London label include "Film Encores," "Music of Sigmund Romberg," "Song Hits From Theatreland," "Christmas Carols," "Immortal Classics," "Music of Victor Herbert," "Strauss Waltzes" and "Greensleeves."

The British orch leader, who arrived in the U. S. last week for a concert tour of the States and Canada, was awarded a gold disk for his album sales with an inset of eight miniatures, at a cocktailery at New York's Waldorf-Astoria last Thursday (24). Presentation was made by Franklin D. Roosevelt Jr., general counsel for London.

Mantovani's concert trek will run 11 weeks and include 63 concerts.

JOE SHERMAN TO COAST

Joe Sherman, artists & repertoire chief at Epic Records, heads for the Coast Feb. 3 for recording sessions with Jack Lemmon. It will be latter's initial disk try.

During his Coast stay, Sherman will prowl other screen names for disk exposure.

CUT-RATE FIGHT IN FRISCO COURT

By BILL STEIF

San Francisco, Jan. 28.

Two record discount houses here are fighting "fair-trade" injunctions slapped on them at request of the two northern California distributors of RCA Victor and Columbia Records.

H. R. Basford Co., Col distributor, got a temporary injunction from Superior Judge Ray Arata against California Music City, discounter with Frisco and Berkeley branches, on Jan. 3. Discounter is forbidden to sell Columbia or Harmony disks at less than list price.

California Music City has stipulated it won't sell Victor or Camden Records (Victor subsidiary) at less than list price, pending decision on injunction sought against it by Leo J. Meyberg Co., big California RCA distributor. Decision is now being considered by Superior Judge Milton Sapiro.

California Music City is northern California arm of a Los-Angeles-based firm with 11 Southern California outlets. In addition, both Basford and Meyberg are pushing for injunctions against Discount Records Inc., New York-based cut-rater with stores in Chicago, Detroit and Cleveland. Discount Records opened its Frisco outlet only last Dec. 1, less than four months after California Music City moved into Frisco area.

Frisco is only major centre in

(Continued on page 52)

FBI Crackdown On Distrib Of 'Fake Song Book'

The Federal Bureau of Investigation, which has been probing the distribution of illicit song books for the past five years, last week arrested Irving Epstein, a New York musician, for infringement of a Cole Porter composition, "Anything Goes." Epstein was released in $500 bail.

He was charged with the infringement in connection with the sale of a song book known to professional musicians as the "fake song book," "the black book of song," "the music bible" or "over 1,000 songs." The songbooks, which are distributed over the country to bandsmen mainly through locals of the American Federation of Musicians, contain the words and music of over 1,000 top standards, including a wide selection of fox trots, waltzes, classical and semi-classical songs, Latin-American tunes, folk numbers, polkas, marches and various foreign songs. The book, which sells from $10 to $25 depending on what the traffic will bear.

The distribution of the so-called "black book" was brought to the attention of the FBI some five years ago by the Music Publishers Protective Assn. The MPPA had already obtained civil judgments against various distributors and printers of the book, but found it impossible to nab the salesmen without police help.

Epstein was arraigned before the U. S. Commissioner in the N. Y. Federal Court under the criminal section of the Copyright Act. If convicted, he faces a maximum penalty of one year imprisonment or a fine of not more than $1,000, or both. In recent years, the FBI has made other arrests in connection with the sale of the black books.

BMI Repacts Lavelli

Accordionist-composer Tony Lavelli has been repacted by Broadcast Music Inc. to a new writer deal.

Lavelli currently has a Folkways Records album of accordion pieces in release.

Music Business in Glare of Triple Congressional Spotlight Via Hearings On Copyright Bill, ASCAP, Webs-BMI

The music biz will be under a triple Congressional spotlight this spring in hearings to be conducted both in the U.S. Senate and House during the next couple of months.

Another hearing will open March 11 before a subcommittee of the Senate Interstate Commerce Committee on a bill by Sen. George Smathers (D., Fla.) which is designed to divorce networks from their music interests. Subcommittee is headed by Sen. John O. Pastore (D., R.I.) with other members being Sens. A. S. Mike Monroney (D., Okla.), Strom Thurmond (D., S.C.), John W. Bricker (R., O.) and Charles Potter (R., Mich.).

The House hearing, due in February, will focus on the operation of the American Society of Composers, Authors & Publishers and will be held by a subcommittee of the House Small Business Committee under the chairmanship of Rep. James Roosevelt (D., Cal.). This hearing plans to probe allegations that ASCAP is being run for the benefit of a small group of top firms in the Society.

The kickoff hearing will take place Feb. 19-21 when the Senate Committee on Patents, Trademarks and Copyrights opens hearings on a bill, introduced by Sen. Joseph O'Mahoney (D., Wy.), which would remove the exemption of coin machines from the

(Continued on page 52)

Chocolate Biscuits

Frankfurt, Jan. 28.

Latest gimmick to crop up in the record industry, ever on the lookout for a novelty to tout its business, is a chocolate with a disk shape that does double duty—it's a pretty unusual plug for the real playable item, and after you've read the message, you can chew it up.

Item brought out by Beukers & Riijenke in Rotterdam, Holland, has just arrived in Germany. It's a tie-in with a disk company with a Melodisc label. Chocolate goody (non-playable) also mentions that the real record can be procured at any record shop.

'Gigi' Tune Sparks Date-Jump Row; Merc Holds Back

"Gigi," title tune from the upcoming Metro filmmusical, is already stirring up a lot of heat in the trade on the counts of release jumping and changing the ending of the song without authorization.

Score for the pic, which was written by Alan Jay Lerner and Frederick Loewe and is published by their Lowal firm via Chappell, had been given a Feb. 14 release date, but Mercury jumped the gun early last week with its Billy Eckstine version and Carlton Records' slicing by Charles Margulies went out a few days later. Letter accompanying the Carlton pressing explained that the diskery was not jumping the release date but it was being shipped to distributors so that it would be available for the Feb. 14 takeoff.

Release date jumping has become something the publishers and writers have learned to live with in the past. In this case, however, Lerner and Loewe and the studio got steamed up over the Eckstine etching, which they charge was

(Continued on page 55)

Homegrown Artists Scram 'Pro-Yank' British Decca

London, Jan. 28.

Several British recording artists are incensed at British Decca because, they claim, they've been given the go-by to make room for American performers. The diskers, Lita Roza, Jimmy Young and Matt Munro, have quit the firm for this reason.

They accuse Decca of cashing in on the teenage craze for American rock 'n' roll music and neglecting home talent. Miss Roza is reported to have said: "In many ways Decca is now just a pressing factory for American records." Jimmy Young had this to say: "I don't want to sling mud, but Decca has too many American commitments."

A Decca spokesman told VARIETY: "This is absolute rubbish. This is the rock 'n' roll age. If people are popular and sell records, we're not going to let them go—we're in business."

Nee's Cleffing Chore

Bernie Nee has beeen set to write the title tune for Paramount's "Country Music Holiday." He'll also record the tune for Columbia Records.

Pic features Faron Young and Ferlin Huskey, who'll croon their own material in the film and groove it for Capitol Records. Title tune will be published by Famous Music.

Col Pictures Buys Imperial

Columbia Pictures moved into the disk business this week with the purchase of Imperial Records, Coast indie. Price was undisclosed.

Lou Chudd, Imperial topper, will continue to operate the firm under a longterm Col employment contract. Imperial hit as a bigtime indie with clicks by Fats Domino and currently has hot platters by Ricky Nelson.

Columbia-Imperial tie follows the pattern of Paramount's buyup of Dot Record's last year with diskery's prexy Randy Wood staying on to run the firm. Since then United Artists has gotten into the disk picture with its own label and 20th-Fox is now mulling the formation of its own label after talks with Roulette Records had fallen through.

FOX SETS COAST OFFICE FOR AUDITING DISKERS

In line with the marked upbeat of disk company activity on the Coast, Harry Fox, publishers' agent and trustee, is opening an office in Los Angeles. Fox, who handles the licensing of tunes for most of the major publishers, plans to utilize the Coast office exclusively for auditing purposes and not to handle the licensing phase which will continue out of the N. Y. office. Fox plans to make a tieup with a Coast accounting firm in order to be in a position to check books on a regular basis.

In the last few years, numerous indies have begun operations on the Coast. Among the major companies, Capitol Records has its homeoffice in Hollywood.

RCA Repacts Reisman

Joe Reisman, RCA Victor musical director, has been repacted to a new deal by the diskery.

He'll continue to record with orchs as well as perform artists & repertoire chores.

Jocks, Jukes and Disks

By MIKE GROSS

Jimmie Rodgers (Roulette). "OH-OH I' FALLING IN LOVE" (Planetary*) shapes up as another folk-flavored hit for Jimmie Rodgers and it's probably because he sings a song straight and honestly. "THE LONG HOT SUMMER" (Feist*) is a pic title tune (20th-Fox release) that's handled with class but it will be a tough fight to get the plays away from the other side.

Jackie Wilson (Brunswick). "TO BE LOVED" (Pearl†) is a big ballad in the rock 'n' roll vein (broken notes and all) which Jackie Wilson blasts into the winner's circle. "COME BACK TO ME" (Pearl†) swings in a familiar rock 'n' roll tempo.

Storey Sisters (Cameo). "BAD MOTORCYCLE" (Thornett†) will ride right into the teenagers' hearts. The beat and the message is kinda outlandish, but it's what they seem to want. "SWEET DADDY" (Thornett†) has the rocking feel, but it's built on a weak foundation.

Steve Lawrence (Coral). "UH-HUH OH YEAH" (Sunbeam†) is a neatly fashioned showtune ("The Body Beautiful") in the rocking mood and Steve Lawrence makes it a choice spinning bet. "LOVER IN THE HOUSE" (Maxana*) is just an average ballad offering.

Jo Ann Campbell (Gone). "YOU'RE DRIVING ME MAD" (Gil†) is a high-flying rocker that will pick up spins and cover records. "ROCK AND ROLL LOVE" (Mark†) tries to be all things to all teenagers and it almost works.

Doris Day (Columbia). "TEACHERS PET" (Daywin†) is a smartly developed rhythm ballad out of the Paramount pic of the same name and Doris Day takes it for an ear-filling ride. "BLUES IN THE NIGHT" (Remick*) is worth hearing and spinning again in this vocal dressing.

Kalin Twins (Decca). "JUMPIN' JACK" (Jason*) will pop out of the jukeboxes as a big spinning item because it has all the teengredients. "WALKIN' TO SCHOOL" (Jason†) has the beat and lyrics that the teeners go for these days and it could move in for a big score.

Jimmy McPartland's All-Stars (Epic). "SEVENTY-SIX TROMBONES" (Frank*) is set in a dixieland groove that could turn this march from "The Music Man" into a stepout side. "MARIAN THE LIBRARIAN" (Frank*) ought to get a lot of spinning bookings because of McPartland's tasty instrumental flavoring.

Tito Puente Orch (RCA Victor). "BE MINE TONIGHT" (Peer†) gets a rich chile-flavored revival by Tito Puente's exciting orch. "LA OLA MARINA" (Peer†) should appeal to the hip-swinging terp fans.

Bobby Helms (Decca). "JUST A LITTLE LONESOME" (Copar†) has an ear-appealing shuffle quality that could build the side into a commercial slice. "LOVE MY LADY" (Lee-Bob†) a typical teen-pegged rock 'n' roller even though there's "Lady" in the title instead of the usual "Baby."

Gene Vincent (Capitol). "WALKIN' HOME FROM SCHOOL" (Vanderbilt*) is a simple rocking treatment of the "walkin'" and "school" motif that's now attracting so many cleffers. "I GOT A BABY" (Lowery†) is about a "baby still in her teens" which should give an idea about what the beat and the lyric idea is all about.

Eddie Lawrence (Coral). "THE VISITOR" (Merrick†) is one of Eddie Lawrence's funniest monologs. It's an epigramatic delight perfect for home-player entertainment. "FIX YOUR WATCH" (Merrick†) hits the funnybone mark as Lawrence shoots at the ever-timely problem of ever-faulty timepieces.

Kirk Stuart (Josie). "THE SWINGING SHEPHERD BLUES" (Kahl-Bennell†) gets its first vocal treatment here and it should follow the spinning stride already set by several clicko instrumentals. "GLADLY" (Marvelle†) has an easy-going ballad quality that seems more suited to an intimate nitery showcasing than a coin machine or a deejay turntable.

Eddie Cochran (Liberty). "JEANNIE, JEANNIE, JEANNIE" (House of Fortune†) is a wild rocker with a frantic vocal attack that the kids will pick up for a plenty of spinning action. "POCKETFUL OF HEARTS" (American†) has the rhythmic beat that the young juke market goes for.

George London (London). "THIS NEARLY WAS MINE" (Williamson*) is the Rodgers & Hammerstein tune out of "South Pacific" which George London turns into topnotch deejay programming material. "THEY CALL THE WIND, MARIA" (Chappell*) gives London another fling at a showtune out of "Paint Your Wagon" and it, too, should help the programmers.

Al & Dick (Carlton). "JUNIOR MISS" (Lido*) has cleffers Al Hoffman & Dick Manning singing their material with relish and the beat makes it an okay juke item. "I'LL WAIT" (Sapphire*) has a pleasant old-fashioned quality in song concept and delivery, but it will be a tough push in the juve-controlled market.

Ray Martin Orch (United Artists). "SONG FROM THE QUIET AMERICAN" (Unart†) is a rich, thematic instrumental colorfully etched by Ray Martin's orch and chorus with a standout trumpet leading the way to some spinning action. "THE GRAPE STOMPERS" (Unart†) has the familiar happy Italian melodic flavor and Martin's orch and chorus stomps appropriately.

Lou Monte (RCA Victor) "LAZY MARY" (Shapiro-Bernstein*) puts Lou Monte in the Italian-English groove again which will continue to limit his spinning action. "ANGELIQUE" (Clara*) takes off on a neat rhythmic line that's good for juke play.

Lillian Brooks (MGM). "PEYTON PLACE" (Brandom*) is a moderate ballad offering pegged on the title of the 20th-Fox pic, but Lillian Brooks makes it appealing. "SAY YOU'RE MINE" (Frederick†) sets up a melodic pattern in which thrush gets her message across in fine form.

Dakota Staton (Capitol). "THE LATE, LATE SHOW" (Kahl†) puts Dakota Staton in a neat rhythmic mood and she handles it with a classy vocal approach. "TRUST IN ME" (Advanced*) is a strong ballad which will build her stature in the femme singer sweeps.

Arthur Godfrey (Columbia). "MARIAN THE LIBRARIAN" (Frank*) should win new wax friends for Godfrey. It's a charming material piece out of the Broadway tuner, "The Music Man." "SEVENTY-SIX TROMBONES" (Frank*) is the click march from the same show and Godfrey's version should help it swing along the jock and juke trail.

Ann Reynolds (Epic). "SUGARY LIES" (Commander*) can win attention because of its nifty beat and topnotch vocal attack. "I LIKE YOU" (Singular†) has an interesting ballad style but lacks the punch for a pop move-in.

The Mariners (Tiara). "I HEARD YA THE FIRST TIME" (Torch*) is an attractive slice in material and harmony departments which gives it an okay spinning potential. "I LIVE FOR YOU" (Michele*) is a pleasing little ballad in a quiet sort of way.

Ken McDonald (Prep). "ONE LOVE ALONE" (Moon Mist†) has a frisky beat with a lot of lively vocal touches that's sure to win the juke trade. "THE PICTURE" (Moon Mist†) is a country-flavored item which Ken McDonald builds into a pop potential.

Wayne Handy (Renown). "BETCHA' DON'T KNOW" (Renown†) is a rousing swinger that could pull Wayne Handy out of the corn field and into the pop market. "DON'T

(Continued on page 56)

Best Bets

JIMMIE RODGERS	OH-OH I'M FALLING IN LOVE
(Roulette)	*Long Hot Summer*
JACKIE WILSON	TO BE LOVED
(Brunswick)	*Come Back to Me*
THE STOREY SISTERS	BAD MOTORCYCLE
(Cameo)	*Sweet Daddy*
STEVE LAWRENCE	UH-HUH OH YEAH
(Coral)	*Lover in the House*
JO ANN CAMPBELL	YOU'RE DRIVING ME MAD
(Gone)	*Rock and Roll Love*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Sound Track	Around World 80 Days	Decca
5.	Pat Boone	Greatest Hits	Dot
6.	Johnny Mathis	Warm	Columbia
7.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
8.	Sound Track	Pajama Game	Columbi
9.	Errol Garner	Other Voices	Columbia
10.	Sound Track	A Farewell to Arms	Capitol
11.	Frank Sinatra	Come Fly With Me	Capitol
12.	Harry Belafonte	Calypso	RCA Victor
13.	Nat King Cole	Love Is the Thing	Capitol
14.	The Weavers	At Carnegie Hall	Vanguard
15.	Original Cast	Bells Are Ringing	Columbia
16.	Sound Track	Pal Joey	Capitol
17.	Pete Seeger	Favorite Ballads	Folkways
18.	Roger Williams	Fabulous Forties	Kapp
19.	Modern Jazz Quartet	Modern Jazz Quartet	Atlantic
20.	Original Cast	Jamaica	RCA Victor

Album Reviews

"The Music Man" (Capitol). The original cast set of Meredith Willson's clicko Broadway tuner is a shoo-in for a hefty sales score. Package is a happy blending of marches, ballads and barbershop quarteting that's consistently appealing. Robert Preston gets across the grooves in a likeable manner, and Barbara Cook, who already has a couple of original cast sets under her belt, has the mike technique down pat. The packaging job is topnotch with a colorful cover to enhance window displays.

"Raintree County" (RCA Victor). One of the most ambitious disk productions to stem from a pic soundtrack, this double LP package contains an excellent 80-minute distillation of composer Johnny Green's background music. Green, in editing the soundtrack for the disk version, attempted to create a musical work of independent stature. Although not wholly successful since there are several bands in the dual LP set of insubstantial atmospheric effects, this work achieves considerable impact via some vividly dramatic passages amidst the more sentimental themes. The title theme song, with lyrics by Paul Francis Webster, is attractively presented with a choral ensemble. Green conducts the MGM studio orch in a highly polished performance.

"The Bridge on the River Kwai" (Columbia). Sam Spiegel's got a big picture in "Kwai" and Columbia's got a big record in its soundtrack. The Malcolm Arnold score paints vivid pictures that will serve as an excellent souvenir piece. And as an added fillip there's the Mitch Miller orch and chorus workover of "Colonel Bogey" and "River Kwai Theme" interspersed.

"Spanish Affair" (Dot). With this film localed in Spain, this pic soundtrack has a highly attractive Hispano musical background to sell it. Composer Daniele Amfitheatrof has revolved his score around some authentic-sounding flamenco, gypsy and bullfighting themes for a striking, unified effect. One pop ballad, "The Flaming Rose," with English lyrics by Mack David, is delivered effectively by Carmen Sevilla who also contributes at flamenco dance sequence to a traditional "Soleares."

"Baby Face Nelson" (Jubilee). One side of this LP is the soundtrack from the Mickey Rooney starrer, "Baby Face Nelson" and the other is a six-tune development of themes from the track written by Rooney, Van Alexander and Harold Spina. The melodies are in a contemporary groove with the accent on jazz. There are also some romantic ballad themes for change of pace. Like the pic, it should get a fair b.o.

"A Farewell to Arms" (Capitol). Italian composer Mario Nascimbene rings the bell with his score for the David O. Selznick pic, "A Farewell to Arms." Picture covers a lot of territory and Nascimbene has managed to fill it all with attractive melodies that have sustaining power. The soundtrack was recorded in Rome with Franco Ferrara conducting. The sound reproduction is topflight and the package should do well in the market.

Jimmy Giuffre & His Music Men: "The Music Man" (Atlantic). Meredith Willson's simple and attractive score for "The Music Man" takes on a new dimension in Jimmy Giuffre's jazz treatment. It's Giuffre's first wax outing with tunes written by someone else. but he gives it the care and consideration he applies to his own works which makes the set a jazzster's delight and an understandable and enjoyable item for the showtune squares. Giuffre's horn is complemented by three trumpets, three saxes, bass and drums for an overall standout effect.

The Chordettes: (Cadence). Included in this musical roundup are some of the best waxings put out by The Chordettes. Beginning with "Mr. Sandman" and running through such as "Humming Bird," "Born to Be With You." 'Just Between You and Me." the femmes hit a steady happy harmony note.

Count Basie: "Basie" (Roulette). This is a superior jazz blending of performer and composer. Performer is Count Basie, of course, while Neal Hefti stands tall in the composer's corner. The Hefti originals serve as a springboard for Basie and his boys to take off on energetic musical flights. Set is part of Roulette's Birdland series.

"The Playboy Jazz All Stars" (Playboy Magazine). This is Playboy mag's first fling into the disk market and it's a beaut. Set stems from the mag's 1957 jazz poll and features all the winners to make up one of the best waxed jazz anthologies around. It's also a novel package in that rival labels worked together, for a change in getting tapes of the winning artists for this set. The two-pocket LP also features a bound-in booklet by Leonard Feather with bios, pix, and diskographies of the winners.

The Modernaires: "Harmony Is the Thing" (Coral). This is a pleasant potpourri of songs to sing around the piano. They can be delightful when the harmony is right and The Modernaires get it right every time. "Heart of My Heart," "That Old Gang of Mine,"

(Continued on page 56)

VARIETY 10 Best Sellers on Coin Machines

1. AT THE HOP (2)	*Danny & Juniors*	*ABC-Par*
2. RAUNCHY (8)	*Bill Justis* *Billy Vaughan* *Ernie Freeman*	*Phillips* *Dot* *Imperial*
3. GREAT BALLS OF FIRE (4)	*Jerry Lee Lewis*	*Sun*
4. SUGARTIME (2)	*McGuire Sisters*	*Coral*
5. APRIL LOVE (10)	*Pat Boone*	*Dot*
6. PEGGY SUE (1)	*Buddy Holly*	*Coral*
7. STOOD UP (2)	*Ricky Nelson*	*Imperial*
8. ALL THE WAY (4)	*Frank Sinatra*	*Capitol*
9. SAIL ALONG SILVERY MOON (1)	*Billy Vaughn*	*Dot*
10. YOU SEND ME (12)	*Sam Cooke* *Teresa Brewer*	*Keen* *Coral*

Second Group

KISSES SWEETER THAN WINE	*Jimmie Rodgers*	*Roulette*
WAITIN' IN SCHOOL	*Rickey Nelson*	*Imperial*
I'LL COME RUNNING BACK	*Sam Cooke*	*Keen*
THE STROLL	*Diamonds*	*Mercury*
DON'T LET GO	*Roy Hamilton*	*Epic*
WHY DON'T THEY UNDERSTAND	*George Hamilton*	*ABC-Par*
FOR SENTIMENTAL REASONS	*Sam Cooke*	*Keen*
OH JULIE	*Cresendos*	*Masco*
YOU ARE MY DESTINY	*Paul Anka*	*ABC-Par*
ARE YOU SINCERE?	*Andy Williams*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

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Rock 'n' Roll Blasts Frisco Radio In Tempo With Battle Over Ratings

San Francisco, Jan. 28.

A gimmick-laden r 'n' r format has overtaken half of the 10 major radio stations in this area, much to the delight of Bill Shaw, general manager of independent, middle-of-the-road KSFO. Shaw, ex-CBS exec imported by Golden West Broadcasters when the Los Angeles outfit bought KSFO a little over a year ago, feels spread of the r 'n' r format cuts down the audience potential of all stations adopting it, helps the other outle's' ratings.

Not so, Dave Siegel, whose purchase of KOBY a year ago September and subsequent introduction of a "Top 40" format has brought on various forms of imitation by KYA, ABC's o&o KGO, KJBS and KROW, Oakland. Siegel says: "You have to have the feel of it. We do, and that's why we're on top."

From a strictly ratings standpoint, KOBY still spreadeagles the Frisco area, but the latest Hooper and Nielsen ratings show KOBY dropping from July through November, while KYA has made inroads. Revamping of KGO and KROW has just been finished and any bite into audience they make won't be apparent for a couple of months.

Meantime, KSFO's deejay Don Sherwood has rung up greater and greater ratings—his 8:45-9 a.m. Nielsen 7.1 is the biggest quarter-hour in Northern California radio, with the single exception of KSFO's November pro football (blacked out on TV).

In addition to KSFO, the other non-r 'n' r stations, KCBS, KFRC, KNBC and KLX, seem to be holding onto their shares of the audience well and, in several cases, are building.

It is still too early to test Shaw's thesis thoroughly. Ratings, as timebuyers should know, can prove almost anything. KOBY's slight slippage, for instance, could be directly attributable to the fact that more teenagers were listening to radio in the summer months than they are during the school year. But Shaw feels that gimmicks and r 'n' r tend to be self-limiting, that the teenage audience isn't the buying audience.

Siegel, KGO's Gil Paltridge and KYA's Irv Phillips don't see it that way, and each claim adults comprise the vast majority of their listening audiences. Again, figures don't mean much—except to timebuyers who are 3,000 miles away from the market.

'Lafayette We Are Here'—With Jukeboxes

Paris, Jan. 28.

The jukebox is now a fairly accepted and substantial part of the cafe setup here. There are still some holdouts, but the growth of disk sales and the rebirth of the musichall, bringing the singers face-to face with auds have helped push these machines into popularity. About 5,000 venders, who have bought or rented American models, service about 18,000 cafes in France.

At 5c a spin the boxes can earn $1,500 to $3,000 per month. Cafe owners reap 10% to 20%, which is a substantial extra for them, and SACEM also gets playing rights.

Different parts of Paris naturally give more playing time to certain type disks, and savvy on the part of juke operators helps. Jukes are now recognized as being able to help a song rather than only perpetrate a hit.

Boulton to W. Germany

London, Jan. 21.

Band agent Derek Boulton planes out to West Germany Jan. 31 for a seven-day visit to negotiate tv dates for the Eric Delaney band, and possibly the Ted Heath outfit.

British Disk Bestsellers

London, Jan. 28.

Jailhouse Rock	Presley	(RCA)
He's making Eyes	Adams & Otis	(Capitol)
Balls of Fire	Lewis	(London)
Oh! Boy	Crickets	(Vogue-Coral)
All the Way	Sinatra	(Capitol)
Special Angel	M. Vaughan	(HMV)
Peggy Sue	Holly	(Vogue-Coral)
Reet Petite	Wilson	(Vogue-Coral)
Story, My Life	Holliday	(Columbia)
Kisses Sweeter	Rodgers	(Columbia)

Brit.'s 'Hand-Jive' Beat

London, Jan. 21.

Current click craze with beat-happy teenage music fans in Britain in Hand-Jive, a set series of hand and arm movements performed in time with the rhythm. It latched on fast after being performed by a section of the audience during an airing of BBC-TV's teenage offering, "6-5 Special," and has since been the subject of a rock 'n' roll number.

An instruction booklet has been written by Jack Good, who has produced "6-5 Special," which describes all movements, with illustrations, and goes a step further with information about formation Hand-Jive.

Craze is reported to have started in a London basement jazz club, where a group of African students were seen performing the routine.

Gillespie Sets Quintet In Place of Big Band

Chicago, Jan. 28.

Dizzy Gillespie has shelved his big band for the winter in favor of a quintet. Group's initial date is the current Storyville engagement in Boston. Next up is the Paradise in Brooklyn, with a Gotham Town Hall concert set for Feb. 14. Unit may play some midwest dates en route the Coast.

Only member of the quintet plucked from Gillespie's regular band is 88'er Winton Kelly. It's the combo, and not the band, which Gillespie will take with him when he goes to Europe in April for six weeks. Future of the band, incidentally, isn't certain, according to booking agent Jim Fleming, although it's expected to see action at least for special dates and recordings.

Dody's Dixie-Doodle At N. Y.'s Carnegie Hall

Dody Goodman, comedienne on Jack Paar's "Tonight" show (NBC-TV) will be teamed up with a flock of dixielanders for a bash at New York's Carnegie Hall Feb. 1. It'll be a "Birdland Presents" package and will be tagged "Dody In Dixieland."

There will be 40 dixieland tootlers on the bill as well as bands headed by Bobby Hackett, Wild Bill Davison, Jimmy McPartland and Stan Rubin.

Miss Goodman is in on a guarantee and percentage and it's estimated that if both the 8:30 p.m. and midnight show go clean she can walk away with $5,000 for the night's work. House will be scaled at a $4.75 top.

Disney Sets New LP Disk Subsid

Walt Disney is setting up another disk subsid. The new line, called Vista Records, will groove personalities from all phases of the entertainment world for the packaged goods field. The albums will be priced at $3.98.

According to James A. Johnson, topper of Disney's music and recording enterprises, the Vista line is being created to cater to the diversified tastes of adults and children alike and will complement Disney's other disk lines, Disneyland and Mickey Mouse Club Records.

The first two albums, due for release next month, will be "An Evening With Mary Martin," in which stage star will perform songs she sung in a number of Broadway shows; and "Melodies for Midnight," a collection of standards performed by accordionist John La-Padula.

Actor James Mason also has been signed for Vista to groove two albums: a collection of horror stories by Edgar Allen Poe and series of poems dealing with the sea.

Stan Cooper on Own

Stan Cooper, general manager of the Fred Fisher Music Company for the past couple of years, has exited to set up his own publishing and management operation.

He's setting up ASCAP and BMI firms, as yet unnamed, and has pacted Paul Evans, rockabilly singer, to a management deal.

Noro Morales Talks Up Latinoed Future For European Music

Frankfurt, Jan. 21.

"Latin American music looks like the next big musical craze in Europe," says Noro Morales, who has just completed a tour of U. S. military installations over here, heading his orch as part of the Philip Morris troupe.

In playing before the military audiences, and in visiting the night clubs in Germany and France, Morales has noted that the most popular requests are for mambos, sambas, cha-chas and tangos—far more appealing to the dancers in Europe than the swing and rock 'n' roll and jump numbers.

"Most Europeans who dance are trained in the South American steps, and do the tango and rhumba with skill—while they're often too dignified to do the bop and jazz steps," he adds.

Too, in the night clubs of Europe, there is generally an older audience. These prefer the smoother dances instead of the jump numbers, he feels from his recent observations here.

Morales plans to return for another tour of Europe with his crew in the spring.

NEW HOUSTON BALLROOM

Houston, Jan. 28.

A new ballroom to accommodate a maximum of 350 people for dances and 250 for dinner dance parties is under construction here on the property of the Key Club, according to Jim Coman, club prez.

Additional facilities will cost more than $155,000.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DANNY & JUNIORS** (ABC-Par) **At the Hop**	1				1	1	6	1			8	6	1				1	1	1		8	96
2	2	**SILHOUETTES** (Ember) **Get a Job**	2	1	2		3						1	2	4		3	1				5		86
3	9	**McGUIRE SISTERS** (Coral) **Sugartime**		10				9	1	8			6		6	2	2	3	4			3		67
4A	17	**BILLY VAUGHN** (Dot) **Silvery Moon**			6	10	10		3						5	3	5	2			10		7	48
4B	4	**DIAMONDS** (Mercury) **The Stroll**			5					3		10	10	5	3	8	1		6					48
4C	11	**MITCH MILLER** (Columbia) **March from River Kwai**	5	5	1	1		6								4		8	10					48
7	6	**BILLY & LILLIE** (Swan) **La Dee Dah**	4		7										2	7		9						36
8A		**ELVIS PRESLEY** (Victor) **Don't**		3	4		9				10	4								3				33
8B	16	**FOUR PREPS** (Capital) **Twenty-six Miles**										1								4		1	5	33
10	14	**RICKY NELSON** (Imperial) **Wait in School**								5		5							2		3	8		32
11	24	**FRANK SINATRA** (Capitol) **Witchcraft**				2					3					1		7						31
12A	3	**BUDDY HOLLY** (Coral) **Peggy Sue**					4		9		9		7							6	4	10		28
12B	8	**RICKY NELSON** (Imperial) **Stood Up**	10				8		5				2										2	28
14	10	**FRANK SINATRA** (Capitol) **All the Way**						2	2	4				9										27
15A	7	**PAT BOONE** (Dot) **April Love**					6	3			2											7		26
15B		**ERNIE FREEMAN** (Imperial) **Raunchy**										3								5	7		3	26
17A		**PERRY COMO** (Victor) **Catch a Falling Star**				3			10						9					10	8		1	25
17B		**SAMMY SALVO** (Victor) **Oh Julie**									1	2		10		6								25
19		**ROYAL TEENS** (ABC-Par) **Short Shorts**		2															7				4	19
20		**JOHNNY PATE** (Federal) **Swinging Shepard Blues**		8							5				7	10				9				16
21A		**JOHNNY MATHIS** (Columbia) **Twelfth of Never**																			5	9	6	13
21B	13	**ELVIS PRESLEY** (Victor) **Jailhouse Rock**						7		7											6			13
23A	18	**G. HAMILTON IV** (ABC-Par) **Why Don't They Understand**							4	10					10		9	10						12
23B	15	**ROY HAMILTON** (Epic) **Don't Let Go**					2												8					12
25		**PAUL ANKA** (ABC-Par) **You Are My Destiny**	9		8	5																		11

BRITAIN'S DISK-CLUB ISSUE

Ambassador Satch Sounds Off

Jazzman Wants Wider Exchange of Artists to Lessen World Tension

Albany, Jan. 28.

The export of more jazz music and musicians, together with a wider exchange of artists, could lessen world tension so Louis Armstrong told VARIETY after a concert his sextet gave, under Ted Bayly's auspices, in the State Armory at Albany recently.

"Jazz always has been, is and will continue to be good music," the noted trumpeter said. He added that it knows no limitations of race or color; is, in effect, a universal language. "Everywhere I have gone in the world, I have been well received and understood," Armstrong commented.

Jazz not only has a strong appeal in Russia, Satchmo stated, but Russian musicians play it quite well. He based the latter appraisal on experiences with Russian musicians who "slipped over the Iron Curtain" during Armstrong's appearances in Germany. "They not only listened to me, but they played with me, and did all right," he reported. It was "obvious they had heard my records."

"There was nothing but friendliness between them and the American group," Armstrong continued.

He then approximately remarked—Satchmo jargon and diction are sometimes baffling—that "When you sit down to play jazz, to blow with Satchmo, there is no enmity. One-man rule has no influence in such a background."

The jazzman repeated that he was "willing to play in Russia or anywhere else in the world." He thought it would be "nice" if "the Government" sponsored exchanges of artists.

He spoke up for rock 'n' roll. "It's got beat and life," Armstrong explained. "Rock 'n' roll comes from the church," he asserted.

Armstrong revealed that he watches younger musicians play rock 'n' roll on television, and likes them. To the complaint of older people that "rock" is "too loud," he offered the advice: "They can turn the television set down."

Armstrong criticized unnamed bandleaders "who pay too much attention to the boxoffice, while their music suffers." For himself, Satchmo wants to "play well, if there are only 100 people present." He also took a rap at musicians who dislike riding buses, as part of their employment. When they develop that attitude, they are "becoming tired of their instrument," he contended. Bus-riding is just "hustle" to the onetime poor boy from New Orleans.

"When I go back to the hotel tonight, I'll have a rubdown and eat; I can sleep on the bus the rest of the evening," he said. His sextet jumped from Albany to Pottsdown, Pa., for a date—prior to opening a week's engagement at Blinstrub's in Boston.

Armstrong disclosed that he may make another picture with Bing Crosby after he reached the Coast —possibly in March or April.

Armstrong does not think his style or musical tastes have changed materially since the early days, but he hopes and believes "I play better now." Here he underlined: "Jazz has never been away. It's always good and always will be here.

Virginia Davis Touring Middle East & Europe

Ballad songstress Virginia Davis, daughter of maestro Meyer Davis, is currently on a concert tour of the Middle East. She's slated to play in Ankara for the Iran-America Society, and in Baghdad for the U. S. Information Service.

Shes' also set to do a recital in Jerusalem. Other points on her current itinerary include Cyprus, then back to the Continent with stopovers at Rome and in Switzerland.

Chi Label Concentrates On Catholic Releases

Chicago, Jan. 28.

Fatima Recordings Inc., new small diskery here, plans to confine its efforts to religious works for Catholics. Company's first release is the "Rosary Record," a 12-inch LP adaptation of the Catholic devotion. Most of the sales are by mail, although the disk is available at scattered retail outlets.

Fatima's prexy is William J. Gorman, who also operates a small Chi advertising agency under his name.

"Rosary Record" was approved prior to its release by the Catholic chancery office here, although Gorman said that the archdiocese has no official involvement in Fatima.

Koren to E. B. Marks

Mark Koren has joined the professional staff of E. B. Marks Music where he'll work under Arnold Shaw, firm's general professional manager.

Before joining Marks, Koren had been with Leeds Music and Columbia Pictures.

MAJORS NIX ADS IN 'CLUB' PRESS

By BARY BARNETT

London, Jan. 28.

Allegations that some major British diskeries have applied pressure on certain professional music papers to reject advertising from record clubs, have brought to the limelight the operation of subscription organizations, who market their output at prices substantially below the standard rate. Action by the majors (it is suggested) carried an implied threat to withhold their own advertising support from these periodicals if club announcements were published.

The spotlight was first focussed on the controversy by Francis Williams in his "Fleet Street Notebook" in the New Statesman and Nation. Williams, former editor of the Socialist Daily Herald, was public relations advisor to Clement Atlee during part of his premiership. The NS&N is an influential political weekly with a pronounced leftwing slant.

With the issue brought into the public eye, one of the three clubs concerned claimed that the reasons given by the papers for the rejection of advertising was "unsatisfactory, and unconvincing in the main." One editor who had

(Continued on page 55)

Ile-de-France Wraps Up Roger Roger Exclusively

Roger Roger, French composer-conductor-arranger, has been pacted for exclusive U.S. representation by Ile-de-France Productions, which gets rights to his compositions, recordings and services as composer, conductor and arranger.

Ile-de-France is operated by Jack Wolfe, Herbert M. Moss and Pierre Crenesse. Firm also set deals to rep the French diskery, Vega, in the U.S., and for Vega to rep ABC-Paramount in France. In the works are tieins with French publishers and rights to French film and tv properties.

Elvis' Brit. Boom

London, Jan. 28.

Opening of Metro's "Jailhouse Rock," starring Elvis Presley, currently playing at the Empire, Leicester Square, has lifted the Rockster's waxing of the title song from nowhere to the head of the British disk Top 10 in less than a week.

Number is on the RCA label here.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	DANNY & JUNIORS (ABC-Par)	At The Hop†
2	7	McGUIRE SISTERS (Coral)	Sugartime†
3	4	RICKY NELSON (Imperial)	Stood Up† Waitin' In School†
4		SILHOUETTES (Ember)	Get A Job†
5	6	FRANK SINATRA (Capitol)	Desire Me† All The Way*
6	10	BILLY VAUGHN (Dot)	Sail Along Silvery Moon† Raunchy†
7	9	DIAMONDS (Mercury)	The Stroll†
8	2	PAT BOONE (Dot)	April Love*
9	8	BUDDY HOLLY (Coral)	Peggy Sue†
10		ERNIE FREEMAN (Imperial)	Raunchy†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	3	*APRIL LOVE—"April Love"-F	Feist
2	1	†AT THE HOP	S-Sealark
3	4	†SUGARTIME	Nor-Va-Jak
4	2	*ALL THE WAY—"Joker Is Wild"-F	Maraville
5		*SAIL ALONG SILVERY MOON	Joy
6	10	†GET A JOB	Ulysses-Bagby
7	5	†PEGGY SUE	Nor-Va-Jak-Peer Int.
8	6	†RAUNCHY	Hill & Range
9		†STROLL	Meridian
10	8	†KISSES SWEETER THAN WINE	Folkways

(*ASCAP †BMI F-Films)

Television Tapping Tin Pan Alley Songsmiths for Exec Producer Roles

Television and the songwriter are getting to have more in common than just songs. With the expansion of musical programming on a regular and special basis, tv is looking to the songwriter for production aide.

There's a show biz precedent for the segue of the composer into behind-the-scenes production functions. In films, for example, the late L. B. Mayer tapped cleffer Arthur Freed for an exec producers' post at MGM and similarly Buddy De Sylva moved over to a top production spot at Paramount after amassing a hefty ASCAP rating. In the legit field there are George M. Cohen, Billy Rose, Irving Berlin (in the operation of the Music Box Theatre), Rodgers & Hammerstein and Frank Loesser who can be listed as cleffer-originals who have taken a crack at production. Loesser, incidentally, is currently involved as co-producer of the Broadway click, "The Music Man," as well as publisher of the Meredith Willson score.

And now tv is followng the lead taken by its show biz rivals. Arthur Schwartz and Jule Styne, for example, already have had their tv-production baptism. Schwartz with an "Inside U.S.A." series a few years back and Styne with several "Showers of Stars" stanzas and this season's Eddie Fisher outings. Styne also has doubled into legit production with "Pal Joey" (revival), "Mr. Wonderful" and the upcoming "Say Darling." Cleffers currently involved in tv production facets are Richard Lewine, an exec producer at CBS; Ted Fetter, exec producer at ABC; Ervin Drake, associate producer for musical segments for CBS-TV's "The Big Record." Drake's associate producer credits also include "The Bachelor," "Salute to Baseball" and "RCA Galaxy of Stars," among others.

Network execs are hot for "the music man" because of his intuitive feeling for some programming and his knowledge of tune material. It's become important to the network brass and the agency boys as well that no segment of the audience is overlooked. Therefore they are counting on the songwriter-producer for the programming of ballad standards and the current rock 'n' rollers and still retain the texture of one complete show.

Tv pundits who see an increase in the programming of staggered series and specials also see a development along the lines of staggered production staffs to give writers and producers a chance to develop their material properly and and to build a healthy competitive feeling.

It's expected that with this new pattern of tv programming-shaping up that more production men will be culled from the ranks of composers and that Tin Pan Alley and Madison Ave. will be walking hand in hand.

Allege Tune Infringes On 'Apple Blossom Time'

Broadway Music and Jerry Vogel Music jointly filed suit in N.Y. Federal Court last week against the authors and publishers of the tune, "A Broken Promise," charging that it plagiarizes the oldie, "I'll Be With You In Apple Blossom Time." Latter tune's copyright, dating back to 1920, is now split between the Broadway and Vogel firms.

"A Broken Promise" was written last year by Sol Winkler and James Goldsborough and published via Ross Jungnickel Music, part of the Hill & Range combine, which are also defendants. Tune was used in a film, "Jamboree," and the film producer, Vanguard Pictures, is also named in the action. Plaintiffs ask for impounding of all alleged infringing copies, an accounting of the profits and an award of damages.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST													SOUTH									MIDWEST									FAR WEST									
						Peter Tripp—WMGM—New York	Bill Sheridan—WICH—Norwich	Milton Ford—WOL—Washington	Ken Garland—WPOR—Portland	Jack O'Neill—WCAT—Brookside	Alan Dary—WBZ—Boston	Jack McDermott—WHIL—Medford	Leo La Brache—WMOO—Milford	Ed Gray—WKNE—Keene	Ray Harris—KBR—Manchester	Al Meltzer—WEBR—Buffalo	Mort Nusbaum—WBBF—Rochester	Jack Murphy—WTLB—Utica	Don Larsen—WBRD—Bradenton	Bob Perry—WCKR—Miami	Pat Chambers—WDAL—Tampa	Paul Drew—WGST—Atlanta	Jim Martin—WIST—Charlotte	John Wrisly—WIS—Columbia	Chuck Blore—KELP—El Paso	Larry Kane—KXYZ—Houston	Beauregard Davis—WLOW—Norfolk	Jerry Leighton—WAAF—Chicago	Dick Morse—KFBI—Wichita	Marty McNeeley—WJR—Detroit	Bob Robbin—WHB—Kansas City	Arch Andrews—KOWH—Omaha	Dick Drury—KWY—Cleveland	Bill Mertz—WVKO—Columbus	Jim Kithcart—KMYR—Denver	Bob Larsen—WEMP—Milwaukee	Bill Jenkins—KAFY—Bakersfield	Frank Evans—KRHM—Hollywood	Ira Cook—KMPC—Los Angeles	Bill Jenkins—KPAL—Palm Springs	Lash Lazaar—KXLA—Pasadena	Steve Cannon—KOG—San Francisco	Bob Helms—KSJO—San Jose	Dick Novak—KGW—Portland	Flo Wineriter—KALL—Salt Lake City	TOTAL POINTS
1	1	7	Danny & Juniors	ABC-Par	†At the Hop	1	1	..	..	..	5	3	2	1	6	2	..	1	..	..	..	3	1	3	4	1	1	..	6	..	1	4	8	..	1	..	1	..	..	..	10	5	..	..	4	185
2	5	6	McGuire Sisters	Coral	†Sugartime	..	5	3	10	4	..	..	..	..	..	..	..	3	..	..	2	..	4	1	..	7	5	..	7	..	3	..	3	..	..	3	..	4	..	..	..	..	..	7	..	105
3	16	3	Perry Como	Victor	*Catch a Falling Star	..	..	..	6	..	..	..	..	..	..	10	..	5	2	..	1	..	..	..	..	..	..	..	..	3	8	..	..	..	4	9	..	6	4	..	5	..	2	..	..	85
4	12	5	Mitch Miller	Columbia	*March From River Kwai	..	9	..	..	2	..	..	7	..	..	..	3	2	8	..	6	..	..	..	..	..	..	2	..	2	9	..	..	..	..	5	..	5	1	..	..	..	..	..	..	82
5	8	4	Diamonds	Mercury	†The Stroll	4	10	4	..	8	3	..	1	7	..	..	..	..	..	..	..	7	..	8	..	3	2	..	..	..	6	..	10	..	9	..	10	..	..	..	..	..	7	..	..	77
6A	14	8	George Hamilton IV	ABC-Par	†Why Don't They Und'rst'd	..	7	2	1	..	..	4	..	..	3	1	..	6	..	10	..	..	5	..	..	..	10	..	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	6	75
6B	7	7	Four Lads	Columbia	*Put Light in Window	..	2	6	..	..	..	..	10	..	..	3	1	..	..	..	..	..	..	10	..	..	..	4	..	..	..	2	..	..	..	6	..	..	3	2	..	..	..	8	..	75
8	41	3	Frank Sinatra	Capitol	*Witchcraft	..	..	10	4	6	..	..	8	..	..	..	..	4	..	4	..	..	8	6	..	..	..	9	..	4	..	..	4	1	..	..	..	3	..	10	..	..	..	..	..	73
9	22	3	Silhouettes	Ember	†Get a Job	2	..	..	..	..	..	1	..	3	2	..	..	..	1	..	..	1	9	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	68
10	3	13	Pat Boone	Dot	*April Love	..	4	8	..	..	..	..	..	..	9	4	..	..	..	8	..	..	..	..	7	..	6	1	8	..	..	..	..	..	..	..	9	..	10	9	6	10	..	1	10	66
11	13	7	Johnny Nash	ABC-Par	*A Very Special Love	..	3	..	..	1	..	..	..	..	..	5	10	..	5	..	..	..	..	9	..	..	..	3	..	..	..	8	..	..	..	4	..	..	..	..	..	..	..	..	2	60
12	18	3	Ricky Nelson	Imperial	†Waiting in School	..	..	..	..	3	..	..	..	8	..	..	..	..	..	5	..	4	..	..	..	5	..	..	1	..	2	..	..	..	3	..	..	..	..	..	..	..	..	..	..	57
13	2	11	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	..	6	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	3	..	3	..	9	..	..	1	..	..	..	..	7	..	9	..	..	9	..	2	..	55
14	6	10	Buddy Holly	Coral	†Peggy Sue	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	2	..	..	..	3	..	..	..	..	..	2	..	3	..	..	..	..	1	..	..	..	50
15	11	6	Billy Vaughn	Dot	*Sail Along Silvery Moon	..	..	..	2	7	2	10	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	7	..	..	..	8	..	..	..	..	..	46
16	..	1	Royal Teens	ABC-Par	†Short Shorts	9	..	..	..	..	..	2	..	1	1	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	44
17	19	3	Perry Como	Victor	*Magic Moments	..	..	..	..	..	..	8	..	6	7	..	2	..	..	..	3	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	42
18	4	15	Frank Sinatra	Capitol	*All the Way	..	8	1	..	..	..	..	..	..	4	..	..	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	41
19	..	1	David Rose	MGM	†Swinging Shepard Blues	10	..	..	..	..	..	..	..	..	..	7	8	..	..	..	7	..	..	..	..	..	..	..	..	5	4	..	6	9	..	..	..	..	..	..	..	..	4	..	..	39
20	..	1	Elvis Presley	Victor	†Don't	..	..	..	..	..	..	..	..	2	..	..	..	9	..	..	..	6	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	34
21	26	3	Frank Sinatra	Capitol	*Tell Her You Love Her	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	1	..	..	32
22	10	9	Ernie Freeman	Imperial	†Raunchy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	26
23	44	3	Roy Hamilton	Epic	†Don't Let Go	5	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	7	..	..	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
24A	21	2	Four Preps	Capitol	†Twenty-six Miles	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	8	..	4	1	24
24B	14	17	Sam Cooke	Keen	†You Send Me	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	6	..	24
26A	..	1	Patti Page	Mercury	*Belonging to Someone	..	..	5	7	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	23
26B	..	1	Billy & Lillie	Swan	†La Dee Dah	3	..	..	..	..	1	..	..	10	..	..	..	..	10	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
28	32	7	Johnny Mathis	Columbia	*Wild Is the Wind	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	6	..	4	..	..	..	..	..	..	..	..	20
29	9	7	Jerry Lee Lewis	Sun	†Great Balls of Fire	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	6	..	..	..	19
30A	23	2	Sam Cooke	Keen	†For Sentimental Reasons	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	18
30B	40	2	Paul Anka	ABC-Par	†You Are My Destiny	6	..	..	8	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
30C	..	1	Elvis Presley	Victor	†I Beg of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
33A	28	10	Bill Justis	Phillips	†Raunchy	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	16
33B	38	8	Johnny Mathis	Columbia	*No Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	6	..	..	..	..	10	..	16
35A	17	11	Jerry Vale	Columbia	*Pretend Don't See Her	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	15
35B	25	2	Kay Starr	Victor	*Last Song & Dance	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	15
35C	..	1	Frankie Avalon	Chancellor	*Dede Dinah	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	15
35D	..	5	Billy Vaughn	Dot	†Raunchy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	..	..	..	15
39A	30	3	Sam Cooke	Keen	†I'll Come Running Back	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	8	14
39B	..	1	Four Voices	Columbia	*Dancing With My Shadow	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
41A	20	11	Will Glahe	London	*Liechtensteiner Polka	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	13
41B	..	1	Hollywood Flames	Ebb	†Buzz Buzz Buzz	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	5	13
43	..	13	Margie Rayburn	Liberty	†I'm Available	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	12
44	42	2	Playmates	Roulette	†Jo-Ann	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	11
45	..	16	Bobby Helms	Decca	†My Special Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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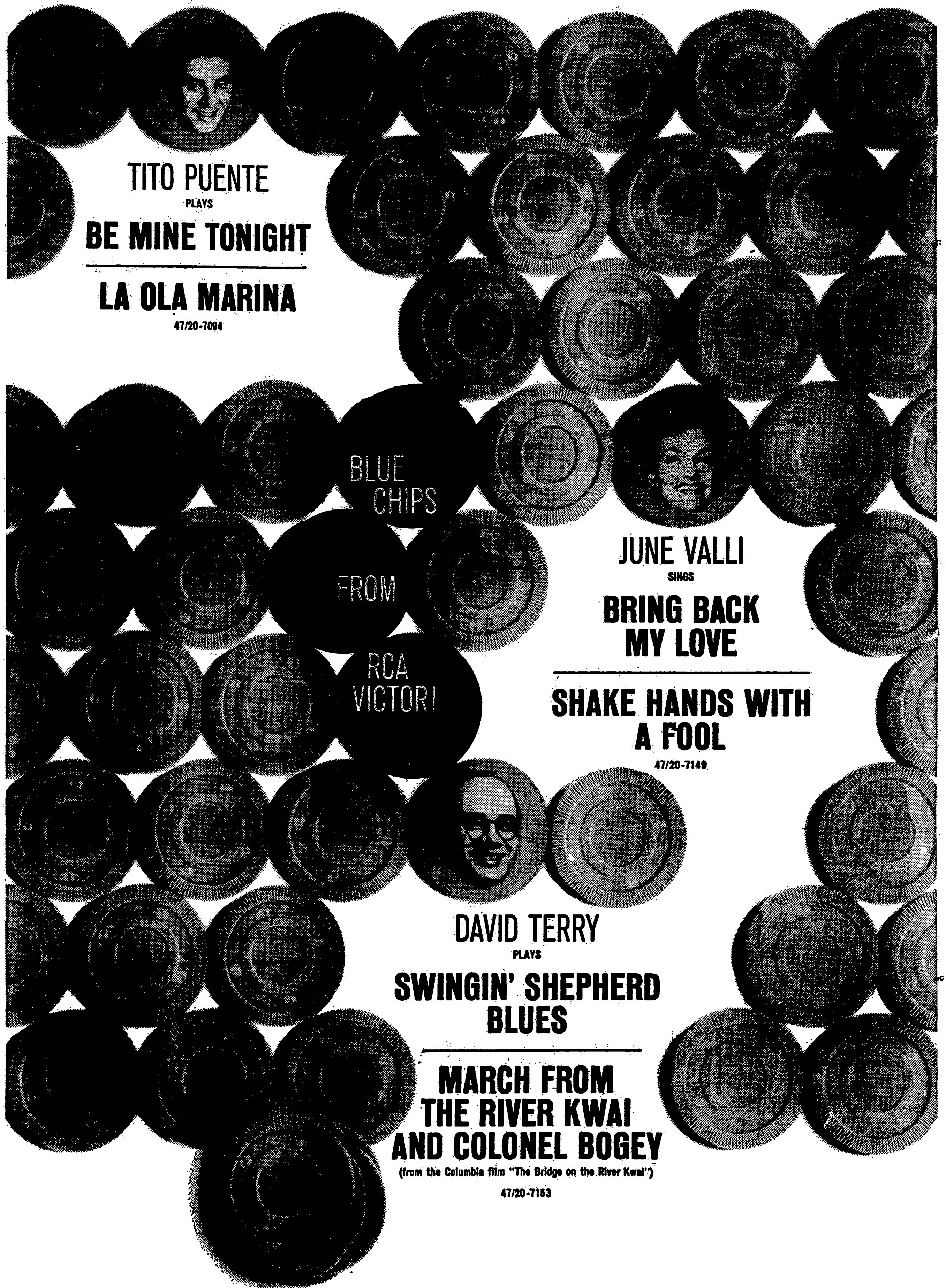

TITO PUENTE
PLAYS
BE MINE TONIGHT

LA OLA MARINA
47/20-7094

BLUE
CHIPS
FROM
RCA
VICTOR!

JUNE VALLI
SINGS
**BRING BACK
MY LOVE**

**SHAKE HANDS WITH
A FOOL**
47/20-7149

DAVID TERRY
PLAYS
**SWINGIN' SHEPHERD
BLUES**

**MARCH FROM
THE RIVER KWAI
AND COLONEL BOGEY**
(from the Columbia film "The Bridge on the River Kwai")
47/20-7163

Watch for these NBC-TV network shows in color and black-and-white...THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, TIC TAC DOUGH...all sponsored by...

RCA VICTOR
Tmk(s)® RADIO CORPORATION OF AMERICA

Diskount Your Blessings

Continued from page 45

the U.S. today where records are fair-traded, and both discounters promise fight to the state's high court to get what they consider discriminatory law invalidated. But if courts hold for Basford and Meyberg, trend could go the other way.

Fair Trade & U.S.A

That is, upholding of State Fair Trade Act in Frisco would inevitably lead to crackdown in southern California, where discounting is rampant, and might give distributors in other states, and even big manufacturers, idea that fair trade contracts can hold up prices.

Basford has required fair trade contracts with its retailers for past six or seven years, at least, and has policed them fairly well. Meyberg, however, didn't get into the picture until just two to three months ago. (One explanation heard here is that big downtown merchants, who handle Meyberg's RCA appliances, pressured distributor to enforce fair trading because johnny-come-lately discounters were hurting their record businesses).

Dieter Preussner, boss of Music City's two branches, says his volume is running between 9,000 and 11,000 LP's or about $25,000—a month. This is a long way from the 450,000 LP's or $1,250,000, that his firm's 11 southern California outlets did in 1957, but it represents a healthy start.

Of his total volume, some 40% has been in Columbia and RCA product, about 22% Capitol, some 15% Decca, and the other 23% spread among 120-odd labels. He points out, too, that about 60% of his volume—far above the national percentage—is in classical LP's.

Music City's 3 Points

Preussner makes a starp distinction between distributors who are pushing these cases and the manufacturers who, he says, "encourage discounting—they're just interested in sales." His outfit's battling for "three principles:"

1) "We're enjoined from cutting prices, but the manufacturer is not—so Columbia's record club goes out and signs you up for a year to buy four $3.98 records, and throws in three for free";

2). "The Fair Trade Law says the product must be in free and open competition—but if you want to buy 'My Fair Lady,' for example, you HAVE to buy Columbia";

3) "Are there separate laws for northern and southern California? Down south, discounting is the rule; there's a lack of uniform enforcement throughout the state."

Preussner also claims that "when we first opened up, Meyberg threw its doors open to us, sold us all we wanted . . . just six weeks ago they asked us to sign a fair trade contract, and we refused."

The fair trade contract, in effect, gives the distributor:

1) The right to set the day-by-day price;

2) The right to require a dealer to carry as much inventory as the dealer not lose his franchise.

But Phil Barber, a Basford exec, says:

"Discounting creates an unprofitable, unhealthy condition. No telling where it leads. If the price isn't maintained, the customer gets poorer ultimate service, the records aren't properly displayed or advertised."

(Preussner strongly disputes this. He says discounters display and advertise much more than most retailers. He claims his policy is a seven-day time limit for returns—and that his returns run 7%, while fair trading retailer won't take back any merchandise. Preussner also points out that his LP's are all plastic-wrapped, while the average fair trader has his merchandise pawed unmercifully because it's tested listening booths.)

Dealers & Club Commission

Barber adds: "The dealers can participate in record clubs. All they have to do is sign up members and they get a commission."

H. W. Glensor, lawyer representing Meyberg, says: "The State Supreme Court has ruled that the fact that records are sold cut-rate by others doesn't mean the discount houses here are relieved of obligation to fair trade. Fair trade stabilizes prices, protects a trademark; the court decisions are pretty uniform on this."

Another Frisco area distributor—none of whose items is fair traded—feels this way: "Meyberg is scared of shipments from outside northern California."

There may be more truth than tinsel to this statement, for the fact seems to be that the johnny-come-lately discount houses carry such big inventories that they don't even need the distributors. California Music City, for instance, carries an inventory of 35,000 LP's currently and, according to Preussner, is building this up as swiftly as possible so as to be in a position to sell at the old prices when Victor, Vox, Westminster and Mercury $3.98 LP's go to $4.98 on Feb. 1—Capitol, of course, went up Jan. 1.

Another angle that drives the discounters crazy is this: while the Columbia and RCA distributors are making noises about fair trade, Victor's Vik label and Columbia's Epic are handled by other, smaller distributors and are not fair traded. The discounters also point out that both Basford and Meyberg give discounts, below list price, to rack jobbers, a practice the discounters feel is simply an evasion of the fair trade standards.

The cases, and a similar one in Fresno, are scheduled for trial within the next couple of months. On their outcome may hinge some revisions in the price structure of records.

UPBEAT TOPS IS NOW MINDING THE STORES

Hollywood, Jan. 28.

Tops Records, which last week disclosed that it is moving into regular music store sales in addition to its supermarket and drugstore outlets, has begun building up a talent roster of pop names. First to be signed is Johnny Desmond, who will begin recording shortly under a longterm deal.

Tops also recently signed Connie Haines to a termer. Heretofore, the label hasn't had any real pop artists on its roster although it has issued special packages by film and tv names such as Ann Sothern and Dan Dailey.

Use Country Music To Hypo Theatre B.O.

Fort Wayne, Ind., Jan. 28.

The Hoosier Hayride, a country music show, will be offered each Saturday night at the Wayne Theatre, in downtown Fort Wayne, in conjunction with the regular film feature, starting Jan. 25. The stage has been redecorated and enlarged for the program, which will begin at 7 p.m. and continue until 8:30 p.m., with the first half-hour broadcast over WGL.

The Hoosier Hayride, organized by a group of Fort Wayne country music enthusiasts, has just completed a 13-Saturday engagement at the Court Theatre, Auburn. Charlie Walter and Joe Taylor will alternate Saturdays as master of ceremonies. Area entertainers and bands will be offered in the weekly shows, in addition to the regular performers.

Music Biz in Congress

Continued from page 45

licensing provisions of the Copyright Act. The Copyright Act hearings will see the publishing and writing phase of the music biz ranged against the disk and jukebox industries. Such groups as ASCAP, Broadcast Music Inc., The Music Publishers Protective Assn., Songwriters Protective Assn. have come out for the licensing of jukeboxes on the grounds that they perform music for profit. The disk companies are generally opposed to the amendment since they fear it would hurt the juke trade, one of their chief outlets. The juke industry, organized into the Music Operators of America, are vigorously against the bill on the grounds that the licensing societies will tax them out of business.

Knockdown Struggle

In the hearings under Sen. Pastore, another knockdown struggle between the ASCAP songsmiths and Broadcast Music Inc. and the broadcast networks is due to take place. All interested parties are being invited to testify and it is expected that some of the testimony which was given in 1956 before the House committee under Rep. Emanuel Celler (D., N.Y.) at the Foley Square, N.Y., hearings, will be reprised, plus new material to be presented by both sides.

The Smathers bill, which would divorce the networks from both BMI and their disk affiliates, has obtained the support of the ASCAP songsmiths, some of whom are plaintiffs in the $150,000,000 antitrust suit against BMI and the major webs. Sen. Pastore has indicated that only the "public interest will be involved hearings, and not any particular group of individuals.

Rep. Roosevelt, in announcing his projected hearings, outlined the nature of the complaints from publishers and writers which is sparking the probe into ASCAP. "ASCAP is a valuable and necessary organization vital to the successful operation of publishers and composers of music," he stated, but added that reports have reached Congressman "that the small-business members of the industry cannot remain in business if the ruling clique continues to apply policies described as highly prejudicial to the small-business members."

"There are indications," Rep. Roosevelt stated, "that unless existing or new legislation can be utilized to stop these alleged practices, hundreds of small-business members of this industry will be destroyed." Pointing out that ASCAP is now operating under various consent decrees intended to correct certain conditions, Rep. Roosevelt stated that "complaints received by his subcommittee from the smaller composers and publishers report that new and different problems have arisen." He disclosed that Victor R. Hansen, assistant attorney general of the antitrust division, along with ASCAP officials and other interested parties will be invited to testify.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Cleveland—(Higbee's Dept. Store)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**JOHNNY MATHIS** (Columbia) Warm (CL 1978)	7	3	1	3	..	..	1	1	..	1	3	4	..	1	3	6	1	2	2	5	2	4	148
2	1	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	2	..	8	1	5	3	9	2	2	5	5	..	3	4	6	2	9	4	6	1	8	2	132
3	3	**AROUND THE WORLD** (Decca) Soundtrack (DC 9046)	3	..	7	..	1	..	..	6	1	2	2	8	..	2	7	5	5	6	..	..	4	8	88
4	5	**PAL JOEY** (Capitol) Soundtrack (W 192)	4	2	5	..	3	..	2	7	..	3	1	..	..	..	1	..	..	3	..	..	..	6	84
5	4	**RICKY NELSON** (Imperial) Ricky (Imp. 9048)	1	..	..	5	..	..	..	4	..	4	4	2	..	..	2	10	2	1	5	4	..	..	81
6	12	**FRANK SINATRA** (Capitol) Come Fly With Me (W 920)	..	1	2	..	..	2	4	8	..	..	..	..	1	..	..	..	4	..	10	..	1	3	74
7	6	**PAT BOONE** (Dot) Pat's Great Hits (Dep 307)	..	..	..	4	2	..	..	3	..	..	..	3	..	..	..	4	..	8	..	2	3	..	59
8	7	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	7	..	..	..	..	4	..	..	..	..	3	10	3	7	..	..	9	..	5	40
9	9	**KING & I** (Capitol) Soundtrack (T 740)	..	..	9	2	..	8	..	..	7	..	..	..	..	..	..	1	8	..	..	..	..	..	31
10	10	**NAT KING COLE** (Capitol) One of Those Things (W 903)	8	..	..	8	7	..	..	..	..	8	10	6	5	..	..	..	..	9	..	..	..	..	27
11	13	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	8	10	..	..	..	..	6	..	..	..	9	..	..	10	9	..	..	1	24
12	11	**TENNESSEE ERNIE** (Capitol) Hymns (T 756)	..	..	..	..	..	..	..	..	..	7	..	5	..	8	5	8	..	..	..	..	..	..	22
13	17	**FRANK SINATRA** (Capitol) Where Are You (W 855)	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	18
14A	..	**GOGI GRANT** (Victor) Helen Morgan Story (OLC 1030)	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	7	..	7	..	..	..	..	17
14B	8	**APRIL LOVE** (Dot) Soundtrack (DEP 9000)	6	..	..	..	..	..	6	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	17
16	25	**MANTOVANI** (London) Film Encores (LL 1700)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9	6	..	..	..	..	..	16
17A	15	**NAT KING COLE** (Capitol) Love Is the Thing (W 823)	..	..	..	..	6	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	7	15
17B	..	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	..	..	6	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
19	19	**JANE MORGAN** (Kapp) Fascination (KXL 1066)	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	..	14
20A	14	**JIMMIE RODGERS** (Roulette) Jimmie Rodgers (25020)	..	..	..	6	..	..	..	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	13
20B	20	**ROGER WILLIAMS** (Kapp) Fabulous Forties (W 5003)	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	3	..	..	13
20C	23	**WEST SIDE STORY** (Columbia) Original Cast (CL 5230)	..	5	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
23A	24	**RAY CONIFF** (Columbia) 'S Marvelous (CL 1074)	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	10
23B	..	**SAYONARA** (Victor) Soundtrack (LOC 1041)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10
25		**JAMAICA** (Victor) Original Cast (LOC 1036)				10		7			..				..	..			..	..	7			..	9

Inside Stuff—Music

Rege Cordic, Pittsburgh's highest-paid and top-rated combination disk jockey and comic, has parlayed the lampooning Omicron routines on his early morning KDKA radio show into a recording contract. Victor has signed him to wax some of the bits for its Bluebird label. Cordic employs a regular stock company for his strip, headed by local radio personalities Bob Trow, Karl Hardman and Sterling Yates, and they'll be with him on his first releases.

He's still another Pittsburgh radio-tv personality to hit the disk trail. Josie Carey and Fred Rogers, who have the daily "Children's Corner" program on WQED, educational channel; have a Coral album out. "Around the Children's Corner," and Johnny Costa, staff pianist at KDKA-TV, has turned out a couple of albums for the same label, to which he's under longterm.

Modern music on disks and tv—serious and popular both—"is one huge fake." So Dr. Boyd Neel, dean of Royal Conservatory of Music, Toronto, told the Canadian Press last week. "You can be a singer today without any voice at all," he said. "And yet, if you make $3,000 a week, nothing else matters. Singers sing out of tune, and there's a modern craze for never keeping on the beat. For anyone with a keen rhythmic sense, that's torture.

"The average long-playing record is a fake, compiled of a series of little strips of tape for 'best performance.' In the old days, when we had to do it on wax, you couldn't get away with anything. The old 78 way is the right way. But the public accepts the new stuff because it is all they get in most places."

The "talking piano" accompanist on the "Peter and Mary Show" (Peter Lind Hayes & Mary Healy), which opened on CBS Radio recently, is composer Robert Allen. Allen, whose official listing on the "P & M Show" is musical director and who's a longtime friend of the radio-tv-nitery couple, has cleffed such tunes as "It's Not for Me to Say," "Chances Are," "Moments to Remember," "No, Not Much," and recently collaborated with Hayes on "Come to Me" and "Lilac Chiffon," which were written for a Kraft TV Theatre segment, "Come to Me." Wordsmith for Allen of recent years has been Al Stillman, lyricist of New York's Radio City Music Hall.

British music pubbery, Campbell, Connelly, will be operating from a temporary address for the next six months, while its permanent residence at 10 Denmark St. (Tin Pan Alley) is being reconstructed. The building took a hefty shaking during the war when a landmine exploded close by, and Reg Connelly, the company's topper, has long had a yen to pull it down and rebuild. The new building is scheduled to be completed by June this year. Meantime, CC's business goes on at Monmouth St., London.

Luigi Creatore, of Roulette Records, has put "Seventy-six Trombones," tune from Meredith Willson's Broadway click, "The Music Man," into the groove for sentimental reasons. In the introductory lines to "Trombone," mention is made of some of the great bandmasters of all time including "the great Creatore," (the late Guiseppe Creatore, Luigi's father). Bandmaster Creatore was a contemporary of John Phillip Sousa and Edwin Franko Goldman and was one of the pioneers of symphonic band music.

Marking the 10th anni of the American Heart Assn., Coral Records is releasing an album of "heart" songs specially cut for American Heart Month in February by Lawrence Welk. The set is titled "With a Song in My Heart." Welk and Coral are cuffoing the album to every child under 18 who has undergone heart surgery in the past year.

Marnel Distributors, Philly outfit, has formed a new branch to handle the Epic Records line in the Baltim , Washington and Virginia territory. The new branch will be known as Marnel of Maryland and will headquarter in Baltimore. Sales manager will be Philip I. Markham, formerly with Schwartz Bros. Distributing in Washington. Paul Layman will handle promotion.

Sandy Taylor Epstein, former deejay at WPTR in Albany and WSNY in Schenectady, is now contact and public relations man for Leonard Smith, distributor of MGM and other-company records in upstate New York and Vermont. Epstein, who at 14 won a school platter-spinner contest held by WPTR, will concentrate on radio stations. He recently had been a clothing salesman.

A group of longhair cleffers on the Coast, recently organized into an association called The Bohemian Composers Group, has issued its first catalog of compositions by its 20 members, including orchestral works, operas, choral works and songs. Otto Bostelmann, of Los Angeles, is chairman of the group.

LATEST RELEASE
#9882
ROYAL TEENS
SING
SHORT
SHORTS
ABC PARAMOUNT

Cugat to Stick Around N.Y. for Hotel Stands

Xavier Cugat will be based in New York for the next several months. Maestro is set for a 17-week stand at New York's Statler Hotel beginning Feb. 7 and then moves to the eastside for the season at the Waldorf-Astoria's Starlight Roof.

The Latino maestro recently exited the cast of the Broadway-bound musical, "Oh, Captain." His wife, Abbe Lane, continues with the tuner.

TOM BALL'S
GEISHA GIRL REVUE
DIRECT FROM TOKYO
HIT OF THE ED SULLIVAN SHOW, Jan. 25
JUST CONCLUDED
Eight Weeks, DESERT INN, Las Vegas
Two Weeks, RIVERSIDE HOTEL, Reno
OPENING JAN. 30
SAXONY HOTEL, Miami Beach
—ASSOCIATED BOOKING CORPORATION—
JOE GLASER, Pres.
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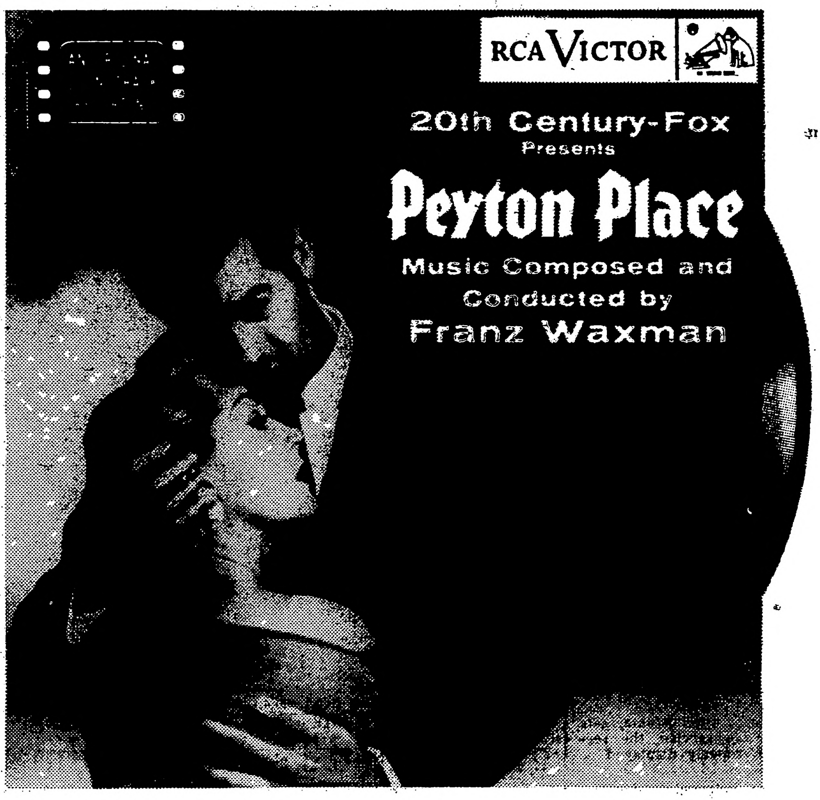
THE BEST OF HOLLYWOOD IS ON
RCA VICTOR RECORDS



Exclusive Original Sound Track Recording

Help yourself to extra profits in RCA Victor's exciting Movie Festival—great merchandise *plus* all-out promotional support!

Be sure to stock and display BIG in order to cash in on extra sales. Order "Peyton Place" and the five other great new movie sound track albums from your RCA Victor Distributor *today*.

RCA VICTOR
Tmk(s)® RADIO CORPORATION OF AMERICA

THE BEST OF HOLLYWOOD IS ON

RCA VICTOR RECORDS

AN ORIGINAL SOUNDTRACK RECORDING
RCA VICTOR
MGM presents
MARIO LANZA in SEVEN HILLS OF ROME
LM-2211

Exclusive Original Sound Track Recording

It's Movie Festival time at RCA Victor, and we're spreading the word with—

- Network TV commercials
- Radio commercials
- Big ads in leading national magazines, including: *New Yorker, Saturday Review, Holiday* and *Esquire*
- Powerful point-of-sale four-color counter window display
- Colorful ad mats
- Special tie-ins with thousands of disc jockeys

Order "Seven Hills of Rome" and the five other great new movie sound track albums from your RCA Victor distributor *today.*

RCA VICTOR
Tmk(s) RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Morganna King, who opened at the Bon Soir Dec. 3 for a one-week stand, continues to hold over, through Feb. 23 . . . RCA Victor's soundtrack set of "Marjorie Morningstar" due in April, not March, as erratumed in last week's VARIETY . . . **Mel Reidl** will stage the third annual dance contest at Roseland Dance City tonight (Wed.) . . . BMI's annual rhythm & blues award luncheon set for Feb. 13 at Hotel Pierre . . . **The Modernaires** back to the Coast for a string of one-nighters after cutting several sides for Coral in Gotham . . **Tom Sheils** and **Al Bruno** have inked the **De Castro Sisters** to a management deal . . **Carol Richards** set as femme vocalist on **Don McNeill's** "Breakfast Club" out of Chicago.

Irv Jerome, newly appointed veepee in charge of sales at MGM Records, was feted last week at Al & Dick's by his former Capitol colleagues . . . Veterans Administration awarded Allied Records a "Commendation of Service" for diskery's 10-year participation in the production of the "Here's to Veterans" series.

Erroll Garner set for a concert at Boston's Symphony Hall Friday (31). He also concertizes at the U. of Massachusetts (2) and Philly's Town Hall (8) . . . **Shep Fields** orch in the Shamrock Hotel, Houston, for the next 12 weeks . . **Teddi King** lined up for a brace of guest shots on the new Dick Haymes CBS-Radio show . . . Accordionist **Johnny La Padula** inked to Disneyland Records . . . Singer **Toni Arden** opened a two-week engagement this week at the Statler Hilton Terrace Room. Appearing on the bill with her is comedian **Danny Dillion** . . . **Gene Krupa's** stay with his quartet has been extended in Florida for another three weeks, opening at the Sierra Steak House in North Miami Feb. 4th.

London

Fiddler **Johnny Franks** being lined up for a commercial tv series . . . **Ray McKinley & Glenn Miller Band** plane out for Stockholm Feb. 9 after its British concert tour . . . Songstress **Anne Shelton** missed out on the first of her new tv series through illness . . . **Woolf Phillips** was a last minute sub for **Harold Collins** of the "Frankie Vaughan Show" at the Palace Theatre when the resident musical director suffered a leg injury opening night.

Hollywood

Malcolm Arnold will score Carl Foreman's "The Key" for Columbia release . . . **Vaughn Wright,** Coast head of Mills Music Pubbery, talking a deal with **Jimmie Komack** anent publication of "The Ballad of Same Case" which Komack copenned with **Aaron Spelling.**

Accordionist **Johnny La Padula** signed by Disneyland Records . . . **Dot Records,** next month, will release an album comprised of music from NBC-TV's spec "Hans Brinker and the Silver Skates" which will feature **Tab Hunter,** opera star **Jarmila Novotna** and **Peggy King** . . . **Nick Todd, Pat Boone's** brother, in town rehearsing for appearance on **Bob Hope** show.

Chicago

J. J. Johnson quintet into Crown Propeller Lounge for a fortnight starting Jan. 29, followed Feb. 13 by **Chet Baker's** fivesome . . . **Barbara Carroll** trio skedded for Chi's London House April 16 for five weeks, then two stanzas May 19 at the Embers in Ft. Wayne, Ind., and another two-weeker at Detroit's Keyboard June 2 . . . Brass ricochets off the London House walls for the first time Jan. 29 when **Jonah Jones** quartet starts a five-weeker . . . **Don Glasser** orch plays the Peabody in Memphis for three weeks starting March 10. He'll switch to the Vogue Ballroom in Chi April 4 for an indefinite stay . . . **Russ Carlyle** orch, with a new Coral album due soon, opens Feb. 5 at Melody Mill for three weeks, then moves into the Peabody, Memphis, for a pair . . . **Bobby Christian** orch has soon-due album on Mercury . . . **Count Basie** band to tour the midwest through February and at least half of March on one-nighters.

San Francisco

Jo Ryder on the bill with **Mort Sahl** at the hungry i opening last Sunday (26) . . **Carol Channing** starting a four-week stand at the Fairmont's Venetian Room Thursday (30) . . . **Kingston Trio** winding up their Purple Onion run and heading for Hollywood to record for Capitol . . . **Lil Greenwood** follows the trio into the Onion, with Lou Gottlieb holding over . . **Genie Stone** at Charlie's Penthouse . . . **Ernestine Anderson** at Jack's Waterfront Hangout.

Philadelphia

Dinah Washington was ordered by the AGVA's local exec board to pay $3,000 to **Bill Gerson** for walking out on week's engagement at his Pep's Musical Bar. The singer is seeking to appeal the union ruling . . . **George Wein** bringing in **Errol Garner** to Town Hall (Feb. 8) . . . **Harvey Boys** current at Sciolla's (Jan. 27-Feb. 11) . . . **Georgie Shaw** into the Erie Social Club (Feb. 15-16) followed by **Danny & the Juniors** the next weekend (15-16) . . . **The Tyrones** working La Maina's, in Jersey (27-Feb. 1).

St. Louis

Freddie Clemens orch just signed to fifth sixmonth contract at Ambassador-Kingsway Crown Lounge . . . **The Original Three,** on bandstand at Beachcomber, out with a platter, backed by hometown "angels" . . . Pianist-composer **Tommy Wolf** holding forth nightly at Gourmet Room . . . Pianist **Frank Harris** working over a brand new Steinway at Frontier Room . . . **Maureen McCormack & Joe Wray,** organ-piano duo, in their umpteenth week at Statler Lounge.

Pittsburgh

Miles Davis combo, with **Paul Chambers** and **Cannonball Adderly,** plays Copa week of Feb. 10 . . . **Horace Silver** quintet held over at Crawford Grill . . . **Lenny Litman** has **Four Freshmen** coming to Carnegie Music Hall for one-night concert March 21 . . **Eddie Foy** orch has checked in at Duffy's Tavern for an indefinite stay . . **Delta Rhythm Boys** locked with **Leo DeLyon** for two weeks at Holiday House beginning April 28 . . . **Platters** into the Twin Coaches March 14 for nine days . . . **Sam Cooke, Silhouettes, The Dubs, Drifters, Thurston Harris** and **Ernie Freeman** orch set for two shows at Syria Mosque night of Feb. 8 . . . **Australian Jazz Quintet** goes back into Midway Lounge Monday (Feb. 3) for a fortnight . . . **Jack Purcell** orch played annual Symphony Ball for 8th straight year. He used to be a trombonist with the Symph . . . **Guy Lombardo** band inked for Twin Coaches week of April 25 . . . **Dom Trimarkie Trio** into Town House Motel for a run.

Vancouver

Dal Richards orch serving dixieland jazz at Panorama Roof . . . **Ernie Blunt Trio** into residence at new Fantasia cabaret . . . Video thrush **Lorraine McAllister** filming her "Meet Lorraine" CBC-TV series for foreign buyers . . . **Dal Richards** edits AFM Local 145's new monthly tabloid, "Upbeat" . . . **Master Sounds** jazz quarret Pacific Athletic club for two weeks . . . **Pat Walker** singing at Press Club.

DESIRE UNDER THE ELMS
Recorded by
ELMER BERNSTEIN
Dot Records
FAMOUS MUSIC CORPORATION

a wonderful seasonal song
STYNE AND CAHN'S
LET IT SNOW! LET IT SNOW! LET IT SNOW!
CAHN MUSIC COMPANY

British Disk Clubs

Continued from page 49

originally accepted advertising copy from a club and later turned it down, revealed that a large advertising agency representing two big disk companies had told him that he was free to accept the booking if he wanted, but if it was accepted, he could hardly expect them to place any more advertising from the disk majors with his paper.

Wholesaler-Retailer Slant

It's clear that record club, with their attractive prices for LP's, mainly achieved because of the lack of middelmen between the presses and the turntable, are resented by Wholesalers and retailers. It is this resentment which a number of the publications are giving as their reason for refusing record club advertising. Some maintain that it would be asking too much of retailers to sell a publication urging consumers to buy disks which cannot be obtained through the retailer. Others state that it has long been their policy to review and advertise platters which are sold through a retailer, and do not intend to alter that policy now.

As one of the disk club toppers told VARIETY, and this is the general situation: "Anything I say is difficult to prove. There is nothing in writing. They (the publications) have given me a number of reasons at a number of times, none of which makes sense. I have no proof or evidence that the big records concerns are putting pressure on the papers, but they seem to be frightened. We may take way a small percentage of buyers from the retailers, but at the same time, I'm sure that we will create a new buying public."

Record clubs are comparatively new in Britain, but during their short existence have built up a strong following because of the competitive prices they charge for LP's. None of the clubs would disclose its membership. but they were said to be big and still growing.

Tracing the Growth

Following the introduction of LP's into this country seven years ago by Decca, there has been an increasing growth in the demand for classical recordings, but despite this upsurge, disks from a normal retail source are still comparatively expensive, with classical works on 12-inch platters costing around $5.60. There are, however, a couple of labels which retail at slightly under $5 and $4.70. A 10-inch disk costs on an average $4.20.

On the other hand, the record clubs are issuing 12-inch LP's for $3.50 and less, and 10-inch LP's at as low as $2.10.

The World Record Club, which does not charge a membership fee, issues one monthly choice at just under $3.40, including mailing, and puts its members under the obligation to buy one monthly choice out of 12. Just over 15 months ago, the club widened its activities by starting a normal retail label, "Conquest," but claims that during this period most retailers have refused to handle their issues.

The Classics Club operates by charging members a monthly subscription of 35c., which includes mailing charges, and issues three or four disks each month, which are priced at $2.10 for a 10-inch record and $3.50 for a 12-inch record. Members are not compelled to buy any recording.

The third club, the Record Society, has a membership fee of $1.40 a year with no obligation to buy any disk and charges $3.50 for a 10-inch and slightly below $5 for a 12-inch LP.

E. R. Lewis' Views

Decca record topper, E. R. Lewis, expressing his views on record clubs, said that anyone was entitled to start such a concern if he wanted to, but he felt that such organizations were a bad thing for the industry. This was apparent in America, he said, where several disk companies had formed their own "clubs" which in his opinion was only a form of undercutting by dispensing with the retailer. As for the allegations against the disk industry, Lewis commented: "There's not a word of truth in it."

There appears to be no doubt that record clubs will prosper in Britain despite all obstacles. There is still a wide scope for far greater sales of LP's here as the Board of Trade figures for record production indicate. The old 78 rpm platters dominate any other type of disk by a ratio of 6 to 1, and the outfits that get in on the ground floor with attractive prices are going to close that gap fast.

The HIT! OF THE WEEK

JONI JAMES

DANSERO

and

LOVE WORKS MIRACLES

K12607

M-G-M Records

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEME'

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London

M. WITMARK & SONS

'Gigi'

Continued from page 45

changed at the ending thereby making the disk an unauthorized version.

Norman Rosemont, manager of Lowal, wired Mercury that "the liberties you have taken violate our rights" and threatened to sue for copyright infringement if the disks were not held back from distribution. However, it's understood that since all concerned on the Lowal side feel this is one of the best disks Eckstine has ever cut, the corporation offered to pay all expenses if Eckstine would re-record the number immediately, but as written. Merc claims that it's now withholding distribution of the platter until release time but is quiet on whether Eckstine will re-record the tune.

Lowal squawk was followed by one from MGM. It pointed out that the Eckstine version, if it hits, will weigh against other diskings because it deviates from the tune. Conversely, if it's out early and attracts no attention, deejays probably would not be inclined to give any attention to other versions and this too would hurt the tune's chances.

Other versions ready to go come Feb. 14 are by Tony Martin (RCA Victor), Bing Crosby (Decca) and a vocal combo on MGM. Columbia is mulling a slicing by Vic Damone.

Dallas Seeks Conductor

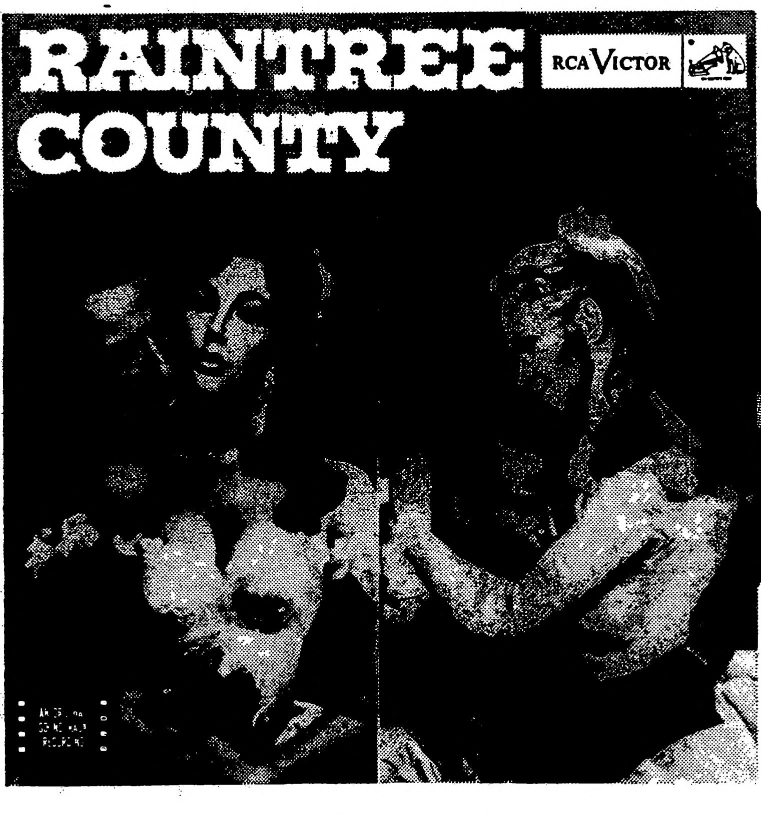
Dallas, Jan. 28.

Dallas Symphony Orchestra has not yet selected a conductor for the coming year. Scouts are hearing concerts in various sections of the country by various conductors and making recommendations to an executive committee.

Paul Kletzki is under option. Other names "in the pot" are George Solti, Herman Herz, Vladimir Golschmann, Jose Iturbi, Nikalaus Aeschebarger and Andre Van Der Noot.

THE BEST OF HOLLYWOOD IS ON

RCA VICTOR RECORDS



Exclusive Original Sound Track Recording

RCA Victor is making news with an unprecedented series of record releases—six exciting original sound track albums! "Bonjour Tristesse," "Peyton Place," "Raintree County," "Seven Hills of Rome," "Sayonara" and "The Helen Morgan Story."

They mean big, big sales for you. Order "Raintree County" and the five other great new movie sound track albums from your RCA Victor distributor *today.*

RCA VICTOR
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THE
BEST OF
HOLLYWOOD
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Gleason's 'Jam'

Continued from page 2

John Hammond, Otis Ferguson, George Frazier.

For so "new" an art form, jazz has been lucky in finding articulate critics and it would make a nice question for an informal bull session whether radio and television have ever enjoyed comparable penetration and literate analysis. Jazz, of course, needed—and still needs—plenty of explaining. It is a fiercely partisan and opinionated world as Gleason's gleanings make vividly apparent.

"Jam Session" is not only an enthusiasm modified by intelligence and scholarship buoyed with wit and gaiety, it reads like an adventure yarn. This is also Americana in the richest, most up to date sense, but not unconnected perhaps with the Walt Whitman and Carl Sandburg feelings.

Irving Kolodin speaks in his essay of "hundreds of thousands of youngsters and adults who know the personnels of the leading swing bands as a baseball enthusiast knows the roster of every major league baseball club."

Deliciously malicious is the account of Eddie Condon's rampaging against pose and pretense. When the French patent holder of Le Jazz Hot, Hugues Panassie, arrived in N. Y. with the tablets from his private Mt. Sinai, Condon cracked, "Imagine that guy coming over here and telling us how to play. We don't go over there and tell them how to jump on a grape, do we?" Condon suggested the French pundit title his next book. "Swing and Sway with Hugues Panassie."

While much palaver in this anthology bespeaks the "personal agony of befuddlement" which characterizes many jazzmen, there is dispassionate comment, too, on their private behaviour. Bunk Johnson was "like Jelly Roll Morton, not all he claimed to be but he had his bursts of frankness, too. As when he said, 'If I can't outblow 'em, I can out-talk 'em,'"

Gleason takes note of the discovery of jazz by a variety of Catholic priests and includes "To Swing is To Affirm" by a Jesuit. Attention is given to such selected heroes as Bix Beiderbecke, Bunny Berigan, Earl Hines, Nat Cole, Turk Murphy, Fats Waller, Dizzy Gillespie and the illiterate French gypsy, Django Reinhardt, who lost two fingers in a fire and developed a new way of chording the guitar which enriched jazz.

Gleason, who has trade paper training, does not neglect to explain the big business side of jazz, the development of festivals and labels and new forms. The poetry component of the phenomenon is explored and the future charted. The Negro is, first and last, given full marks for jazz whether considered as a new way to play music or as new music.

All in all, Gleason has fashioned an instructive and diverting libretto. If an anthology can ever rank as a classic, this is close.

Album Reviews

Continued from page 46

"Girl of My Dreams" and "Let the Rest of the World Go By" are examples of the sort of material they toy with here. Charles Bud Dant and George Cates conducted the orchs.

Joss Baselli & His Ensemble: "Grand Bal Musette" (Columbia). There doesn't seem to be an end to the Parisian melodic mood on wax and if the companies can keep coming up with such charmers as this, there shouldn't be. The bal musette, part of turn-of-the-century Paris, is happily recreated here by Joss Baselli's ensemble. The music is lilting and gay setting up a bright atmosphere throughout. Set is part of Col's "Adventures in Sound" series.

Neal Hefti Orch: "Singing Instrumentals" (Epic). This package is a Neal Hefti o.o. of a dozen old favorites. As arranger and conductor, the Hefti touch sharpens each tune in the package and makes it more than just a trip down memory lane. A well-balance choral group helps get the vocal message across in some instances and serves as a "wordless instrument" in others.

Buddy Rich: "Just Sings" (Verve). Buddy Rich has put aside his drums for this gig to concentrate on the vocal end of his musical talents. He's an ingratiating performer and the quality bounces out of the grooves. He mixes up a dozen happy and sad tunes in a pleasing manner and with a standout combo backing.

Bobby Troup: "Here's to My Lady" (Liberty). There's a nice romantic feel to this package delivered up by Bobby Troup's vocals and Russ Garcia's orch. Troup sings with a sense of warmth and taste that makes the repertoire worth repeat play. He ranges from such oldies as "Button Up Your Overcoat" and "You're the Cream in My Coffee" to the recent "I've Grown Accustomed to Her Face."

Gros.

Jocks, Jukes, Disks

Continued from page 46

BE UNFAIR" (Renown†) has a flavorsome quality that sometimes creeps into pop areas.

Wiggles & Waggles (Coral). "HEY! MR. HOOLIHAN" (Diana*) is a novelty item with enough beat to attract the jock and juke spins. "ROCK AND ROLL SESSION" (Diana*) is a parody of r'n'r similar to something Stan Freberg tried several releases ago.

Stanley Bros. (Mercury). "IF THAT'S THE WAY YOU FEEL" (Acuff-Rose†) is an alfalfa weeper that should pick up plenty of hay in the cornbelt. "I'D RATHER BE FORGOTTEN" (Starrite†) will be remembered by the hillbilly spinners.

Four Barons (Roman III). "OLD ENOUGH TO KNOW" (Mills*) is pegged for the juve trade in lyric and beat which ought to get it around in some spots. "BAMBINELLA (Monument†) has a swingy feel which the boys know how to deliver effectively.

(*ASCAP, †BMI)

Extended Play Disks

Ramin-Kostal Orch: "The Sound of 'West Side Story'," (RCA Victor): This set, consisting of four tunes from the legit musical score, is performed in topflight style by this orch under Sid Ramin and Irwin Kostal, with the Honeydreamers supplying the smooth vocal choruses. Tunes include "Maria," "Mambo," "Cool" and "Cool Fugue."

Washington, D.C. After Dark" (Orbit): Featuring a variety of combos, orchs and vocalists, and a commentary by Fred Marshall, this is an unevenly recorded set which doesn't exactly convey the character of the nation's capital.

'Teenage Record Stars' Pulls $14,000 in Pitt

Pittsburgh, Jan. 28.

"Teenage Record Stars'" package, headed by Everly Bros., Paul Anka, Buddy Holly, Shepherd Sisters, the Rays, Margie Rayburn and Danny & the Juniors, was a disappointment in one-nighter last week at the 3,800-seat Syria Mosque. In two performances gross was $14,000 at $3.75 top, way below expectations. Although the first show drew very well, the second got only a sprinkling.

Jimmie Rodgers continued to be billed in the ads right up to the last minute even though management knew sometime before that he had withdrawn from the unit because of illness. Rodgers was also to have headlined this week at Lenny Litman's Copa but pulled out at doctor's orders and Four Voices were inked in to replace him.

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Glenn Miller-Less Orch Just an Echo in London

London, Jan. 28.

The distinctive band sound created by the late Glenn Miller brought a new to the bread-and-butter musicians, and gave the customers the kind of mood setting that enveloped them in a smoochy musical wonderland. The Miller band played with a beat, too, but behind that beat was strong emotional appeal. After making this impression on people, the band leader's death left behind millions of sad folk. The recent motion picture based on his life brought back many nostalgic memories, mainly to the over-30s, and now that ex-Miller drummer Ray McKinley has re-formed an outfit along the same lines and brought it to Britain, it's these folk who are flocking in to hear it.

But they are coming away disappointed. The sound's there but something's lacking. That something is Glenn Miller.

For the 3,000 who went to the Rank-owned Dominion picture theatre, London, for the opening concert of the tour, the band played sweetly and smoothly using the original Miller orchestrations on many of the numbers. McKinley explained that when a new song came along it was arranged in the way he felt sure Miller would have cleffed it, but after more than two hours of listening to memories, the result lacked satisfaction.

Numbers like "Moonlight Serenade," "American Patrol," and "Chattanooga Choo Choo" clicked with the audience who had attended expecting that kind of music, but more up to date offerings, including a rock 'n' roll entry sung by the leader, caught on only with the young and curious ticket-holders.

For the real Miller fans, this was a group of musicians gathered together in defiance of rock and skiffle music, playing Miller orchestrations second-hand and reaping applause for a man dead for 13 years.

Bary.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*April Love (Feist)	2	1	1	1	1	2	1	1	1	1	1	2	117
2	2	*All the Way (Maraville)	7	2	2	2	2	1	5	2	2	2	3	3	99
3	7	†Sugartime (Nor-Va-Jac)	1	..	6	10	..	9	4	3	6	..	6	10	54
4	3	*Leichtensteiner (Burl)	..	6	..	4	6	..	3	5	8	9	8	4	46
5	..	*Fascination (Southern)	..	7	..	..	3	..	2	10	3	8	5	9	41
6	6	†Raunchy (H&R)	..	5	7	..		3	..	7	..	3	2	..	39
7	5	†Kisses Sweeter (Folkways)	..	9	..	..	5	4	..	..	5	5	4	..	34
8	9	*Silvery Moon (Joy)	3	..	5	..	..	..	..	4	9	..	..	1	33
9	14	†At the Hop (SMW)	6	..	..	3	..	..	10	6	..	4	..	5	32
10	4	*Around the World (Young)	..	8	..	..	4	..	..	8	4	7	..	..	24
11	11	†Peggy Sue (Nor-Va-Jac)		..	..	7	9	5	..	..	7	6	..	..	21
12	10	*Till (Chappell)	..	3	10	..	..	..	9	..	..	..	..	8	14
13A	.	*Magic Moments (Famous)	..	..	9	..	..	..	7	..	..	..	..	6	11
13B	..	*Catch Falling Star (Fisher)	4	..		..	..	..	..	..	..	..	..	7	11
15		*A Very Special Love (Korwin)	8		4										10

Coast Tooters in New Legal Maneuver Against Music Performance Funds

Los Angeles, Jan. 28.

Coast musicians battling the Music Perfomance Trust Funds have launched a new legal maneuver to counteract a recent setback in the State Superior Court.

Petition for mandate has been filed in the State Supreme Court, which has agreed to retain jurisdiction in the issue, contending that Superior Judge John J. Ford was guilty of an abuse of discretion in denying a temporary restraining order and refusing to appoint a receiver in the case filed against AFM and feature film producers. Lawsuit had sought the order and receivership to halt payment of royalties from the sale of feature films to television. In a second case, the judge did grant a restraining order and receivershi in connection with the channeling to the Trust Fund of a 21% royalty based on the wage scales of recording musicians. Plaintiffs contend that the 21% originally was negotiated as a pay hike for the individual musicians and then was diverted to the Trust Fund instead of to the sidemen.

Expected that arguments on the petition for mandate probably will be heard next week with a decision to follow shortly thereafter.

Longplay Stereo Tapes

Livingston Audio will launch a "Command Performance" series of 45-minute stereophonic tapes. Line will be pegged on uninterrupted symphonic works which until now have been unavailable on tape because of their excessive length.

Firm has set up a recording team in Europe for the stereo taping of the works. First two tapes to be released Feb. 1 are Tchaikovsky's Fifth Symphony with the Manheim National Symphony, conducted by Herbert Albert, and Tchaikovsky's Sixth Symphony with the Sinfonia of London, conducted by Muir Mathieson.

Elvis' 20,000,000 No. 1 in $400-Mil Disk Biz for 1957

Hollywood, Jan. 28.

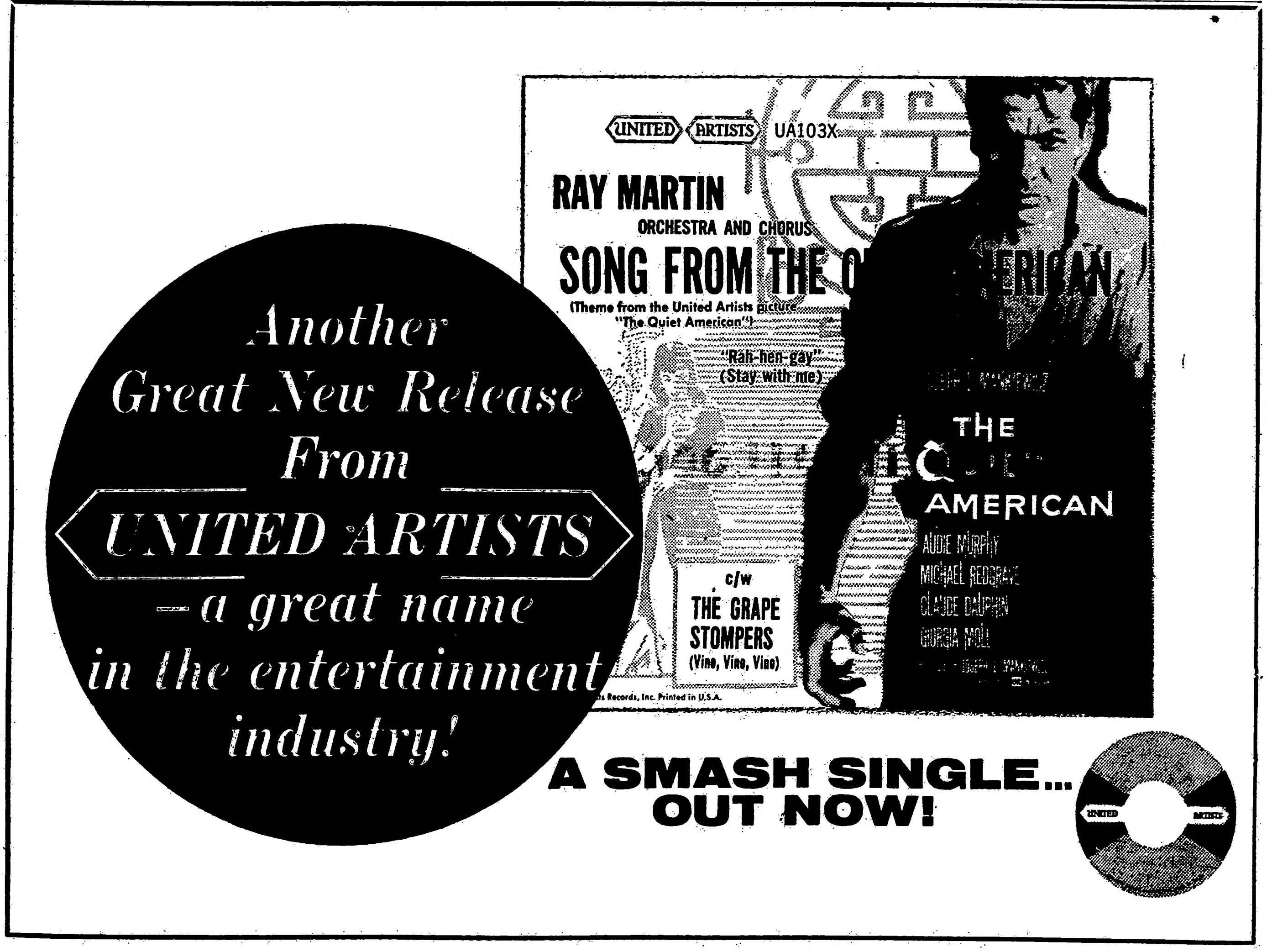
Elvis Presley was the largest single factor in pushing the disk biz to a record $400,000,000 gross for 1957, according to RCA Victor vice-president W. W. Bullock. And despite recurrent rumors that Presley is "slipping," his newest disk is credited with topping 1,400,000 in two weeks, having had a firm 1,000,000 sales order before it was even ready for distribution.

Disk industry's 1957 gross was a jump of about 33% over the 1956 tally, Bullock said, adding that the 1958 total probably will be about 12-15% over the 1957 record.

Presley (Victor artist) sold some 20,000,000 records last year, Bullock reported, the figure including both singles and a pro-rating of albums. Bullock guessed the second biggest seller in the industry was Pat Boone (Dot Records) and added that Victor's second place disker was Perry Como, with around 7,000,000 sales.

Bullock at a press conference on the Coast, reported that albums now account for about 60% of the industry's total business, but both he and Bob Yorke, label's west coast artists & repertoire supervisor, said that in recent months single sales had begun to pick up again and the firm is readjusting its release schedules to take advantage of the new trend.

Victor's four-week-old entry into the record club field, in a tieup with Book-of-the-Month Club, has produced a "phenomenal" response to the initial mailing, Bullock disclosed. Scheme was reported as luring more than 100,000 subscribers thus far. Club is operated with a cushion for dealers; they get a 20% commission on any member they sign or any club member who mentions their store in his application.



AGVA Suspends Victor Lamonte In Wake of 'Rebel's' Yells Vs. Regime

The administration of the American Guild of Variety Artists is now striking back at the insurgents. Victor Lamonte, representing the "rebel" group which has been battling national administrator Jackie Bright on what has been termed the "illegal" payment of $20,000 by AGVA to settle a personol libel claim against Bright, has been notified by registered mail that charges of "conduct unbecoming a member" have been filed against him. He will be given a hearing by the executive board today (Wed.) at noon.

This is the first action filed against any of the group currently battling the administration. Others expect notifications shortly.

Lamonte has declared that the charges against him are so vague as to be virtually not defendable as such. He has written the union asking for specific charges instead of a general series leveled against him. He has asked for particulars stating time, place, and the specific nature of the charges. He has also asked for the right to face his accuser or accusers. He claims it is impossible to prepare an adequate defense on the basis of that which was contained in the letter.

Another factor that indicates a general feeling that Bright and the board are out to stifle any opposition is seen in the fact that Lamonte will be tried by his accusers. Letter stated, "You are hereby notified that the national executive committee has charged you with conduct unbecoming a member." Toward the end the letter read: "You are hereby notified that a hearing on the above charges will be held Wednesday, Jan. 29, before the national executive committee."

Lamonte is of the belief that some members of the exec board and national board may have been the subject of some of the charges that he himself has levelled over the past few years. Therefore, they would not be considered "impartial" judges by him.

Some observers feel there is a dangerous precedent in that the action against Lamonte sets AGVA on a course which would deprive members of their democratic rights to speak out against the administration.

Until findings by the executive board are completed, Lamonte is under suspension, but meanwhile he will be allowed to continue to work.

In his reply to the union, Lamonte asked about his status while under suspension. He asked, "If I work and pay the insurance fee the agent pays it—does it mean that I can collect insurance in the event of an accident—do I receive hospitalization and any other benefits of AGVA which my dues are supposed to cover in the event of such emergencies. Just what kind of suspension am I supposed to be enjoying?

"I will be there on Jan. 29 at noon. I intend at all times to operate within the AGVA constitution—and hope the executive committee and its employees do the same."

NEW ENGLAND BOOKERS FIGHT OUT-OF-STATERS

Boston, Jan. 28.

New England Theatrical Bookers Assn. is again fighting out-of-state bookers enroaching on Massachusetts. Under Mass. law, a booker must be domiciled in the state and must have a license issued by the Dept. of Public Safety, at a $100 a year fee.

Renewed action in the fight came last week when the Mass. Fair Assn. met at the Bradford in Boston and big bevy of out-of-twon bookers came in to sell acts. Complaints were made at the State House. Out of statebookers have been sending acts into it at stepped up rate of late, the Association prexy Harry Drake reported, and local bookers are up in arms.

Nippon Dancers' U.S. Tour

The Takarazuka Dance Theatre of Japan will tour the U. S. in the fall of 1959. Albert B. Gins will import the company of 72, including 20 musicians.

The William Morris Agency concert division will do the booking.

Pitt's Doris & Joe Bianco To Prep Miami B'ch Cafe

Pittsburgh, Jan. 28.

Doris and Joe Bianco, who owned and operated Dore's supper club in East Liberty for several years before selling it recently to Nat Kann, are reentering the business, but in Miami Beach. They've bought Angelo Palange's tavern in Sunny Isle sector, at 163d and Collins, and will begin remodeling it into a facsimile of Dore's when they take possession in mid-April.

Spot will have a seating capacity of around 200 is slated to open June 1. Bianco was a booking agent in New York before going into nitery business here with his wife.

Hawaiian Village Inks AGVA Pact

Honolulu, Jan. 27.

Henry J. Kaiser's Hawaiian Village Hotel is the first major Waikiki operation to sign a contract with the new Hawaii branch of the American Guild of Variety Artists.

Irvin P. Mazzei, AGVA's regional director, says pact calls for $125 per six-day week for principal performers, $85 for intermediate scale performers, and $75 for chorus (four or more in an act) members.

Mazzei says scale is substantially above Hawaii average.

He's also working with U. S. immigration officials to make sure no foreign performers are imported to replace unemployed local talent.

Army authorities here also have promised that no more military personnel will be permitted to take entertainment jobs in civilian niteries.

Liberace Exits Sans Souci As Entertainment Head For Management Office

Las Vegas, Jan. 28.

George Liberace, who was appointed entertainment director of the Sans Souci Hotel here four weeks ago, has resigned the position so that he can devote more time to his new personal management firm which is located in Hollywood.

Effective Feb. 12, Sans Souci prexy George Mitzel, former film producer, takes over the production reigns, assisted by Lud Zwilgmeyer. Show at that time will be a Parisienne revue. Liberace has been presenting lounge-type entertainment from 9 p. m. until 3 a. m., featuring newcomers to show biz.

On Feb. 17, Liberace launches a series of coast-to-coast personal appearances for young talent, including many of the performers in his stable. He also plans a tv talent show, on which he'll emcee for show biz fledglings.

Harris in Britain To O.O. Ice Talent

London, Jan. 28.

John H. Harris, head of "Ice Capades," arrived in Britain via the Queen Mary last week (24) for a short talent prowl. He auditioned British skaters for forthcoming productions in the U.S. before planing out to Germany today (Tues.).

He's scheduled to make an extensive European tour before returning to Paris in February for the World Skating Championships.

PHILLY HOTEL JOINS CO-OP

Bellevue-Stratford Hotel, Philadelphia, has joined the Distinguished Hotels, a cooperative network of indie inns. It's the 18th hotel in that system.

Primary purpose of the organization is sales. Each hotel cooperates in getting reservations for other units in the network, via teletype system. There's also cooperative advertising and convention sales for its members.

Skiffle Unit's Vauders

Glasgow, Jan. 28.

Stanley Dale has set a new skiffle package show for a U.K. tour. It will feature Jim Dale, and Wally Wyton with the Vipers. Local talent also will be used.

Show plays the Empire Theatre here Feb. 3, following with dates in London, Newcastel, Liverpool, Bradford and Colchester.

"Sleeping Beauty on Ice," blade pantomime, will play two weeks at Glasgow Empire from Feb. 10.

German-Born U.S. Talent on Woes Of McCarran Act

By FRANK GORDON

Munich, Jan. 28.

Many German-born naturalized American entertainers, temporarily living in this Bavarian capital and home of West Germany's film industry, are every month being squeezed into a creative stalemate because of ramifications of the much-discussed McCarran Act.

Under it such Americans may not "continuously reside in the country of their birth for a period longer than three years." After that, convenient or not, these Americans who describe themselves as "second-class citizens," must return to continental U.S.A. Not to do so means loss of citizenship.

But the law has several well-known loopholes. Evidence of employment "with an American firm" or doctor-certified illnesses, however prolonged, are the most commonly used gimmicks.

Freelancers seeking work with American production companies shooting here claim they cannot wait around hoping for a break as the three-year deadline date nears. A contract with a bona fide film company does, of course, automatically extend the residence period. Time worked for American companies cannot be added to the three years. Also, travel outside Germany may not be considered "grace" time. If, at the time his residence period is expiring, an artist is not "U.S.-employed" he must return Stateside or accept West German citizenship. Most go home, although some have been unable to.

The law has caused much bitterness among entertainment world people, especially script and songwriters, and their families. Children's educations are interrupted in the middle of school years, transportation can be a problem during the tourist season and, frequently, funds are low. Most point out that because of language (for co-productions, scriptwriting for German companies, songwriters, etc.) and other special qualifications, they are better able to get work here than in the U.S. According to many, when "connections" here should be paying dividends they're forced to return home and start from scratch. The financial burden too, they insist, is more than many of them can bear. Also, they claim, reissuance of permission from the State Dept. to return to Germany is often a long-drawn out affair, usually lasting over a year.

Other foreign-born Americans have the same problem but if Germany is not their birthplace they may live here for a period "not to exceed five years."

Sympathetic but helpless consular officials say, "Naturally, there is nothing we can or would do to circumvent a Federal law. We know much talent is being forever lost to the U.S. stage and screen, and that the Act, in many cases, causes undue hardship, but we are helpless."

Frequently artists have been able to sign "contracts" with non-show biz American firms simply by explaining their plight. In such cases, usually, the deal is a paper one only; money or services are seldom exchanged. The State Dept. is aware of this but cannot prevent it.

Rumors among entertainers that the law will be modified and the three-year period extended to a more realistic five or seven "in the near future" have no basis, consular officers said.

Havana Shooting at 'Stay Longer' Via Intra-Hotel Divertissements

Havana is now starting to parallel Las Vegas in many respects. For example, Ben Smith, an executive in the newly opened Havana Riviera Hotel, is currently in New York to confer with cruise ships and airlines to provide more transportation to the Cuban capital.

This has become increasingly necessary because Havana, like the gaming centre of the U. S., has become a short-stay town, says Smith. It's not that gambling casinos drain the vacationer, he notes, the pace of activity is so fast and there is so much to do that by the end of four days or so, the tourist is about ready to either hop off to another resort or go home.

In an effort to get the tourists to slow down and stay longer, the Havana Riviera is starting on a program of house entertainment (such as dance instruction) to maintain interest at various times of the day. In this respect, according to Smith, the Havana hotels differ from their Las Vegas counterparts, which has an unconscious casino accent despite the fact that there are lots of other activities in that town openly encouraged by the casino operators. For example, Vegas hotel literature points to the fishing at nearby Lake Meade. Golf is stressed, and of course, the omnipresent swimming pool is another peg. However, the casino is Mr. Big.

In Havana, the town itself has much to offer and the average tourist tries to take everything in during a comparatively brief time, Smith points out. There's lotsa nightlife and enough tourist attractions to keep the vacationer hopping.

It's the attempted policy of making every facet of the hotel to pay off on its own that prompts the de-accent of the casino in Havana. "We don't like operating any department at a loss," he observes. The hotel rates are sufficient to keep that part of the operation in the black. The dining room can also pay its way. The only department not paying off at this point is the nitery rooms, but Smith says something will be done about that, too. There is now a $5 minimum in the Copa Room, the major nitery operation at the inn.

Just what else will be done to get that part of the operation in the black hasn't yet been determined. Smith feels, however that the entire project is still very new, having preemed only Dec. 10, and they're still observing and making certain of their steps before changing any policies.

Smith and his twin brother Harry, who is prexy of the hotel, are old hands in the hotel field, having operated the Prince Edward Hotel, Toronto, for many years. Both are w.k. figures in show biz, having done outside promotions as well as bringing in top names to their Toronto spot. When talent failed to pay off in Canada, they turned their cafe into a room hired exclusively for functions, and so made that part of the hotel pay off. Their talent buying is being done by the Jack Davies office out of New York. Latest booking the Havana Riviera is Jaye P. Morgan who preems there Feb. 4.

City of Honolulu Eyes Takeover of Big Nitery

Honolulu, Jan. 28.

City is taking steps to acquire Queen's Surf, one of Hawaii's major niteries, for a minimum of $1,025,000 — which figures out at $13.25 per square foot of land— and will convert the site into a public beach park.

It's the former home of the late Christian Holmes, a millionaire who also owned Coconut Island. Queen's Surf is owned by Capital Properties Co. Nitery itself is operated by Spencecliff System, which will continue as is until city gets enough money to go ahead with the park project. Spencecliff paid an estimated $48,000 rental last year on a percentage basis.

Donate Talent, Trip on Cuff

Performers of stature who wish to contribute their talents for even one performance at the United States Pavillion of the Brussels World Fair can have all their expenses paid (free flight) and a two-week tour of Europe. This offer was made by Betty Murray, head of American Theatre Institute and director of Showplane Tours, in a telegram this week to Secretary of State John Foster Dulles.

Action was prompted by fact that Congress axed original $15,000,000 appropriation that will cut U.S. theatrical offerings at the fair.

'Holiday on Ice' Hits Record $257,489 At Milwaukee Arena

"Holiday on Ice" scored a new record in its 15-show run at the Milwaukee Arena, Milwaukee which ended Sunday (26). Layout scored a herculean $257,489. It's the second year in a row that the show has cracked its own mark. Last year, also a top figure until then, the take amounted to $239,953. Top was $3.60.

Effect of group business for "Holiday" is apparently paying off greatly. Show had a lot of business from organizations. For example, one night was devoted to Catholic organizations, another to Lutheran men, as well as sundry other groups. In addition, there was a heavy ad schedule to back up the group promotional efforts.

Vancouver on a Tricycle For 1958 Centenary Ball

Vancouver, Jan. 28.

Three of Vancouver's plush spots have been tabbed by the Centennial Committee for staging novel three-spot simultaneous Centenary Ball next fall, says Dal Richards, top maestro here. Different twist comes with bus fleet already booked for routing ballsters across town from ballroom to ballroom. One ticket covers all, though price is not set yet.

Dance fest embraces Richards' home base, the Panorama Roof, and the Georgia Hotel ballroom and the Commodore. While Centennial Committee has bought the affair, deal is available for a "sponsor," Richards said.

CARLSEN QUITS MOSS EMPIRES

London, Jan. 21.

John A. Carlsen is ankling his post as publicity director of Moss Empires (chain which includes the London Palladium) to set up his own public relations biz in association with Leslie Randall. Their company would be known as Randall Carlsen Ltd.

John Neiman, who has been Carlsen's assistant in the Moss Empires press office for the last three year, will supplant his former boss.

MATHIS TURKEY SOURS VANCOUVER'S GARDENS

Vancouver, Jan. 28.

Flop of Johnny Mathis' one-nighter here 11 days ago has given local "flash date" promoters second thoughts. No shows of similar calibre are booked into Exhibition Gardens for some time, said spokesman J. O. Evans.

Highly touted Mathis date played to feeble 600 turnout first show, to 1,200 on second time around, with a preponderance of teenagers, in an aud that seats 2,700. Gross was roughly $5,000, half-covering the show's overhead, and made up of the thrifty end of $1.50-$3.75 wicket. Hi-Lo's and Linda Leigh filled the bill.

Brian Forst, CJOR teeners' deejay, said, "As far as the kids are concerned, these shows (single-name stands) have been killed. A Seattle outfit brought 15 big names here in one show a while back. Now the kids won't settle for less." He added that Mathis still rates high here, disk-wise, with all age-groups.

Names Coming in Two's at Chi Chez; Chirp-Plus-Comic—When Available

Chicago, Jan. 28.

Chez Paree is incepting a two-stars-per-show policy, as often as possible, to offset the weakening pull of playback attractions who are being depended on several times during the year. Case in point is the nitery's present bill which pairs Ella Fitzgerald, a first-timer at the Chez, with multiple repeater Sam Levenson. As far as possible, says Dave Halper, booking braintrust of the club's owning triumvirate, it's planned to continue pairing a comic with a singer. But making the new policy stick is another problem.

Save for three or four, the familiar Chez headliners haven't been luring the patronage they used to, and Halper believes that's the trouble—familiarity. Chez, like other clubs of its rank, has been forced to reprise the familiar faces with more than desired frequency because of the severely constricted pool of available top names. Halper would like nothing better than to round up some comparatively fresh nitery topliners such as Frank Sinatra and Dinah Shore; but those two and their likes aren't travelling. The Sinatras and Shores either are hung up with tv, which also enables them to stay home, or they shun the road because of the forbidding tax bite usually resultant.

"We've got to give audiences bigger shows," Halper says. "Our theory is that now it takes two names to attract the business formerly done by one." Not only bigger shows, but maybe lower prices as well, for the nitery has abandoned its $1.95 cover for all second shows, although a $3.95 minimum remains.

New policy of playing 'em tandem doesn't obivate booking problems, however. Shortage of availabilities is still there to contend with and, in fact, the Chez has no two-for-one shows inked for either the near or distant future. Club's next show, purchased months back, is a one-starrer—Gordon MacRae, who's bringing in his own package for two weeks starting Friday (31). Tentative for the future are Tony Bennett, Sammy Davis Jr. and Nat Cole; but nothin's definite beyond MacRae.

St. Paul Winter Show Changes to Cuffo Policy

St. Paul, Jan. 28.

Because last year's big indoor variety show with admission charged lost $2,800, the St. Paul Winter Carnival, annual celebration being held this week, decided to throw open the municipal Auditorium doors and present this year's to the public for free. Although the show included Jim Backus and Fran Allison as name headliners and bevy of other well-known and highly regarded Twin Cities' performers and was on a quality par with those of other years, Carnival officials were worried for fear there wouldn't be a capacity crowd.

It was much cheaper to put on the free show than the past ones for which the Carnival always charged admission. As a civic organization with a free show this time it got the Auditorium rental free. Also, Backus and Miss Allison were paid by the corporations for which they toil on television. And because no admission was charged the local talent donated its services.

Sumac's S.A. Tour

Yma Sumac has been signed for a four-week concert tour in South America. She'll work in Uruguay, Brazil and Argentina. She starts March 7.

William Morris Agency set the deal.

Bobby Romm to Davies

Bobby Romm has joined the Jack Davies office where he'll work on bookings in all fields.

Romm had been with the William Morris Agency for several years and also functioned as an indie. He's the son of Leonard Romm, in charge of the General Artists Corp. Florida operations.

Mineola Fair Resuming; Elect Valentine Prexy

The Mineola (L.I., N.Y.) Fair & Industrial Exposition will resume this year for nine days starting Sept. 6, for its 114th season. Event will be held on the grounds of the Roosevelt Raceway. Construction of the track prevented the fair from operating in 1955 and 1956.

J. Harold Valentine was elected president of the fair. James W. Carpenter and Harold Van Sise were named veepees, and Raymond G. Fish, secretary-treasurer. Harry W. Gross, superintendent of Nassau County schools, was added to the board of directors.

Atlanta Looks Like the Arctic; Another Ice Rink

Atlanta, Jan. 28.

A corporation formed under the title Ice Bowl Inc. has been granted a charter and plans to build a $1,941,800 skating rink and 40-lane bowling alley in Northeast Atlanta. Outfit has optioned 37 acres on Cheshire Bridge Rd., recently rezoned, as location for modern twin-building sports establishment. Corporation officials have set fall of 1959 as hoped-for date of completion for sports centre.

Bowling alley will be 100% automatic and rink will be of regulation ice hockey dimensions, 100x200 feet, and will seat 4,000. It will be the only such combination recreational plant in the country.

Larry K. Doyal is secretary-treasurer of corporation and Forrest A. Ragsdale president. William R. Hunt is vicepresident and a director. Doyal and J. M. Fambrough round out board of directors.

Parking facilities for 2,000 cars will be provided and centre will be 15 minutes from downtown Atlanta via nearby expressway.

A spokesman for corporation said the success of the ice rink in Charlotte, N. C., which sponsors a professional hockey team, and the demand by Atlantans for additional recreational facilities prompted the idea for the Ice Bowl. Directors said no alcoholic beverages will be allowed on premises since Ice Bowl is designed to encourage family entertainment.

Atlanta has two other ice rinks, one at Lakewood Park, city-owned site of Southeastern Fair, and Belvedere Motel Rink, 5,000-square footer opened during Christmas holidays. Both are doing well at boxoffice.

Vancouver Expo in Bid For 1,000,000 Gate Mark

Vancouver, Jan. 21.

Pacific National Exhibition is shooting at an increase in attendance from last year's 820,000 to the 1,000,000 mark this year. Expo starts Aug. 18 and runs to Sept. 1. One of the blueprints toward realization of that goal is an added stress on attractions. The midway, previously labeled Happyland, has been rechristened the Gay-Way. It will be an entirely new construction. Shindig is part of the British Columbia Centennial.

Local firm, O'Brien Advertising Ltd., has been given the ad-pub assignment.

O. Burley Spot Burns

Akron, Jan. 28.

The Musical Bar, one of two Akron girlie-show bars, suffered unofficial fire damage of $75,000 last week.

The spot was operating pending the outcome of an appeal filed last year in Columbus, after the Ohio Liquor Board revoked its license on a charge the place permitted girls to solicit customers to buy drinks.

Chi's Suburbia Sprouts Nitery

Chicago, Jan. 28.

The mushrooming of suburbia in these parts has finally produced its first full-fledged nitery, the Hucksters' Lincolnwood, in the northwest area outside of Chicago. First show opened yesterday (Mon.) with Russ Arno, Ann Henry and Marty Brill. Club is managed and booked by John Carlo, former agent with MCA and until recently with GAC in Chicago.

Spot is a four-time loser, constructed originally as House of Pierre and having undergone three title and management changes since, always as a restaurant. About six months ago the property was leased by Steve De Kosta, owner of the successful Hucksters Key Club in Chicago, who made the Lincolnwood site a branch. When it failed to catch on as a key club, De Kosta opened it to the general public with a show policy, keeping one room for key customers.

Main dining room seats about 300, and there's a $2.50 minimum for the shows. House band is Aron Monreal's, and Joe Vera's orch plays the relief nights.

N.Y. Latin Quarter To Get Entire Facelift

The Latin Quarter, N.Y., is going to revamp the entire room starting shortly. Stage will be enlarged, and decor will get a facelift in the plans now being drawn up.

According to manager Eddie Risman, spot will remain open during the facelifting.

AGVA Nixes Chi's Dave Byron On Probe of 20G Settlement to Jones; He's Going Ahead With Own Funds

Chicago, Jan. 28.

Executive committee of the American Guild of Variety Artists has turned down an appeal for a formal probe of the recent $20,000 libel settlement by the union to Dick Jones, its former eastern regional director.

Chi AGVA member Dave Byron, who initiated the bid, disclosed a letter from AGVA prexy Georgie Price nixing the inquiry and asserting that Byron was in violation of the union's constitution for making public such union affairs. Byron, however, rebuts that he has revealed nothing that wasn't "public domain."

Undismayed by the Price letter, Byron said he's conducting his own investigation at top speed, promising that his findings will be aired "in their entirety" when ready. At his own expense, he had his attorney spend a week in Gotham checking court records of the two Jones suits against AGVA.

Meanwhile, the Chi "rebel" said he has an oral promise from national administrative secretary Jackie Bright to air his side of the dispute before the national board at its Feb. 11 quarterly meeting in New York. According to Byron, either he'll be given time to address the board, or Bright will read his prepared remarks.

Won't Tie Up Funds

Byron this week hedged some on an earlier statement that he might seek an injunction to tie up union funds until the hassle is settled. "I don't want to do anything," he stated, "that will cost the union money. There's been enough of that already."

Rebuffing what he described as "certain distasteful elements," Byron declared he has no intention of persecuting anyone "to justify my inquiry." He said he will not permit his quarrel with AGVA's leadership to weaken and perhaps divide the union.

"It seems that some people are

(Continued on page 60)

Crummer Corp. Buys Riverside Hotel, Reno

Reno, Jan. 28.

Sale of the Riverside, downtown resort hotel, to the Crummer Corp. involved between $4,000,000 and $5,000,000.

Mert Werthheimer, his brother Lou Wertheimer and R. R. Mathis have taken a 10-year lease on the hotel's casino, restaurants, bars and entertainment. Crummer Corp formerly owned the Town House in Los Angeles and stock in the Mark Hopkins in San Francisco.

Olympia, Paris, Eyes Offbeaters Plus U.S. Names

Paris, Jan. 28.

Bruno Coquatrix, owner of the Olympia Music Hall and director of the Bobino vauder, is now looking for offbeat names to headline his big Olympia, with new and promising acts being channeled into the Bobino. Fear of overworking the regular singing stars, plus the lack of enough of them or solid Yank replacements, has brought on this new stance. Coquatrix now seems to be going back to the old days of vaude when a unique name was worth more than what they could do on the stage.

He is now trying to get diva Maria Callas for a one-nighter at the Olympia, in the wake of her opera walkout in Italy. He also has some current film stars inked for singing turns. Danielle Darrieux and Martine Carol may do three-week song shifts at the Olympia next season. Coquatrix is also still angling for big U. S. names and can now pay the prices, he says. But it is ticklish situation and he is more cautious since Frankie Laine laid an egg here.

Andree Pousse on a Bike in U.S. O.O.'ing Dancers for Brussels Expo

It's still essential to come to the United States to pick out dancers with a true interpretive feeling for jazz, according to Andree Pousse (Roger Bernheim &). Pousse is now in this country to select dancers to work at the Brussels World's Fair and to line up headliners for the scle music hall type of operation at that expo, which starts in April.

Pousse, who arrived with his choreographer, Velery Camille, a former Jack Cole dancer, believes that despite the great circulation of jazz and rock 'n' roll on disks, as well as the invasion of the various American troupes, the European dancers still haven't got that swing down pat. Some are starting to dig the jive, but generally, the dancers have to be imported from the U. S. to make up a troupe that can stomp the beat with authenticity.

Pousse is engaging talent for the Palladium, the only variety theatre at the Brussels Fair. Sam Snyder's "Water Follies" already has been signed as a permanent feature. Planned for the Palladium is a daily headliner to be flown over from the U. S. or elsewhere for one day only. They plan to get a schedule for the top names. The Leon Newman agency and Mark Leddy have been designated as correspondent bookers.

Because food and housing prices in Brussels are expected to go up tremendously during the fair, which opens April 19, new performer housing is being constructed so that three meals and lodging will be provided for $3 daily. The builder of the project will be living and dining in these diggings as well in order to prove that it won't be substandard, Pousse says. Pousse's theatrical ventures at the expo will include a modern ballet. Signed for this show are Les Charlivels, Charley Rivels, and Roly & Ary.

This is Pousse's second visit to the U. S. His first was in 1949 as a six-day bike racer. He was a sprint champ on the two-wheelers.

Paris' Folies-Bergere Shutters for 2 Months

Paris, Jan. 21.

The Folies-Bergere closed dow for two months effective this week. However, owner Paul Derval made it plain that it will reopen in March with a new show, the first in four years, called "Folies Legeres," with the title having the traditional 13 letters. Derval said it was necessary to clean house and start all over again, although the show will be in the same mold with nudity, spectacle and meccano effects the main draw, all done up in lush manner. Yvonne Menard comes back to star.

Derval, who never forgave his staff of 300 workers for a two-day strike last July, has paid off the whole batch (about $10,000) and is now forming a completely new group. Only specialized personnel remains. Derval said he had granted one wage raise last year but repeated demands by technicians and cast members were too exorbitant. However, even with a new group of workers, Derval may be up against higher salary demands.

Meanwhile, the state subsidized legiters (Comedie Francaise, Theatre National Populaire, Opera and Opera-Comique) are open again with workers partly appeased by a 12% raise rather than the sought 30%.

Julie's London, Rio Cafes

Julie Wilson has been signed for a couple of foreign nitery dates. The singer has been set for a stand at the Colony, London, starting April 1', and will follow with the Golden Room of the Copacabana, Rio de Janeiro, around May 30.

For the London cafe, Miss Wilson will get an unusually high fee for that cafe. She's to get $1,400 (American).

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See Details Page 47

Puerto Rico Finds It Needs More Than Hotels, Casinos; Martin Set

San Juan, Jan. 28.

Puerto Rico hotels are taking a leaf out of the Cuban books and are scouting around for name talent as a lure for a greater slice of the American vacation dollar. The San Juan Intercontinental has booked Tony Martin for a stand starting Feb. 1. Upon completion of that date, he'll go over to the Fontainebleau, Maimi Beach.

Fact that Puerto Rican hotels are starting to use names and even acts, indicates to talent agencies the possibilities of starting a Carribean circuit with Miami Beach and Havana as the focal points. Puerto Rico, like its island neighbors, also has a thriving casino industry, although not as large and as lavish as its Cuban counterpart.

At this point, the islands in that area that use talent are Cuba, Nassau, and occasionally Ciudad Trujillo in the Dominican Republic. Puerto Rico, in the past, has used only occasional shows from the U.S. mainland. The Caribe-Hilton, San Juan, has a one-act policy. A few years ago, the Escambron Beach Club, also San Juan, had a full-scale floorshow with a line imported from the U.S. However, in that spot there's local entertainment.

Bulk of the island niteries and hotels, at this point, use either local shows and bands. This currently applies to Jamaica, Bermuda and a few of the other Carib stops. In Nassau, the British Colonial and Emerald Beach hotels use talent booked through the James Grady office out of New York. However, there's a hiatus in the booking situation there, because of the current strike.

The talent deal in Nassau is made possible by the fact that a reciprocal deal has been worked out by Grady between the hotels and the Nassau Incres Line, latter providing transportation. It's doubtful whether any of the hotels could stand the rap of providing their own transportation for talent.

However, with acts working out their transportation, plus the regular scale on the cruise ships, the hotels are able to buy the acts.

Apparently, Puerto Rican hotels feel that they are being forced to enter the talent picture because of the competition from Havana. Both islands have gambling and both are able to accommodate a lot of tourists who would come in for the gambling. Apparently, the hotels there are starting to think along the lines that more than hotels and gambling are needed. They'll try names to hypo the lure of the other elements, namely names.

The Troupers, femme counterpart of The Friars, launching a 10th anni celebration with a membership tea at the Harwyn, N. Y., Feb. 18.

Saranac Lake

Saranac Lake, Jan. 28.

Tony Chok of United Artists in Singapore, who regained his health here and left for home and work in 1955, was handed a real surprise by a visit there from Mrs. Murray Weiss, wife of Murray Weiss, exec of the Variety Clubs-Will Rogers Hospital Fund, who is on a world tour.

Lillian O'Connell (United World Films) after four months of rest and good care here left for her home in N.Y. where she will continue the rest routine.

The last big shindig and bingo party, including a buffet lunch and entertainment, was made possible by Richard Frank, Paramount executive of Indianapolis. He made the grade here in seven months.

Write to those who are ill.

AGVA Nixes

Continued from page 59

under the impression that they can needle me into creating a situation within AGVA which would disrupt our continuing to operate as a single unit. They have picked the wrong pigeon. What I say and do are strictly my own feelings and thoughts."

Statement was in reference to some of the more than 500 letters Byron said he has received in connection with his stand the affair. He said he wants no truck with "radicals," and alluded to a letter from a Gotham member of the union which pictured Bright as, among other things, a "gangster." "That's the sort of libelous stuff which started this whole thing," Byron snorted.

Refuses 'War Chest'

The Chicagoan cited, as the sort of divisive action he's spurning, a check for $5,000 from a cafe operator. Check was made out to "Dave Byron Fund," with the operator declaring he would co-sign for such funds as it would take to fight the national administration. In all, Byron said, he has received about 40 checks totaling over $6,000—"all of which have been returned."

"I stand alone in this battle," said Byron, "and I'm not asking for financial help from any source. Nor will I permit my name to be attached to any unscrupulous propaganda by certain elements who to me are distasteful." Byron previously has noted his financial independence.

For his part, he said, Bright, Jack Irving, Price and Jones are neither "saint nor sinner," adding that he doesn't know any of the four personally. "If I find that certain parties involved in my investigation are absolved, I shall say so, so that there will not be a blemish on their record. I want to go before the proper authorities with concrete, documented evidence of any wrongdoing, and I shall be just as harsh in my insistence for prosecution as in my demand for complete exoneration of innocent individuals or groups."

Although his guns have been trained mainly on Bright, Price and AGVA counsel Harold Berg, Byron is now publicly voicing doubts concerning Jones' devotion to AGVA. "If he's such a good union man, why didn't he insist that payment come from Bright and not out treasury?" (Editor's Note—Jones was dismissed from AGVA, causing the suit. The court found against Bright, not the union, but AGVA's national board approved payment by the union.) That's the crux of the issue, with Byron and other insurgents, chiefly here and i N. Y., charging illegal payments to Jones.

Dissidents are also angry with the national board for not reversing itself and taking remedial action once it learned from Berg, in a corrected letter to them, that the union wasn't legally involved.

Niteries Flop As Lobbyists

Washington, Jan. 28.

Since the war U.S. night clubs and cafes have continued to carry the burden of a 20% Federal tax. Hope of elimination, or at least reduction to 10% has persisted despite lack of encouragement. Now the tone of the new Eisenhower budget seems to be a fresh negative, since it's implied that no cuts of any taxes can be looked for.

Cafes' sad plight 12 years after the war's end when so many other entertainment media have obtained relief is thought due to:

(1) *Average Congressman and bureaucrat's mental association of cafes, cover charges and "gyp." That this happens not to be generally true or fair is beside the point which is that there's little "sympathy" for the night club as an institution.*

(2) *Cafes and cafe talent have been slack in presenting their own case vividly and with sufficient din to get through to the Washington mind.*

Vaude, Cafe Dates

New York

Gretchen Wyler on a return trip to Le Cupidon, where **Robert Crespo**, former maitre at the Versailles, presides at the tape . . . **Malagon Sisters** join the Latin Quarter show Jan. 30 More poetry in Greenwich Village. Actor **Melvin Stewart** started Sunday (26) at the Village Vanguard . . . Pianist **Vera Goldman** booked for an offshore tour of military installations . . . **Barbara Carroll** opens at the Voyager Room Friday (31) . . . Greek pianist **Ismena Yaquinto** booked for the season at the Forest Hills Inn . . **Rhythmettes** to Club Cliche, Detroit, Feb. 4 . . . **Victor Borge** to appear at the U. of Connecticut on a Feb. 13 one-nighter . . . **Richard & Edith Barstow** producing the March of Dimes show at Waldorf-Astoria tomorrow (Thurs.) . . . **Chris Folcker** of the Berns Restaurant, Stockholm visiting New York for talent buying.

Corinne Calvet inked for the Statler-Hilton, Dallas, March 20 . . . **Martha Raye** going to the CoCo, Phoenix, April 3 . . . **Ginny Simms** pacted for the Copa, Pittsburgh, April 7 . . . **Danny Thomas** to return to the Sands Hotel, Las Vegas, April 30.

Fran Warren and **Helen Hayden** open at the Latin Quarter, tomorrow (Thurs.) . . . **Billy Fields** signed for the Sophie Tucker show at the Town & Country Club, April 21 . . . **Jean Arnold** subbing for the ailing Mary Lou Law at the Downstairs Room . . . **Bob Hamilton** (Hamilton Trio) added to the instruction staff of the June Taylor Dance School **Mac Robbins** and **The Appletons** started a two-weeker at the Golden Slipper, Glen Cove, L.I., N. Y. . . . **Hildegarde** to the Hotel Montelleone, New Orleans, Feb. 4 . . . **Rita Grable** pacted for the Tic Toc, St. Louis, Feb. 3 . . . **Soler & Lorca** inked for the Elmwood Casino, Elmwood, Ont. Feb. 7 . . . **George Matson** to the Blue Angel, April 10 . . . **Buddy Hackett** starts at the Sands, Las Vegas, Feb. 19.

Chicago

Gordon MacRae bringing his own package into Chez Paree Jan. 31 for fortnight . . . **Sarah Vaughan** playing Black Angus, St. Louis, Feb. 8 for nine days and joining **Count Basie** for concert at U. of Wisconsin Feb. 18. She opens at Mister Kelly's here Feb. 25 for two weeks . . . **Prof. Arthur Ellen** doing two frames at Northcrest Hotel, Ft. Wayne, Ind., starting Feb. 3 and moving to Embers, Evansville, Feb. 17 for a pair . . . **Abilia & Lamont** open a four-weeker at Muehlebach Hotel, Kansas City, April 18.

Hollywood

Toni Harper opening at Marshall Edson's and Mike Garth's Ye Little Club today for a two-week

(Continued on page 62)

HERKIE STYLES
"FASHIONED FOR LAUGHS"

VARIETY Dec. 4, 1957

Sans Souci, Las Vegas
Las Vegas, Dec. 1.
Herkie Styles, Barbara Hill, Calypso Joe & Coco Te, Joe Kirchen, Jolene Lontere, Eddie Krieg, Sans Souci Dancers (4), Hoyt Henry Orch (7); produced by Bob Clemens; no cover or minimum.

Herkie Styles hasn't played the Strip in several years, and his return is indeed an auspicious one, since it is generally agreed that he is the sleeper comic of the year in Vegas. (Since opening night, his late shows have been visited by most of the show bizites in town who particularly dig him; yet he has plenty of yock material for the non-hepsters.) Styles has a masterful flair for combining self-disparagement (". . . this isn't my regular act—my regular act is lousy!") with audience-insulting (". . . If you ever get a chance to be an audience again—don't take it!") into a sustained laugh-milking gimmick—which is extremely difficult for most comics.

Most of Styles' jokes are new to the Strip, and he's fast with the ad libs, socking across a machine-gun delivery which causes some of the gags to be lost in the laughter. The orch and bosses aren't spared the insults (". . . here's a seven-piece band—and they sound like it!" ". . . the management doesn't pay me much, but they have my name in bigger letters than Dean Martin's across the street!"), nor does the girl in the huge fish bowl (". . . she doesn't get many laughs, but she's clean!"). Styles' standup comedy is supplemented by some very funny tongue-in-cheek singing, hoofing and drumming. *Duk*

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House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation of "Moonlight," with Harrison & Kossi, Roxyettes, Skating Squires, Robert Boucher Orch; Choreography, Ray Frost, Kenny Springer; sets, Bruno Maine; costumes, Winniford Morton; special music, Berry Burgett; "A Farewell to Arms," reviewed in VARIETY *Dec. 24, 1957.*

Managing director Robert C. Rothafel is again faced with the necessity of shortening the stage presentation to bare essentials in order to provide a reasonably timed turnover for the lengthily clocked "A Farewell To Arms." Thus streamlined, it's a punchy layout, well-mounted and excellently performed.

The proceedings are themed around outer space. The costuming by Winniford Morton is fanciful. The dance routines, designed by Ray Frost & Kenny Springer, fit the theme excellently, and Bruno Maine seems to have gone a binge of imagery in designing the sets. Pictorially alone, it's a slick layout.

The sole solo performers are Harrison & Kossi, a skating pair who distinguish their efforts with a lot of smooth gliding and well-timed lifts that provide a good basis for applause. The routines are well conceived and provide an added note of strength to the show.

The lines of 24 femme skaters assisted by the sextet of male bladesters work in a spirited manner. In their comparatively brief show, they trot out virtually all the major formations in the book. Many of them win applause. Robert Boucher showbacks expertly.

Jose.

Palace, London

London, Jan. 21.

Frankie Vaughn with Hetty King, Raymond Long; Nadia Nerina with Veit Bethke and Corps de Ballet (12); Petula Clark (with Bert Whitton); Bernard Miles, King Bros. (3), Tony Fayne & David Evans, Harry Worth, Ugo Frediani, Murray Campbell, Tiller Girls (16), Wolf Phillips Orch.

Frankie Vaughan, a powerful name in the local disk field, and recently elevated to film stardom under the Herbert Wilcox-Anna Neagle banner, makes his West End vaude bow at the top of an unusually good all-round bill. The season, presented by Bernard Delfont for a four weeks' run, he should be a hot b.o. attraction and will considerably enhance the star's already high reputation.

In the years since diskers first became top-of-the-bill stars, Vaughan has been one of the few British singers to achieve a British rating comparable to that notched by visiting U.S. vocalists. He has a big teenage following who turned out in force his opening night to give him an enthusiastic and highly encouraging sendoff. Ecstatic squeals greeted the opening bars of every number and the fans' enthusiasm seemed to be boundless when the star, with a trailing mike, walked offstage into the orchestra stalls for one of his songs.

A particularly warm and welcome gesture is the inclusion of Hetty King, a vet performer who helped him in his early days. She comes onstage, first in a solo on "Piccadilly," and is then joined by Vaughan for some amusing comedy biz. Among his strongest entries in a solid half-hour stint are "Give Me the Moonlight," "Kisses Sweeter Than Wine," "Garden of Eden" and a novelty rendition of "Something in the Bank, Frank." Entire presentation had an air of professionalism about it.

An unusual entry in a vaude layout is the inclusion of Nadia Nerina, a top ballerina whose interpretation of "The Dying Swan" is in the highest classical tradition. A subsequent pas de deux with Veit Bethke has a more popular appeal, but the accompanying corps de ballet appears to be particularly undistinguished. Petula Clark, another pop singer with hit records to her credit, tends to be unnecessarily arch, although a fresh and youthful appearance is to her advantage. An unexceptional but moderately popular routine includes "Some Enchanted Evening," "Cross Over the Bridge" and a medley of rhythm songs.

Bernard Miles, a distinguished and versatile artist whose specialty is rustic humor, is at the top of his form with a non-stop comedy spiel. The King Bros., a youthful rock 'n' roll trio, give out vigorously with a number of beat tunes including "In the Middle of an Island" and "Wake Up Little Susie." Act registers strongly with the youngsters. Tony Fayne & David Evans, accomplished impressionists with a particular gift for takeoffs of sporting commentators, make a strong laugh impact. Harry Worth, the comedian with the nervous, hesitant delivery, is deservedly and easily the comedy hit of the bill. Ugo Frediani adds some fancy footwork to his juggling routine. Murray Campbell blows the trumpet while the Tiller Girls are going through their precision routines.

Wolf Phillips, normally resident musical director at the Pigalle, Piccadilly, took over the baton at short notice when orch leader Harold Collins was taken ill. He led the pit combination in confident style.

Myro.

L'Olympia, Paris

Paris, Jan. 28.

Marino Marini Quartet, Colette Renard, Tarriers (3), Pierre Doris, Francesco (2), Anna Arata & Co. (3), Kling Chimpanzees, Irene Macedo, Payo & Mai; $2.50 top.

Marino Marini Quartet are an Italo outfit who give out with a swingy version of Neapolitan folk and pop music. They have become one of the top record names here, and may draw, but the schmaltzy aspects and ditto musicianship make this Continental attraction with dubious U.S. chances.

Singer Colette Renard (New Acts) and a bevy of good acts plus the Yank calypso-folksong trio, the Tarriers, bundles this into a show that will probably be in for good biz during its three-week stay.

Marini uses special mikes for echo effects and all sing, clown and rap out their flowery rhythms, in for good mitts here. But for the U.S. it remains mainly okay background music for Italo-type outlets.

The Tarriers give a well groomed, clean production backing to their calypsos and spirituals. They go over well despite fact that the Trinidad beat is in its trial status here as far as pop auds go.

Pierre Doris is a rapid patter comedian who has amassed a flock of American jokes worked into a good standup stint for yocks here. But the lack of a good viewpoint makes this a purely local entry. Kling Chimpanzees skate, cavort, walk the tight rope, etc., for always welcome monkeyshines. Irene Macedo's carioca shimmies and songs are somewhat lost in this big house, being more for intime rooms.

Anna Arata & Co. (3) has a family working the tight rope with solid ending in the femme walking it with a boy perched on her head. This is a fine filler. Francesco (2) are a unique act with solid U.S. potential. Man backs to a table and puts gadgets on his foot which has the femme shinnying up for headstands to make this a solid offbeater. Long poles, over 10 feet high, are used.

Payo & Mai come out on high unicycles and juggle atop them adroitly for another good sight act with Yank possibilities.

Mosk.

Circus Review

Cirque Medrano, Paris

Paris, Jan. 28.

Jerome Medrano presents Circorama in two parts, with Christian Duvaleix & Jacques Meyran Co. (7), Philippe Gruss Horses & Leopards, Gyula Szabo, Sikis (3), Lilian Kenny, Saltano & Monique Dorian, Joe Kay & Co. (2), Najarros (4), Villers (4), Drena, Albert Fratellini, Loriot, Hubert Dewaele Orch (12); $2.50 top.

Constantly evolving one-ring setup now adds a leavening of nitery talents, plus some chansonniers, to the more circusy staples. Result is good, with the newcomers adding some yocks in a series of sketches, and the show filled out by enough menagerie, trapeze and outright clowning, plus acro and derring-do, to make this a three-week stanza that should help this changing, waning show biz facet.

Christian Duvaleix & Jacques Meyran Co. (7) use aud plants for heckling purposes and trot out some risible interludes of slapstick which hits highpoints in a fireman routine, a customer being maltreated by a threatening waiter, and others. Duvaleix is more at home via inventive mime while Meyran is at ease with patter. They are aided by the solid clowning of Fernand Dally, very funny in a wrestling sequence with himself or as a wild man of Borneo with all the traits of the French layman, and Raoul Delfosse, Philippe Parmentier, Christiane Ravy and M. Nagarro.

Philippe Gruss uncorks a fine horse bit with six waltzing, elegantly groomed equines, and a good taming interlude with 10 leopards. Gyula Szabo is a youngster but already with a top pro aura in a rapid juggling turn. He is certain to be a circus regular. Lilian Kenny is a shapely girl with good series of fallaways on trapeze and adept contorting on swinging bar.

Saltano & Monique Dorian add a well done magico turn for good mitts. Joe Kay & Co. (2) has a little man trying to bend a pliant figure into a small suitcase. It is alive, and the wit and contortion aspects make this a good entry ripe for U. S. vaude and video spots. Najarros (4) are a rapid acro-tumbling act with one large woman as understander, a man and two lesser proportioned girls. It is fast, funny and a good filler.

Sikis (3) are a clown act with funnybone slapstick and a fine seasoning of instrumental carryings-on. Villers (4) are a swift roller skating number that adds zest to the show. Albert Fratellini, in a comeback, just does one bit as aud plant, with sidekick Loriot. nimble emcee and the Hubert Dewaele orch (12) backs the show agreeably.

Mosk.

Miami Chilblains

Continued from page 1

Jackie Miles bringing a patronage pickup to the Americana, while Buddy Hackett, Gloria DeHaven and Johnny Puleo's gang are dittoing for the Eden Roc. With such names as Liberace, Tony Martin, and Frank Sinatra skedded for the Fontainebleau; Joe E. Lewis and Marie MacDonald, then Nat King Cole for the Roc; Betty Hutton, Tony Bennett, Frankie Laine, Jack Carter due at the Americana, the big three look for a continued upbeat, weather or no.

The smaller hospices are struggling along, not only against the big rivals but for fair attractions to feature so that they can get some of the trade outside of their own guests. The Deauville, new addition to the hugeries, has not found the right formula, the Leon Leonidoff revue unable to bring them in against the name policy of its long established rivals. Result is that the management here is casting anxiously about for a top attraction. Other new biggery, the Carillon, hasn't officially opened its night club. The 750-seater wasn't ready in time for announced Christmas premiere, the delay now regarded as a lucky break. The spot will unveil on Friday (31) when the Andrews sisters open. On the booked side are Johnny Ray and Marlene Dietrich.

Indies Hit

The indie night clubs have had rough going. Cotton Club, the big hit last season, is experiencing in-and-out business, despite fact that the current revue is a better one than the original. Lou Walter's Cafe de Paris had its off nights, until arrival last week of Dick Shawn and return of the Szonys, to buttress the opulent production and provide needed solo act spark. Biz has been on the rise since. Latin Quarter is in its annual battle to draw the crowds from hotel row, the Palm Island location midway between the Beach and Miami along the southernmost causeway, making it a long trip from the feeder-hostels located in mid-and north Beach.

Key factor is the big night club package tour industry. Where business is good, the calls for space reservations to the various cabarets are their savers for the second shows, providing the extra dough needed for profit margins. In recent weeks such tour package groups have dwindled in size, to add to the woes of the operators. Again, recent nights has seen a pickup, notably on weekends. Tote-up at end of February may well mark the announcements by some, of earlier-than-usual closings or cutting down of shows, unless recent years trend of a later starting peak period applies, and the rush of tourists runs into a sellout March. It's the only hope for a break-even pullout for many of the indies, and for majority of hotels, which can mark off losses to "promotion" for just so long.

New Acts

PRINCESS ABILIA & KING CHRISTIAN
Dance
8 Mins.
Blue Angel, Chi

This interpretive dance duo serves up sexciting acrobatics in an Apache number that rivets audienee attention and rates as standout turn in an otherwise routine Blue Angel calypso revue. Self-titled royalty is in keeping with the calypso tradition at the club, but the terpers are Puerto Rican and French, respectively, and may go out in the future under billing of Abilia & Christian Lamont. Holdovers from the previous show wherein they displayed some of their other routines, they're not strictly Apache dancers, but it's typical of the passionate, primitive dance they do.

Audience approval punctuates the team's flashier efforts, as when he spins her aloft with one hand, or when she dives over his shoulder and is saved by a breathtaking grab. It's a routine that calls for slick timing, and they carry it off well to a furious finale replete with sensual screams. With subdued hamminess King Christian is an excellent complement to his diminutive partner's sultry, serpentine role.

Prior to the passion dance, Princess Abilia appears in a sizzling solo effort, scantily dressed, mostly in little strawhats. Both the solo and Apache turns show up well in a cellar boite like the Blue Angel, where the dancers are headlining, and the act could also be strong support fare in supper clubs.

Pit.

LAURETTE BLANCHARD
Songs
20 Mins.
Frolic, Revere

This fresh, vibrant well-stacked blonde, a grad of intimes around Boston, has a nicely balanced songalog of showtunes. Pleasing delivery and physical attributes plus stage presence puts this newcomer in strong potential class. Slick costuming with skin tight blue gown nets her complete attention from walkon to bowoff.

In versatile voice of lyric quality she runs through opener "From This Moment On," segues to "Old Devil Moon" and "I Could Have Danced All Night." She registers on "Lady Is a Tramp" and take "Sorrento" for nice ride in high piping. She looks to make impact in intimate rooms.

Guy.

ROLAND
Balancing
6. Mins.
Ak-Sar-Ben, Omaha

Rolando is a young and smooth balancer who features the between-halves entertainment for the Harlem Globetrotters basketball exhibitions on current tour. His act follows the pattern of Unus' familiar Ringling Bros. centre-ring presentation, opening with a finger stand (aided by glove) and then moving on to the cane balancing feats while twirling hoops on his legs and around his neck. He's nattily clad in a blue tux and works speedily.

This is a good bet for all visual mediums.

Trump.

BETTY JOHNSON
Songs
30 Mins.
Lake Club, Springfield, Ill.

Betty Johnson, who sang for a couple of years on Don McNeil's radio "Breakfast Club" before being "discovered" by Jack Paar's TV "Tonight," is a relative newcomer to the saloon circuit. From opening night indications at the Lake Club she has what can be called "staying power."

Picking predominantly upbeat melodies for her cafe turn, Miss Johnson has an act which is fast moving and bright. The accent is on singing with verbal seguing at a happy minimum. She socks over her numbers with sincerity. She hits on "Catch A Falling Star," "All the Way" and "Gonna Sit Right Down and Write Myself A Letter." Not to mention her record hits "I Dreamed" and the novelty opus "Little Blue Man." Bandleader Buddy Kirk does the hidden vocal stint in the latter offering while she works with puppet prop.

Miss Johnson's personalized "Songs You Heard When You First Fell in Love" is a natural nitery number, elastic enough to allow her to slip in assorted standards and to stroll ringside.

Wayn.

TOSHIKO
Jazz Pianist
30 Mins.
Bradford, Boston

Toshiko, the Japanese jazz pianist, who came to Hub to study music at Berklee School, has been 88'ing jazz in spots from George Wein's Storyville here to jazz boites in other cities, but this is the first time she has essayed a bona fide nitery per se. It marks first for her and for the room and brings up the ever going question: is jazz ready for the saloon trade or are they ready for it? Toshiko comes on in same fashion as at jazz spots, no showcasing, no staging; walks on in Nip costume to sit at the 88. Jazz style is modified here purposely with a carefully selected program. She is not playing with the freedom of the jazz boites, but melodic standards to suit this room. Her jazz style is tinged with overtones of Bud Powell, idol of the avante garde.

Attired in Japanese Kimono and obi with hair in pony tail, she is winsome and appealing visually; childlike in mannerisms and intros of her works. With Gene Cherico, bass, and Alan Dawson on the drums, she goes into an original jazz suite, "Tosh's Fantasy." Her jazz interps of "Man I Love," "Laura," "All The Things You Are" and "After You're Gone" are enthusiastically received by the nitery aud which in this case comprises a mixture of hipsters and those not hip.

Guy.

LILY YOKOI
Cyclist
9 Mins.
Ak-Sar-Ben, Omaha

The Harlem Globetrotters basketball team is noted for the high grade of vaude acts it employs on its tours, and Lily Yokoi is a good example. Diminutive Oriental lassie, garbed in bright red briefs, zips through a series of standard cycling tricks before going into Viennese pirouettes. Next she strips her bike down, part by part, to a unicycle, then puts it back together again. Finale is a boomerang swing in which she whirls herself completely around the bike, going 20 times around at show caught.

She's definitely one of the better singles in her field.

Trump.

COLETTE RENARD
Songs
20 Mins.
L'Olympia, Paris

Though her grooming is wrong and her stance is still gauche, this young chantoosy looms a future singing star. Young, muscular girl wears a tight dress which clashes with both her physique and song substance. Looser garments, to accentuate her fine, angular features, would help. A personalized but still slight voice rings true in her hep songalog of optimistic lovesongs and poetic lowlife ditties. Her interpretation denotes a deep understanding of content, and she sings as if she knows what it is all about.

Unveiled in the hit musical "Irma La Douce," Miss Renard needs some more road work, more control of gestures and mike presence. But the attributes for an offbeat, intelligent Gallic chanter are there, and she should be ready for specialized Yank spots before long.

Mosk.

Vaude, Cafe Dates

Continued from page 60

stand. **Carol Brent,** singer-wife of 20th-Fox pactee **Ken Scott,** is also being considered to play spot which hosts the theatre gang.

Earl Barton choreographing new edition of **Monte Proser's** show which opens Feb. 15 at Tropicana . . . **Charles Pierce,** Frisco favorite, headlining current show at Purple Onion. On same bill is **Tassie Hamilton, Ted Derby** and 88er **Dick Hazard.** Co-owners **Keith Rockwell** and **Ray Klein** are holding bill for a limited run with options.

The Lettermen, vocal trio, join **Jackie Barnett's** "Newcomers of 1928" revue opening a six-week engagement at the Desert Inn, Las Vegas, Feb. 25.

St. Louis

Christine Jorgensen and review in for a week at the Tic Toc Tap . . . **Sussy Da Che** in her bubble bath at the Lyric Burlesk . . . **Reina Stein** featured in dance exhibitions at the Ambassador Hotel Crown Room . . . **Tura Satana** headline exotic at the Star Dust Room.

Chi Chi, Palm Springs

Palm Springs, Jan. 22.

Andrews Sisters (3), *Estelle Sloan, Harvey Stone, Bill Alexander Orch* (9); $2.50 *cover.*

Irwin Schuman still believes in priming his own pump in a tight money market, apparently, because he has followed Liberace with the reunited Andrews Sisters and segues next week with Ginny Simms and Paul Gilbert. Only Mr. Big knows what Schuman has sunk into his Starlite Room since opening it as a new and enlarged deluxe nitery in this 10 o'clock Coney Island of the Mojave Desert. But he's still the smiling, gracious boniface, acting as if the dough were rolling in, instead of moaning when the blues of the night meet no gold of the day.

Over the years he seems to have grown accustomed to this melancholy economic pace. His first shows do fairly well but second shows usually play to waiters. Current bill, however, has done better after midnight than any others so far this season.

Show opens with Estelle Sloan, fresh from a European tour. Last year she played this house with Liberace and was woven into his act. This year she opens cold but soon warms up both the house and herself. Patter could be improved but not her dancing. Though her spins bring out the heartiest applause, it's her Irish dance, her Israeli wedding dance and most of all her Metronome Number that deserve the biggest hands.

Behind her comes Harvey Stone and like all comics, here or anywhere else, beds and buttocks make up a major part of his humor. Air Force officers had ringside tables and Stone's Army routine was directed toward them. All his asides involve the suspicion that he is not only playing to a half-empty house but the rest are either dead or sleeping. Oddly, these spaced asides get him his biggest laughs.

He introduced the Andrews Sisters who appeared in huge, flaming red coats of slipper satin that would be great as a style to glamorize pregnant little mamas. They open on "Harmony," beg not to be fenced in, begin the beguine, wish they could dance all night, try feudin' and a-fightin', add their version of working for a Yankee dollar and finish where they began—on "Harmony."

Halfway through they toss away their carmine cloaks and reveal themselves in lace frocks studded with rhinestones over faintly tinted pink slips. In a second showing they change to blue frocks plug and sing snips of their new disks, convincing the house that when it comes to harmonizing and original styling, no singing group can top them.

They pull out some high stools with apologies to Perry Como and try some harmonizing sitting down. They sing just as well either way but they are so well nourished that this sort of relaxation involves risks that may send them all to slenderella mornings if they don't watch out. But they are essentially ear entertainment, because Miss Sloan's figure had previously proved the ayes have it.

Altogether a well-balanced bill but tough going in a town that won't stay up till midnight even for Jack Parr—for nothing. *Soul.*

Eden Roc, Miami Beach

Miami Beach, Jan. 26.

Buddy Hackett, Gloria DeHaven (with the Kirschner Twins), Johnny Puleo & Harmonica Rascals, Mal Malkin Orch; $3.50-$7.50 *minimum.*

Biz is on the rise for the Cafe Pompeii with advent of this comedy loaded package.

Buddy Hackett has become a staple hereabouts and, with this engagement has entered the near five figure bracket on the payoff scale. Going on what he accomplished in way of draw values first weekend, he rates the hefty jump, albeit there's still plenty of nights to run-out against the tough-competish he's faced with. Withal, Hackett takes to the big Pompeii with aplomb, spinning out his sock-yock filled string of self-appraisals; the pitfalls of married life; total recall —and a hilarious one—of birthday. There's a smart insert of psychological undertones in his material, notably in the effect of legit on his stage manners. It's high level laugh plateau he strives for here, and reaches with plenty to spare. A new bit anent arriving eons ago from outer space, contains solid topical overtones. The begoff isn't permitted by tablers at wind, his trademarked Chinese waiter served for the big payoff.

Gloria DeHaven, in a glowing enciente state that calls for the current hout-couture (and attractive on her) sack dress, works out a trim set of song specials and standards to healthy response. The vocability is fair, but the bright, effervescent personality, still touched with the Hollywood lammister in-person glamour, wins them all the way. Inject of a shortie costumed lyric original, is a plus. She's using a piano team for this engagement to allow for solo spot while she's off for the change from sack to short. They're a fair pair, more suitable for lounge dates. Mal Malkin's batoning and fine crew carry the de Haven scorings.

Johnny Puleo is another faye in this resort, and can do no wrong with the regulars who frequent the bigger cafes. Per always, his pantoantics with his mouth-organ crew makes for laugh-filled sight stuff that stays in a rising reaction. Some of his mixups lean overly to the broad side, but the aud takes it in stride, to palm him and his crew into a solid bowoff. As noted, Malkin is expert at the conducting chores, and also, at doubling as emcee. Joe E. Lewis, Marie MacDonald arrive Feb. 6th. *Lary.*

Sands, Las Vegas

Las Vegas, Jan. 24.

Jerry Lewis, Peg Leg Bates, Dick Humphreys, The Mudlarks (5), *Antonio Morelli Orch* (22); *created and staged by Jack Entratter;* $3 *minimum.*

Jerry Lewis' latest venture into the Copa Room displays the comic in typical Lewisian fettle, and his fans get more for their money, because he's surrounded by a smaller company than last time around. One holdover from the previous romp, terper Dick Humphreys, is featured, and joins Lewis in some classy and yock-pulling dance routines. Lewis gets loudest laughs from his classic Japanese character whose dialogue must be interpreted, and he clicks with his distinctive chirping of special lyrics to "From This Moment On," some oldies, and a subdued Italian song which serves as a bow off.

He's joined in one number by a new and good group of songsters called The Mudlarks (5), and as usual shows masterful adlibbing when he gets ringsiders to sing with him. Lou Brown, who accompanies Lewis on the 88, deserves special credit for the way he guides the Antonio Morelli orch (22).

Peg Leg Bates, the vet monoleg tapper, was warmly received by first-nighters with his unique dancing and sprinkling of comedy lines. New production numbers featuring the virile voice and showmanship of Bob Kaye, backed by the Texas Copa Girls (12) give smooth balance to the Jack Entratter package skedded for three frames. *Duke.*

Chateau Madrid, N. Y.

Beatrice Kraft & Dancers (3), *Kitty De Carlo, Mara Lopez, Ralph Font & Panchito Orch;* $4, $5 *minimums.*

Beatrice Kraft, once a minion of Jack Cole and who has been successful on her own for quite a few years, has long been missing from the New York cafe haunts. She returns with probably the strongest act in her career. Her local reentry, at Angel Lopez' Chateau Madrid, provides a strong focal point to the show. Miss Kraft, assisted by two boys, now has an act that choreographically as well as sartorially fits the requirements of class and mass spots.

The act is excellently disciplined. The lads in her troupe are strong solo dancers and fall into the requirements of the east Indian style of dancing with an ease and grace that contribute to the all-around excellence. Miss Kraft shows quite a variety of numbers, all in the milieu of the Kipling country. The dances have a sly touch of subtle humor, there's a trace of folkways in the work, and there's color and vigor in the terps. Miss Kraft's costumes and those of the boys are resplendent, though still light enough not to impede the movements of the terpers. With this turn, Miss Kraft looks like she's "in."

Other performer of note is Kitty De Carlo, making a return trip here. Miss De Carlo is a much improved singer. She seems to have found direction and developing an individualistic style that encompasses a sexy delivery and a manner that goes well with either pops or Latin numbers. She goes over strongly in this room.

Completing the act lineup is Mara Lopez with an indeterminate kind of dancing. She works like an exotique who has been mistakenly booked at a church social and is improvising artlessly.

The Ralph Font orch backs excellently, while Panchito provides a lot of drive for the Latin dancers. *Jose.*

Palmer House, Chi

Chicago, Jan. 24.

Nelson Eddy with Gale Sherwood (Theodore Paxson), Morlidor Trio, Ben Arden Orch (10); $2 *cover.*

Musical nostalgia is the staple that should keep the Empire Room a happy, populous spot for the five weeks Nelson Eddy is to be there. He's a prepossessing performer, with a voice that still rings with the quality of yore. He delivers it unsparingly and effortlessly.

There is, of course, "Shortnin' Bread," somewhat altered, but the baritone clicks best when he warbles the chestnuts—"Falling in Love," "Rose Marie," "Desert Song" and "One Alone." Blonde Gale Sherwood, with obvious physical assets as well as a good operetta voice, does a polished job as Eddy's vis-a-vis. The duo plays it straight with a romantic "Out of the Night," then scores with song parody of the "Merry Widow" (though dialog is so-so.) The lady later makes a wow return in a scant harem costume that reveals wide patches of her torso, and Eddy engages her in some amusing byplay along the "Desert Song" route.

The baritone surprises with some pretty fair mimicry—his impressions of other singers imitating his "Road to Mandalay." Pianist Ted Paxson provides deft accompaniment for Eddy's solos.

Morlidor Trio (two femmes and a guy), in a seven-minute warmup, wins the audience with a clever contortionist turn in which the male does an amazing simulated golliwog. Ben Arden orch provides excellent backstopping for the show. Carol Channing follows March 6. *Pit.*

Statler Hotel, L. A.

Los Angeles, Jan. 24.

Gogi Grant, Don Jose, Eddie Bergman Orch (12), *cover* $2, $2.50.

It's only a couple of years since Gogi Grant catapulted into the ranks of nitery names off a couple of hit disks for a small label. This year, with the credit of an off-screen singing voice in "The Helen Morgan Story" (plus the soundtrack album from the film) and bolstered by a topnotch vocal act, she may well climb into the upper echelon. Certainly from the standpoint of pure tune entertainment, her current Statler Hotel offering leaves nothing to be desired.

Act is wisely tailored to 35 minutes and it moves along without a sag. Miss Grant, a fetching songstress, is completely at ease and personable on the floor, she has selected her material with taste and care and she uses (and needs) no tricks or gimmicks to sell her wares. Hers is a rich, true voice; she hits every note squarely and with the proper emphasis. And her understanding of the lyric content adds an extra impact to tunes like "All the Way," "Best Things In Life Are Free" or a Morgan medley. She also has a fine noveltune medley, reprising some of the daffy ditties of bygone days in a commentary on today's musical output. In this segment, her patter gets a trifle strained but it's easily remedied.

Show opener is a suave and slick prestidigitator billed as Don Jose. By any name, he's Frakson, long a vaude and nitery standby. The monicker may be new (so much so that he still forgets sometimes and refers to himself as Frakson) but the routines are generally standard and very good. He's a whiz with the multiplying cigarettes, self-rising cards, and coins from out of nowhere and his kidding "It's amazing, madam, amazing" echoes the ringside comment. He's got a fine disappearing radio trick that's new and he packs plenty of ringside response into his 12 minutes.

As always, Eddie Bergman's crew does a solid job of show backing and more than meets the terp demands. *Kap.*

Village Vanguard, N.Y.

(FOLLOWUP)

This spot's policy of parlaying a straight nitery act, such as Prof. Irwin Corey, and a modern combo, the Charlie Mingus quintet, has a double-edged influence on jazz. On the positive side, Corey, who's a holdover, brings to this club a class of customer who would not ordinarily be exposed to modern jazz.

On the debit side, however, is the fact that many who come to hear Corey don't dig jazz at all and create a serious problem for the musicians. For unlike traditional jazz, such as dixieland and swing, which is loud enough to make its point whatever the audience decibel count may be, modern jazz is a more fragile idiom which requires, in most cases, an almost concert hall silence for its appreciation.

Mingus, on the night caught last week, was severely handicapped by an inattentive and gabbing crowd. The management recognizes the problem by preceding the Mingus sessions with requests, if not pleas, for silence during the music. "If you listen," the announcement goes, "you'll find a meaning in this music." The trouble is that few listen.

That's unfortunate because Mingus, who calls his current group, a "Jazz Workshop," is one of the most dedicated and most talented personalities of the modern jazz school. His music may be turgid at times, but he achieves moments of intensity and power which go far beyond other modern combos. On a Haitian folksong number, Mingus, through his long and subtle solo on the bass, did succeed in earning a tribute of silence. But on the whole, it appeared to be a relentless war between Mingus and some female in the crowd who persisted in her E-flat laugh. *Herm.*

Hotel Radisson, Mpls.

Minneapolis, Jan. 25.

Pat Windsor (2), *Don McGrane Orch* (8); $2.50-$3.50 *minimum.*

Songstress Pat Windsor proves to be a welcome new face for this swanky Flame Room and one wonders why she hasn't been around before. Tidings of whatever success she has achieved during appearances at such tony eastern boites as New York's Cotillion Room probably haven't percolated hither, but at the opening dinner show local cafe societeers quickly took to her enthusiastically. Word-of-mouth seems certain to be highly favorable.

As far as looks as well as voice are concerned, this stunningly attired chirper resembles another highly gifted Flame Room performer, Mimi Benzell. She undoubtedly will emerge from her current fortnight here to take her place with this spot's favorite femme songbirds.

The manner in which Miss Windsor gilds her cleverly routined original, highly effective arrangements of his showtunes, current pops and classical selections with dramatic verve, charm and various other embellishments gives them distinctiveness and freshness. In doing so, she displays an exceptional set of pipes.

In deference to regular and very popular conductor Don McGrane, the songstress explains at her performance's conclusion why Joseph Reeder has taken over the baton from him. It's because Reeder is "my husband and I never travel without him." This proves to be a gesture which is nice in several ways, giving her a tighter hold on the customers. Reeder and the topnotch orch back her up flawlessly. Miss Windsor is here until Feb. 5, after which comedian Johnny O'Brien takes over. *Rees.*

Black Orchid, Chi

Chicago, Jan. 25.

Jack E. Leonard, June Perry, Joe Parnello Trio; $1.50 *cover.*

Jack E. Leonard and this intimery are a made-to-order pair, even when the comic works without a discernible concept. His second show opening night (24) was a marvel of diffusion which, had it been essayed by a lesser talent, would have been a large embarrassment for both performer and audience. Instead, Leonard made it hold up for most of the 50-minute turn.

First 20 minutes were gobbled with an ad lib tour de force as Leonard introed press guys and celebs in the audience. Needles and non-sequiturs, his characteristics, came at top speed to raucous laughs, and the bit shaped as the summit of the show. Afterward it was format, and somewhat anticlimactic, with a monolog sandwiched by his vocalizing of "Sunny Side of Street," and his trademarked softshoe business capped by the spinning hat getaway.

June Perry, a stacked thrush, puts out top effort in a 13-minute warmup to a so-so reception. Her otherwise belting chords tend to fade distractingly in low register. She makes points with "Day In, Day Out" and "You Make Me Feel So Young," but her "Street Where You Live" is an ill-conceived arrangement. Some corrective steps, however, should make her just right for a spot like the Orchid.

Joe Parnello's Trio gives solid backing for the show. Next up, Feb. 7, Jonathan Winters and Jennie Smith. *Pit.*

The Sahbra, N. Y.

Shoshana Damari, Sara Aman, Jackie Clark, Leo Fuld, Martin Roman Orch (23); $3.50 *minimum,* $4.50 *Sat.*

This kosher Israeli nitery's gesheft is on the upgrade and the current engagement of Shoshana Damari, the striking contralto from Yemen, should add considerably to the worthy rep of the uptown establishment. Here's a comfortable 240-seater with decorative murals by a sterling artist, Yoram Kaniuk, that is ideally suited for Miss Damari's Hebraic melodies.

Leo Fuld, who owns the Sahbra, said to be the only Israeli nite spot whose nearest rival is 8,000 miles away as the strudel flies, is on as master of ceremonies and does a fargnigen (pleasurable, to foreigners) job with introductions and vocals. He gives out with "Song of the Negev," "Sonia Is Here to Stay," and his bestselling "Where Can I Go To," a heart-wringer and eye-moistener.

When Miss Damari comes on, the room becomes electric and the lass from Israel has absolutely no difficulty capturing her audience. Bursting with melodic energy and built like a Rubens model, she's an eye-filling, earthy, provocative damsel. Americans may recall her performance in an Israeli flicker, 'Hill 24 Does Not Answer." She's also in an upcoming full-length color musical, the first to be shot in Israel, called "Homeless," and scheduled to open shortly at the Paris Theatre, N. Y. After her engagement here, she's slated for the Brussels Fair as representative of the Israeli government.

In a stunningly-tight white and gold gown, she gives forth with a medley of Hebraic chants and songs including "Facing Mt. Sinai," "Camel Caravan in the Desert," "Song of the Negev," "Delights of Memory," "The Way We Dance In Israel," "We are the Shepherds," "The Red Puppies" and "I Am the Girl From Sufferth." Throughout her performance, she's accomplished in both voice and stance. One or two more bouncy numbers, however, might add a fillip to her present routine.

Jackie Clark, bill's comic, is in from the Boulevard, Queens. In this all-Israeli atmosphere, he describes himself as the only "foreign" act on the bill, but the audience has no trouble grasping his accelerated patter dealing with psychiatry, drunks, mothers and other surefire matters. He hints that he may play "Loew's Negev" after this date.

Sara Aman does rousing versions of Israeli dances. She's on for two numbers, the second in an abbreviated piece of muslin which shows off her umbilicus to remarkable advantage.

Martin Roman and his orch are on the ball at all times, particularly behind Miss Damari's thrush work. *Rans.*

Ambassador Hotel, L. A.

Los Angeles, Jan. 23.

Frankie Laine, Farrer Trio, Ray Anthony Orch (15); $2-$2.50 *cover.*

By the time canny Cocoanut Grove entrepeneur Gus Lampe gets through with his scissors, he'll have a good entertainment package for the current fortnight. Combination of Frankie Laine, the Farrar Trio and Ray Anthony's orch can register with the proper pacing.

Admittedly, it's not easy to cut Laine's act since it's a crowd-pleasing melange of his better diskings. Edited, however, it would have even greater impact at, say, 40 minutes. He has a couple of standout segments, notably a pair of tunes from his upcoming album in which he's backed not by the orchestra but by a stereophonic tape of Michel LeGrand's music. It's exciting nitery fare, particularly since the Grove's great equipment gives a living presence to the instrumentation and to LeGrand's topnotch arrangements. Another solid bit is a torch medley to guitar accompaniment, with Laine reprising some of the torch standards to top response. Other highlights are reprises of such Laine oldies as "Black and Blue," "We'll Be Together Again," "Jezebel" and quick excerpts of others.

Farrar Trio, two gals and a guy, open with a quartet of dance routines which should be cut by at least one. There's some novelty in the manner in which the guy handles a dance stint with both gals simultaneously, but it wears thin after a while and the choreography is just passable.

Anthony's "Slaughter," a fine arrangement, starts the show with a wallop and the crew ably backs the rest of the layout in addition to keeping terpatrons well pleased from a large library of fine, danceable arrangements. *Kap.*

VARIETY BILLS

WEEK OF JANUARY 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 30
Corps de Ballet
Jack Beader
Sondra Barrett
Rockettes
Glee Club
Lucille Manners
Foursome
Renald & Rudy
Roxy 30
Harrison & Kossi
Skating Squires
Roxyettes

AUSTRALIA

MELBOURNE
Tivoli (T) 3
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Rayes & Faye
Rigoletto Bros. & A
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
B & D Stutchberry
Edit Juhasz
Frank Ward
SYDNEY
Tivoli (T) 3
Shirley Bassey
Archie Robbins
Margo
Lili Berde
Christine & Moll
Neal & Newton
Easton Harmonica 3
Jimmy Jeff
Buster Fiddess
Darryl Stewart
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

LONDON
Metropolitan (I) 27
Bob Gray
Petersen's Bears
Los Galantas
Tommy St. Dennis
Eirizones
5 Lombards
3 Jays
Janette Fox
June & Josephine
Peter Scott
NORWICH
Hippodrome (I) 27
Roy Barbour Co.
NOTTINGHAM
Empire (M) 27
Edmund Hockridge
A & V Shelley
Tanner Sis
Sharpe & Iris
Renee Strange
Ron & Rita
Ron Parry
3 Paulos
SOUTHAMPTON
Grand (I) 27
Fran Dowie
Gay Leslie
Dick Francis
Sylvia Drew
Dev. Shawn
John Clarence
Alabamas
John Hughes
Calvin Lewin
Hi-Fi Rhythm Grp.

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Blue Angel
Bobby Short
Carolina & Belen
Bobby Lewis
Jorie Remus
Jimmie Lyon Trio
Casanova
Jose Duval
Margrit & Adrienne
Chateau Madrid
Carmen Amaya Co.
Ralph Font Orc
Panchito Orc
Copacabana
Nat King Cole
Alan & DeWood
Axidentals
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
Lovey Powell
Warren Vaughn
Brooks Morton
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Genevieve
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Les & Larry Elgart
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Fran Warren
Helen Hayden
Malagon Sis
Los Gatos
Chandra Kaly
Martha Ann Bentley
Jamel Twins
Marilyn Ross
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gretchen Wyler
Old Romanian
Ted Lewis Orc
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Harry Belafonte
Mattison Trio
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Viennese Lantern
Vicky Autier
Evelyn Sharpe
Ernest Schoen Orc
Paul Mann
Village Barn
Billy Kelly
Mae Sagan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Charlie Mingus
Melvin Stewart
Waldorf-Astoria
Pearl Bailey
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jack E. Leonard
June Perry
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Duke Ellington Orc
Chez Paree
Gordon MacRae
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Eddie Higgins Trio
Kim Karter
Conrad Hilton
"Big Top"
Glenn & Coleen
Menchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Betty Madigan
Jimmy Blade Orc
Gate of Horn
Brownie McGhee
Sonny Terry
Sonja Savig
London House
Jonah Jones 4
Mister Kelly's
Smith Twins (2)
George Matson
Marx & Frigo (3)
Palmer House
Nelson Eddy
Gale Sherwood
Morlidor Trio
Ben Arden Orc

LOS ANGELES

Coconut Grove
Frankie Laine
Farrar Trio
Ray Anthony Orc
Crescendo
Mel Torme
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Shelly Manne Orc
Largo
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Orc
Mocambo
Dick Contino
Betsy Duncan
Paul Hebert Orc
Moulin Rouge
Will Mastin Trio
Donn Arden Line
Royal Guards
Eddie O'Neill Orc
Statler Hotel
Gogi Grant
Ed Bergman Orc

HAVANA

Capri
Don Cornell
Tippy & Corbina
Ethel Martin
Ted Joy
Dick Curry
Nacional
Katyna Ranieri
Ray Carson
Maria Magdalena
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Riviera
Jaye P. Morgan
Mamie Van Doren
Jack Cole
Anita Ellis
Tybee Afra
Casino Playa Orc
Sans Souci
Dolores Perry
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
A Romeu Orq

LAS VEGAS

Desert Inn
Betty Grable
Dave Barry
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa London
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Eyde Gorme
Dick Rice Orch
Flamingo
Alan King
Goofers
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard
Riviera
Ginger Rogers
Ray Sinatra Orc
Sahara
Donald O'Connor
Sidney Miller
Mr. Ballantine
7 Ashtons
Cee Davidson Orc
Louis Prima-Keely Smith
Sands
Jerry Lewis
Peg Leg Bates
Dick Humphreys
Mudlarks
Copa Girls
Antonio Morelli Orc
San Souci
G. Liberace Showcase
Hoyt Henry Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Candy Barr
Joey Cowan
Loray White
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Jane Kean
Nelle Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Betty Hutton & Co.
Chuey Reyes Orc
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillion
Andrews Sisters
Jaques Donnet Orc
Cafe De Paris
Dick Shawn
The Szonys
Trio Cottas
Piroska
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Bros.
Paul, Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Barefield Orc
Deauville
Leonidoff Revue
Lessy & Moore
Janik & Arnaut
Steve Gibson Redcaps
Damita Jo
Rosemarie O'Reilly
Caracolilo & Maria-Rosa
Cover Girls (18)
Tito Puente Orc
Monte Franklin 3
Di Lido
Bageltime Revue
Barton Bros.
Eddie Schaeffer
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Buddy Hackett
Gloria DeHaven
Johnny Puleo & Harmonica Rascals
Mal Malkin Orc
Sonny Kendis Orc
Emery Deutsch 3
Louis Varona Orc
Fontainebleau
Ritz Bros.
Jo Ann Gilbert
Leo Diamond
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Sue Carson
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Larry Best
Napoleon Reed
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Sherwood 3
Sans Souci
Dick Hall
Freddy Calo Orc
Saxony
Geisha Girl Revue
Ruth Wallis
Charles & Faye
Henry Levene Orc
Jimmy Grippo
Fred Thompson
Tommy Angel
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Shelborne
Guy Rennie
The Vagabonds
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

Tax War

Continued from page 7

Italy's double taxation treaty with the U. S. The "resident" label, if the Italians can make it stick, would change this.

The Italian situation is a ticklish one and the Motion Picture Export Assn., representing all the companies, is seeking to stay out of it, leaving the individual companies to fight their own battles. Reason is that one company's arguments are like to hurt the case of the next, and the Association finds it difficult to sit on separate chairs. At the same time, MPEA is taking the overall approach with the Italians that the Americans' subsidiaries in Italy are not permanent establishment. It's hoped that this will be supported by the U. S. Treasury.

If the Italians win their point, the loss to the American companies would be considerable.

In the Far East, the Philippine tax situation remains in abeyance, with a possible change in the government's attitude indicated. The tax collector there has assessed the companies on a retroactive basis, with penalties included. Case has gone to court, partly to establish an applicable statute of limitations.

In Japan, the government is trying to get a uniform franchise agreement, which affects each company differently. 20th-Fox is sending Roy Kimmerle, its foreign tax expert, to Tokyo soon to investigate.

Latest from India is that the government has resurrected a tax claim vs the Americans.

In Nicaragua, a 12% admissions tax has been decreed with the provision that 9% of this must be paid by the distributor. And further south, in Argentina, the government's proposed tax on imports, ranging up to $5,000 per film, still has not been applied. Robert Corkery, the MPEA's Latin American supervisor, is due in Buenos Aires soon to take up this question. The government has promised that this levy will never be applied retroactively.

Warner Raps

Continued from page 5

aren't viewed if they are of inferior quality. "We must produce ever higher quality motion pictures to attract greater audiences to the theatres and it is towards this goal that we are concentrating our efforts," Warner held.

He also said that the industry had to revitalize its traditional showmanship methods of promoting pictures so that interest in films can be solidified and extended. "By bringing the highest quality motion pictures to the screen, we will keep faith with the public upon whom our industry depends," he held.

Warner noted the recent $1,500,000 investment of his company in four top properties—"The Dark on Top of the Stairs," "A Summer Place," "Fanny" and "Ice Palace"—and said Warner Bros. planned to make the largest investment in specific motion picture properties in its history during the months ahead.

"The motion picture industry can look to the future with confidence," he held. Citing "Giant" and "Sayonara," Warner said the proof lay in the fact that "important pictures are winning more public interest and are doing better business than films have done before."

The WB prexy, without explaining himself, advocated a "policy of modernization and flexibility keeping our industry in step with our economy and our times."

Hits

Continued from page 3

on the River Kwai," "Sayonara," "Peyton Place," "Ten Commandments," "Around the World in 80 Days"—have nothing in common with each other. In the past film financiers often insisted upon formula production. Now, comments Hartman, they demand something different before risking an investment of, say, $2,000,000.

Today's film-makers are on to the change, films are reaching the age of maturity. Hartman offers as a case in point his own "Elms" entry which contains subject matter O'Neill himself deleted from his original because of fear of censorship. Picture, which has Sophia Loren, Burl Ives and Tony Perkins in the leads, frankly focuses on a woman seducing her step-son, along with infanticide.

"Elms" will open in two New York theatres, the Odeon and Sutton, around March 12. It's been approved by the Production Code and now awaited is a rating by the Catholic Legion of Decency. Pic is the first of three which Hartman is to deliver for Par release. Second, also finished, is "Matchmaker" and the third has yet to be decided upon. Hartman in association with Par also has the rights to "Chalk Garden."

Scully on Junk-et

Continued from page 2

happen they close up shop and hike off to a convention like this till the skidding stops."

"Well, under the circumstances shouldn't we invite the Fields to our frugal Franciscan table instead of mooching on them?"

Added Attraction, Clowning Owner

"Hell, no. The company pays for everything. They're paying $80 a day at the El Mirador. Bargain rate account it's so early in the season. For that the hotel throws in a free showing of Proprietor Ray Ryan in a new cowboy outfit every day. Except Wednesday when he goes Bavarian in as incredible a Tyrolean costume as you'll find short of Minsky's."

"Personally, I thought Frank Bogart's ensemble was even more incredible," I demurred. "He's the guy who used to manage the El Mirador and is now picking up his check at Desi Arnaz's Western Hills gasthaus."

"Well, will you come?"

"Pencil me in, if the weather is good?"

"Weather is good?" Vic questioned. "Where do you think you are, Florida? Hear the weather is always good!"

And His Frozen Pennsylvanians

"So I noticed. Fred Waring and his Pennsylvanians played outdoors at the Marion Davies Desert Inn the other evening and it was so cold some of the notes have not thawed out yet."

"But this junkmen's junket is indoors."

I said okay and that we'd be there at 7:30 Saturday night, which, as every songwriter knows, is the loneliest night of the week anyway.

It was cold and started to sprinkle when we left for the gala occasion. Lady Alice was dressed in a Parisian frock of block lace and silk inserts, and wore a hand-embroidered black mantilla that set our dynasty back a fortune. But that was 100 years before I joined it.

By the time we reached the El Mirador the pickets were gone for the day and at least a hatful of rain had been tossed on the desert sands. It was getting cold.

In the centre of the hotel lobby stood a huge black smokestack. Below, phony logs were burning gas. It turned out to be a modern fireplace. It looked good and felt good.

Which Kelly Is That?

Helen Colten Field greeted us, dressed in a Kelly green evening dress which was topped by Kelly red hair. Martin Field wore a tuxedo mit cummerbund. Shapiro and I were dressed in conventional blue flannel suits. And why not? Wasn't this a convention?

The dining room's tables were covered with red and white gingham tableclothes, a hangover, obviously, from the Bavarian beer party. Every table was reserved—but not for us. We were offered a table outside in an unheated patio where the cold cuts, cakes and fruits of a buffet supper were being served. The line was as long as a World Series overflow.

Above was a canvas curtain which could be pulled across the patio like a roof and thus close the place off for those who prefer synthetic stars painted on canvas to the real sputniks. Rain began pounding on the canvas. Soon you'd think the place was rehearsing for a South Pacific play featuring a bagslinger named Sadie Thompson.

The rain began seeking places to enter the patio proper. Within 10 minutes it was flooding the floor and the food on the buffet tables. Everybody, from dolls to waiters, began ducking the downpour that came to dinner. The male trio of Colton Metals removed their coats and then moved our table up the entrance steps which had more solid protection than the canvas afforded those below the salt. But there was so little room on the steps that a couple of chairs slipped off the cement and their occupants took nice, formal pratfalls. More fun.

'Refugee From Occupied Arkansas'

Soon the floor glistened like an ice skating rink and a sign was hastily put up (probably by John Harris of "Icecapades") warning patrons to keep off.

Dinner about completed, the Colton Metals party pulled out for the lobby and that giant smokestack which was guarding the circular fireplace. There were cushions around the circle. Great for warming backs chilled and sprayed by liquid sunshine. Lady Alice even returned the dinner jacket of Martin Field's to its gallant owner.

In the lobby we met officers of the association until their names came and went like blurred, ill-focussed snapshots. Only one proffered a card. All it said was: "Refugee from Occupied Arkansas." Further prodding revealed he was Sammy Hummelstein from Jonesboro, Ark., who is known in his set as the "Cadmium King," and thinks Governor Faubus is greater than Jeff Davis ever was.

Cadmium is a metal found in zinc and used for electroplating. I found that out by asking. I knew something of tin, copper, lead, zinc, mercury, aluminum, tungsten, nickel, cobalt and magnesium, and had even seen gold and silver in my time, but of these miscellaneous metals, of which there are dozens bartered every day like brides, I know nothing.

But Vic Shapiro was right. These barterers do look like exhibbers in convention assembled and, what's more depressing, they act like them.

Grand Duke Sore

Continued from page 2

Official news agency reports from Barcelona say CIFESA regional office there has already turned over all prints to court officials and that court action would eventually impound some 50 existing prints now circulating nationally.

Grand Duke apparently planned to sue last May when "Cuple" opened in Palma, but his lawyer discovered Spanish libel law offered only press and recorded word redress with no provision for motion pictures.

Heir to all the Russias subsequently put best Barcelona legal brains to research film slander precedents in French, Italian and other Blackstones and substantially bolstered court plea brought initial results.

Producer-director Orduna, press adds, entered a countersuit for 15,000,000 pesetas against His Highness charging latter's unjustified action is murdering "Cuple" gate in that amount. Distrib CIFESA showed a print to Madrid magistrates yesterday and denied film contains reference to Grand Duke Vladimir.

"Ultimo Cuple," a nostalgic recap musical with a very early 20th century songalog delivered by Sarita Montiel, continues to shine as a fabulous first-run grosser for almost a year. Now in its 39th week at the local Rialto, trade here estimates distrib "Cuple" net for Spain alone at over $1,000,000.

D.C. Waxworks

Continued from page 1

new entry has a promising future. The brain child of Frank Dennis, former newsman who now heads United State Information Agency's public information division, the museum will be located in Foggy Bottom, an area about one mile off the main stem, which is currently being reconverted. It is near Arena Stage, town's theatre-in-the-round, and, like latter, occupies a portion of a former brewery.

In addition to Dennis, 24 stockholders have put up a reported $250,000 to launch the venture. Figures, made of a plastic similar to that used for artificial hands, are being made in Baltimore by sculptor Henry Berge, at a cost of $900 each. Rent will be shared by a souvenir concession, and plans call for integration into capital's well established tourist agenda.

In addition to replicas of such national figures as Henry Ford, Albert Einstein, Harry Truman, President Eisenhower, and Herbert Hoover, there will be a series of tableaux depicting such historic events as Columbus landing in the New World; Lincoln's assassination; a Salem witch hunt; and Lee's surrender to Grant.

Interesting angle of proposed project is fact that it has already sparked world-wide publicity.

Scale will be 75c and 50c, and museum will be open evenings.

B'way Legit All for Integration But Jobs Are Still Scarce for Negroes

Legit is a paradox for the Negro actor. It's a medium in which integration is advocated but avoided.

Highlighting the situation is an Actors Equity analysis of Negro employment on Broadway and off-Broadway during the last two seasons. According to the approximated statistics, fewer Negroes were utilized in shows during the 1956-57 semester than the previous season. That, incidentally, was after various theatrical organizations had issued appeals to producers for increased integration of Negro performers.

Only two of last season's Broadway productions were classed as integrated offerings in the Equity report. The shows, both musicals, were "Bells Are Ringing" and "Shinbone Alley." Equity's tally on integrated Broadway productions for the previous semester was six.

There were four integrated off-Broadway shows in 1955-56, but only two last season.

The Negro employment total on Broadway for 1955-56 was 142, including 61 in the City Center production of "Carmen Jones." Another 29 were cast in "Mister Johnson." Those two shows thus accounted for 63% of the total for the entire season. In 1956-57, however, the Equity count on Negro employment in Broadway shows was 36. The union also figured an additional 39 performers in the Jones Beach outdoor presentation of "Show Boat" and about 20 more in shows held over from the previous season.

Negro employment off-Broadway, however, increased in 1956-57 over the previous semester, jumping from 25 to 43. The drop in integrated shows from 10 on Broadway and off-Broadway during 1955-56 to four last season, plus the overall decline in Negro employment has cued a renewed appeal for in-

(Continued on page 69)

Cosmopolitan Opera Has Milanov, Baccaloni, Amara; Scale Now $1.60 to $3.75

San Francisco, Jan. 28.

Frisco's "dollar-opera" company, the Cosmopolitan, will stage seven performances, March 4 through March 25, General Director Dario Shindell reported last week.

The Cosmopolitan—which is no longer a dollar-opera but is scaled from $1.60 to $3.75—will use 3500-seat War Memorial Opera House.

Operas in the repertoire will be "La Boheme," "Carmen," "Faust," "Rigoletto," "The Barber of Seville," "Il Trovatore" and "La Traviata."

Among singers engaged for the three-week season are Zinka Milanov, Salvatore Baccaloni, Lucine Amara, Robert Rounseville, Jerome Hines, Eugene Conley, Eva Likova, Cesare Valletti, Jean Madeira, Barry Morell, Ellen Faull, Cersare Baredlli and Edwin Dunning.

Company's conductor is Carlo Moresco, stage director Glynn Ross.

Says Producer Is Also Responsible for House

New York.

Editor, VARIETY:

The letter from Mark Harris in last week's issue makes the point that the producer and staff of "Look Homeward, Angel" have nothing to do with the management of the Ethel Barrymore Theatre, N. Y., where the play is current. Perhaps so, but the playgoing public knows nothing of that and couldn't care less.

The customer can't be expected to know what theatres are operated by whom. He purchases tickets for a play, not for a house managed by this or that firm. The producer who offers tickets for sale must also be accountable for conditions in the theatre—he assumes that responsibility when he books it from the Shuberts or anyone else, and he can't get away with blaming the situation on landlord. The producer is in partnership with the theatre in the presentation of the play. In fact, under the contract, he has a 70% interest in the partnership.

Leonard Traube (Trau).

TIP Has Slice of 'Body'; Put Up Money for Bond

The coin necessary to cover the Actors Equity bond on "Body Beautiful," which opened last Thursday (23) at the Broadway Theatre, N. Y., was put up by Theatrical Interests Plan, Inc., a legit investment firm. The deal, according to a TIP rep, actually represents a personal loan to Albert Selden, coproducer of the musical with Richard Kollmar.

In return for supplying the funds, TIP is in line for a small percentage of the potential profit. The venture is regarded by TIP officers as being risk-free, as the money is guaranteed by Selden, who privately wealthy. The firm's contract with the production call for the bonds to be returned within a month after the show's Broadway opening.

TIP has no regular investment in "Body," which is capitalized at $300,000.

Shubert Hates Tickets Brokers; 'They're All Gyps'

Philadelphia, Jan. 28.

Although Jacob J. Shubert says he "abhors" ticket brokers and thinks they're all "gyps," he admits he allots them tickets fc, Shubert theatres. In fact, he adds, he can't stop them from getting seats.

Those are among the statements made under oath by the head of the Shubert theatrical firm in a pre-trial examination in connection with a $3,150,000 anti-trust suit brought against the Shuberts by Philly theatre operator William Goldman. The action charges that a Shubert monopoly has prevented Goldman from booking legit shows for the Erlanger Theatre here. A transcript of the testimony, taken in New York last month, was filed in U.S. Court here last week.

Shubert claimed that he is "powerless to prevent theatre personnel from selling tickets—at a premium—to favored brokers." He asserted he had no personal knowledge of the practice, although he was shown a letter from Broadway producer David Merrick warning of

(Continued on page 69)

ALBANY FILMER LOVES THAT FABULOUS LEGIT

Albany, Jan. 28.

The Fabian Palace, a local film house, is legit-happy. The theatre management, elated over the sock business registered at the 3,660-seater by two touring shows this season, is on the prowl for other stage productions.

The entries that played the house, each for a single evening performance, were "No Time for Sergeants" (N.Y. company) and "Damn Yankees." Both offerings are being routed by Broadway Theatre Alliance. "Yankees" played the theatre last Tuesday (21), grossed nearly $9,400, with the attendance hitting 3,200.

"Sergeants" grossed over $8,500 in its Palace stand last Dec. 13. The attendance figure for that performance was 3,000. The theatre made money on both legiters, but didn't fare as well with an early-December booking of the American Ballet Theatre.

Et Tu, Burton

British legit-film actor Richard Burton, currently costarring on Broadway in "Time Remembered," is giving a course in Shakespeare for a small group of established players. One of his students is Robert Preston, top-featured lead in "The Music Man."

This week the class has been studying "Julius Caesar" and after the session Monday afternoon (27), Burton said to Preston, "I'll keep this request in character—could I get your house seats for 'Music Man' for the Ides of March?"

Mpls. Lyceum Is Lost for Legit

Minneapolis, Jan. 28.

The Lyceum Theatre, local legit house, has been acquired by Soul Harbor, an Evangelical group, and will be converted for use for religious meetings. The property is currently under lease to Bennie Berger, and has two more legit bookings this season, the Jose Greco Dancers, due Feb. 2-4, and the touring edition of "Auntie Mame," the week of May 5.

Soul Harbor is paying $285,000 for the 1,800-seat Lyceum, and plans to spend $75,000 on renovation "to get rid of the theatre look," so it will be more suitable for religious purposes. The group now uses an 800-seat former film house outside the midtown area and formerly had the Alvin, which it took over from burlesque.

Berger, who pays $20,000 a year rental for the Lyceum, could have renewed his lease beyond the Aug. 15 expiration date, but would have had to pay a $5,000 annual crease. He claims he "just about broke even" in the three years he's operated the spot, and has no assurance of more legit bookings in the future.

Having the local franchise from the Independent Booking Office in New York, Berger indicates that he'll try to arrange to rent the RKO Orpheum, a 2,800-seat film house and the only other local spot suitable for legit, for touring Broadway shows next season. However, Berger says that plans are already under way for a drive to raise $500,000 for the construction of a new legit theatre, probably seating 1,500 and situated midway between Minneapolis and St. Paul.

Roger L. Stevens Flies To Catch London Shows

Roger L. Stevens flies to London today (Wed.) for a few days of concentrated playgoing. He plans to attend the opening tomorrow night (Thurs.) of "Cat on a Hot Tin Roof," starring Kim Stanley, at the Comedy Theatre under the New Watergate Theatre Club setup, in which he's partnered.

He'll attend the first rehearsal Friday (31) of "Pour Lucrece," costarring Vivienne Leigh and Claire Bloom, in which he's partnered with Hugh Beaumont (H. M. Tennent, Ltd.). The producer-realtor also will see "Roar Like a Dove" and "Dinner with the Family," both of which he'll do on Broadway later, and a tryout performance of "Time and Again" (formerly titled "The Old Lady's Visit"), starring Alfred Lunt and Lynn Fontanne, currently on a pre-London tour and due for New York next season.

Stevens will probably return next week, and will fly to San Francisco for the opening of Noel Coward's Coast run in a repertoire of "Nude with Violi " and "Present Laughter."

Anthony Buttitta has changed his mind and will return as pressagent for another season for the San Francisco Civic Light Opera Assn.

London Also Has Theatre Shortage; See Low Production Costs Factor

London, Jan. 28.

Perhaps because production and operating costs are comparatively modest, London has a theatre shortage despite 40 houses in the West End. Low production costs tends to spur the presentation of new shows, but low operating expense enables current entries to keep going, so theatres remain occupied and the new offerings have to wait.

Besides the present 40 houses in the West End, there were formerly seven others, of which four were destroyed during World War II air raids and three were recently converted to commercial use. Of the 40 theatres available for legit, only the Winter Garden is currently dark, having recently closed "Be My Guest" and not booked until the arrival Feb. 26 of the Marc Connelly play, "Hunter's Moon."

Certain houses have been 'write-offs' for some time as prospects for new offerings. Wyndham's has been locked up with "The Boy Friend" for four years and shows no signs of losing it. The tiny Ambassadors, thanks to the imperishable "Mousetrap" has been unavailable for more than five years. The Whitehall, first with "Reluctant Heroes" and now with "Dry Rot," running merrily and endlessly, offers no scope for the independent producer, for owner Brian Rix will have another farce ready when the present offering folds.

There are fill-in shows at Drury Lane until the opening of "My Fair Lady" and then it will also be unavailable for a long time. The Windmill is the permanent home of non-stop vaude. The Victoria Palace is available only for limited runs between Crazy Gang shows.

Long-running entries such as "Sailor Beware," "For Amusement Only," "The Bride and the Bache-

(Continued on page 69)

Yale Drama Prof. Going To Chile for Lectures

New Haven, Jan. 28.

Frank McMullan, Yale Drama School associate prof, will be a lecturer in theatre arts in Santiago, Chile, for six months, starting in May. Assignment came through U. S. Fulbright Exchange program.

Added functions to be assumed by McMullan on his sojourn include assistance with development of professional theatre schools at Catholic U. and the U. of Chile, both in Santiago; also, staging a Spanish-language production of a Shakespearean play, by the Catholic U. pro company of the Teatro de Ensayo, and teaching directing and acting methods at U. of Chile.

McMullan will resume his Yale post in January, 1959.

No Curb of B'way Publicist Having 'Employer' Rank

Another attempt to prevent legit pressagents or managers from also holding supervisory or employer jobs has been defeated by the Assn. of Theatrical Press Agents & Managers. The proposal was vetoed at the union's last membership meeting by a 143-to-112 vo'e.

More or less similar moves have been made several times in the past, invariably without success. This time the issue specifically concerned Jean Dalrymple, director and pressagent for the N.Y. City Center, and Tom Trenkle, p.a. for the off-Broadway revival of "The Brothers Karamazov" and Miss Dalrymple's associate publicist for the Ci'y Center.

A proposed constitutional amendment would have authorized ATPAM business agent Hal Olver to forbid Trenkle from joining forces with Miss Dalrymple and bringing his "Karamazov" assignment into her office as one of the stints permissable for an "associate" setup. Olver argued that Miss Dalrymple does not actually perform the p.a. duties for the City Center, that her listing as press representative is merely a subterfuge and that Trenkle is in effect holding two jobs.

It was indicated that, given the requested authority, Olver planned

(Continued on page 69)

PEDDLING 450G STOCK TO BUILD S.F. HARDTOP

San Francisco, Jan. 28.

A new California company is trying to raise nearly $450,000 for construction of a 2,000-seat, aluminum-domed theatre-in-the-round at suburban Walnut Creek, some 20 miles from downtown Frisco. The promoters are offering 44,118 shares of stock at $10 per share.

Pavilion Theatre, Inc., plans to start construction of the playhouse next spring with the idea of presenting a 16-week strawhat season. Ten-acre site about a mile from Walnut Creek is already under option.

Heading the firm is David Huenergardt, an ex-actor who worked with St. John Terrell at the Lambertville (N. J.) Music Circus. He says he'll lease the arena for symphonic concerts, sports and closed-circuit TV-events during the off-season.

Elsa Maxwell Runout On Nat'l Symph Benefit Burns Bigwigs in Wash.

Washington, Jan. 28.

Elsa Maxwell, outspoken critic of other peoples, was on the receiving end of a barrage of verbal brickbats for her failure to keep a skedded appearance at a National Symphony benefit last Sunday (26) night.

The party-giver bowed out of the cuffo engagement reportedly to accept a paying stint on the west coast. Left holding the bag were Mrs. Arthur Summerfield, wife of Postmaster General, chairman of the fete; Eric Johnson, who emceed program; and columnist-humorist George Dixon, who was to have traded quips with La Maxwell.

Also left seething were 600 ducat holders to the "cents and nonsense" supper and show which kicked off National Symphony's fund-raising drive. Included were such officials as Secretary of Defense and Mrs. Neil McElroy, and other prominent Capitalites.

Affair, held at Pan American Union, was a sellout long in advance of Sunday night, thanks to announced headlining of Miss Maxwell. Her non-appearance left Symphony reps and sponsors boiling with embarrassment and indignation.

Feuer-Martin to Return To B'way With 'Whoop-Up'

Cy Feuer and Ernest H. Martin are going ahead with their original intention of producing a Broadway musical based on Dan Cushman's novel, "Stay Away, Joe," which they previously decided to do as a Metro picture instead of for the stage.

The producers now contemplate presenting the show on Broadway next season under the title "Whoop-Up." Arrangements for them to undertake the venture have been completed with Metro, which owns the film rights. The songwriting team of Norman Gimbel and Moose Charlap have been approached to provide the score, with an adaptor still to be selected.

F&M are currently in Hollywood readying a Metro film version of their Broadway production of "The Boy Friend."

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See Details Page 47

Shows Out of Town

The Day The Money Stopped

Wilmington, Jan. 22.

Stanley Gilkey & Producers Theatre presentation of two-act drama by Maxwell Anderson, based on the Brendon Gill novel. Stars Richard Basehart; features Mildred Natwick, Kevin McCarthy. Staged by Harold Clurman; setting and lighting, Jo Mielziner; costumes, Betty Coe Armstrong. At Playhouse, Wilmington, Jan. 22, '58; $4.80 top.

Ellen Wells	Collin Wilcox
Boaz Bridges	Taylor Graves
Richard Morrow	Kevin McCarthy
Kathie Morrow	Mildred Natwick
Mayor Bronson	Howard Fischer
Photographer	Beau Tilden
Charles Morrow	Richard Basehart

This talky drama, in which nothing much happens, is hardly a bet for Broadway in its present form. Maxwell Anderson adapted the play from Brendon Gill's novel and while he has provided some polished dialog, only in the second act (the program calls them scenes and refers to the intermission as a cigaret break) does anything approaching effective theatre come forth.

The story is based on a conflict over the father's will disinheriting a ne'er-do-well son, leaving the bulk to his stuffy lawyer-brother and their sister. The first act involves a verbal duel between the brothers. The second picks up with the black sheep son rattling skeletons in the family closet, threatening blackmail and carrying on in a manner which erases what sympathy the audience had for him originally.

There is a modest attempt to build up a romance, but this also fails, and the ending has the outcast winning a partial victory in his fight to get a share of the estate. The acting which is excellent, Richard Basehart has a field day as the westrel son who ran through over $400,000, but the character is essentially shallow. Kevin McCarthy, despite an excellent interpretation of the lawyer brother, is hampered by the Babbitt qualities of the man who stayed home and tended to business. Mildred Natwick is fine as the sister who befriends the wayward prodigal.

These three carry the burden of the play, although Collin Wilcox, a blonde looker, brightens up the proceedings as the secretary, while Taylor Graves, as a veteran employe, and Howard Fischer and Beau Tilden, have walk-on parts.

Harold Clurman has staged the show and Jo Mielziner has provided a conventional law office setting.

Klep.

This Is Goggle

Princeton, N.J., Jan. 23.

Otto Preminger presentation of three-act comedy by Bentz Plagemann, adapted from his own novel. Stars Kim Hunter, James Daly. Staged by Preminger; setting, Boris Aronson; lighting, Lee Watson; costumes, Anna Hill Johnstone. At McCarter Theatre, Princeton, Jan. 23, '58.

Robert Adams	James Daly
Kate, his wife	Kim Hunter
Goggle	Michel Ray
Sam	Billy Harris
Superintendent	Doris Marshalov
Tory	Seth Edwards
Alice	Bernardette Peters
Ugly	Leland Mayforth
Miss Kane	Doro Merande
Sally	Joanne Felcher
Officer Kelly	Pat Patterson
Mr. Sadowsky	William Thourlby

"This Is Goggle" is an empty play about an unpleasant preteenager. Although an opening-night audience managed a few laughs at the antics of the bratty child and his harassed parents, the comedy is unsatisfying.

Bentz Plagemann's pedestrian situations, built around the irritating urchin, his equally unattractive pals and the long-suffering parents, are tedious. In the three-year span covered by the play, the youngster grows from a thoroughly obnoxious brat into a self-satisfied prig too old for his years.

The title part is well-played by English import Michel Ray, considering the unsympathetic nature of the character. In an over-long first act, the play shows the tribulations of the author-parent working against the odds of demonic children in a small Manhattan apartment.

But a move into the country in the second act lets the audience know that this play really is about the boy and not his father. The smalt-alecky youngster manages to make life even more miserable for his parents in the new setting. In the third act the lad is sent to an Ivy League boarding school that his father once attended and suddenly becomes a model of the "correct" behavior fostered by such an institution.

James Daly manages to stay likeable as the father, with Kim Hunter believable as the mother. But the play really begins to take shape midway in the second act with the entrance of a spinster, delightfully played by Doro Merande.

Producer-director Otto Preminger has his work cut out for him to do anything with "This Is Goggle." His cutting started before the opening, with two scenes trimmed from the third act. If the writing had been up to the creativity of Boris Aronson's unusual sets, the play might have had a chance.

Bitt.

Portofino

Philadelphia, Jan. 25.

Richard Ney production of two-act musical comedy, with book and lyrics by Ney, score by Louis Bellson and Will Irwin. Staged by John Larson; choreography, Charles Weidman; scenery and lighting, Wolfgang Roth; costumes, Patton Campbell; musical director, Irwin; orchestrations, Phil Lang. Stars Georges Guetary, Helen Gallagher, Robert Strauss; features Jan Chaney, Dick Price. At Erlanger Theatre, Philadelphia, Jan. 25, '58; $5 top.

Nicky	Georges Guetary
Kitty	Helen Gallagher
Padre	Robert Strauss
Guido	Robert Strauss
Angela	Jan Chaney
Sandro	Dick Price
Tullio	Darryl Richards
Tavern Keeper	Webb Tilton

The new musical comedy, "Portofino," here for a scheduled three-week tryout, is apparently beyond doctoring hope. It's lamentably wanting in virtually everything a good show should have.

The setting is the title town in contemporary Italy, but the slow story is practically the opposite of the intended glamor and seductiveness. The operetta-type libretto deals with a cynical Italian duke who falls for an auto-racing Texas gal, also of the show-me sort. The duke's son is also smitten, and added complications involve the local padre and his sinister double.

Former screen actor Richard Ney is the show's producer, librettist-lyricist and, according to the program, has composed one of the songs. Louis Bellson and Will Irwin, credited with most of the music, have come up with a few agreeable tunes in "No Wedding Bells for Me," "Beware of Love" and "Isn't It Wonderful," but perhaps the best to be said for the score is that it's better than the book.

Among the amiable and willing performers involved are Georges Guetary, imported from Paris to sing and act the role of the duke, Helen Gallagher as the American girl and Robert Strauss in the dual part of the padre and an Italian villain. Jan Chaney and Dick Price are pleasant as a younger romantic team.

Charles Weidman's choreography is uninspired, although the dances do provide interludes from the book. Wolfgang Roth has provided nice scenery, but John Larson's staging seems merely adequate.

Waters.

Stock Review

Heat of Noontide

Dallas, Jan. 9.

Ramsey Burch production of comedy in three acts by Kate Farness. Features Martha Bumpas, Charles Braswell, Bruce Hall. Staged by Burch; technical direction, James Pringle. At Theatre '57, Dallas, Dec. 31, '58; $3.50 top.

Alice Hutchins	Carol Southard
Helen Newell	Sadie French
Marcia Clayton	Ronnie Claire Edwards
Guadalupe O'Halloran	Gerry Johnson
Jane Sargent	Bea Shaw
Sage Kendall	Martha Bumpas
Dr. Thomas Jeffcott	Charles Braswell
Dominic Djakovic	Bruce Hall

This comedy succeeds as a pleasant evening. The chuckles roll throughout and brighter bits even rate yocks. The Kate Farness play could have a future on larger boards, and might be tagged as film fodder.

Authoress has channelled her effort in familiar ground, since she's the wife of an Arizona medico and the theme uncovers the gripes of four doctors' wives in Tucson, somewhat suggestive of the femme self-expose in "The Women." The first and second acts are brisk, but the third sags.

Ramsey Burch's excellent direction keeps the comedy ahead throughout. Martha Bumpas is expert as a faithful wife. Carol Southard, Sadie French and Ronnie Claire Edwards are also funny as they lament the shortchanging of their wedded lives. Abetting the distaff humor are Bea Shaw as an unwed artist who referees romantic problems and Gerry Johnson, who as a Mexican maid with an unseen Irish spouse.

As the unattached, pursuing doctor, Charles Braswell is legitimately diverting and Bruce Hall adds dignity as a recently bereaved but again willing benedict. James Pringle's living room set amply suffices for this active comedy.

Bark.

Off-B'way Reviews

The Boy Friend

William Landis presentation of the New Princess Co. revival of three-act musical comedy by Sandy Wilson. Staged by Gus Schirmer Jr.; dances and musical numbers, Buddy Schwab; settings and lighting, Charles Brandon; costumes, Joe Crosby; musical direction, Natalie Charlson; piano, Miss Charlson; banjo, John Monaco; drums, Marvin Rubinstein. At Downtown Theatre, N.Y., Jan. 25, '58; $4.60 top.

Cast: Adele Aron, Christina Gillespie, Gerianne Raphael, Michele Burke, June Squibb, Ellen McCown, Thom Molinaro, Neal Kenyon, Evelyn Page, Peter Conlow, Leon Shaw, Bill Mullikin, David Vaughan, Phoebe McKay.

"The Boy Friend," which had a 485-performance run on Broadway three years ago, is back as an off-Broadway revival, and nostalgic revisitors may be a little disappointed. Although strict comparison would be unfair, the economic factors being so different, it must be noted that the present show tends to translate Sandy Wilson's satire into burlesque.

The performance quality is good, the revival's broader slant apparently being the contribution of director Gus Schirmer, Jr., who packaged and staged the same show for a strawhat tour last summer. The laughs of a summer night are different than those looked for by an increasingly discriminate off-Broadway clientele, especially when the latter will make inevitable comparison with the Broadway original.

As principal hoofer, Peter Conlow is well with it, his "Won't You Charleston With Me?", done with effervescent Gerianne Raphael, setting a promising standard in the first act that isn't reached again during the show. "I Could Be Happy With You" is as appealing as ever, and Ellen McKown sings it gracefully, as well as acquitting herself with individual merit in the role that Julie Andrews originated here.

Leon Shaw's fastidious restraint as a middle-aged Britisher gets its quota of laughs. As one of the perfect young ladies, June Squibb demonstrates a marked flair for squealy comedy, while Evelyn Page is in excellent voice and form as the head-mistress.

If a $4.60 top, and seating and seeing discomforts, aren't too discouraging, "The Boy Friend" may linger at the Downtown Theatre. Audiences bent on renewing old acquaintance, however, may reflect that this isn't "The Boy Friend" they used to know.

Geor.

The Cocktail Party

Equity Library Theatre, Inc. revival of three-act comedy-drama by T. S. Eliot. Staged by M. F. Robel; setting, Deborah Weissman; lighting, Barbara Richter; costumes, Donnie Esther Welch. At Lenox Hill Playhouse, N.Y., Jan. 11, '58; admission by contribution.

Cast: William Harahan, Mae Marmy, Paulette Girard, Nick Saviane, Barton Hill, Harry Dinwiddie, Gerry Jedd, Donnie Esther Welch, Charles Parmalee.

Granted that T. S. Eliot's "The Cocktail Party" is a difficult play, requiring understanding direction and expert acting, it is still hard to accept Equity Library Theatre's revival as a professional production. Since a prerequisite of ELT casting is an Equity card, however, it must be assumed that the company is, by definition, professional, and not some suburban dramatic society. By the very mildest standards, the show is a dire effort.

When Eliot's religio-philosophic dramatic treatise took New York by controversial storm in early 1950, its success was said to be a considerable surprise to its author, as it certainly was to its detractors. A play of ideas is always a tough production assignment, and when it's a poetic play at that, the task is harder still.

The direction has not had the clarity, emphasis and incisiveness necessary to meet Eliot on his own ground. Nor has stager M. F. Robel found a cast capable of coping with the author's metaphysicisms. Since it's open casting at ELT, either proper actors were unavailable, uninterested, or Miss Robel defeated herself with her casting before reheasals began.

Two who try with credit are actresses Gerry Jedd and Paulette Girard. As a wife who successfully returns to her husband after estrangement, Miss Jedd has sufficient energy and technic to draw a concise portrait, while Miss Girard, as the young woman whose self-sacrifice is pivotal to Eliot's message, has an evident sincerity that helps her transcend some of the role's trickier aspects.

The rest of the company brave it out according to their disparate gifts, but they are simply the victims of a hard play, unfortunate casting and limited direction.

Geor.

Dennis King has bowed out as director of "Cloud 7," now trying out in Philadelphia.

Show on Broadway

The Body Beautiful

Richard Kollmer & Albert Selden presentation of two-part (19 numbers) musical comedy, with book by Joseph Stein and Will Glickman, music by Jerry Bock, lyrics by Sheldon Harnick. Features Mindy Carson, Jack Warden, Steve Forrest, Lonnie Sattin, Mara Lynn, Barbara McNair. Production staged by George Scheafer; dances and musical numbers staged by Herbert Ross; musical direction and vocal arrangements, Milton Greene; orchestrations, Ted Royal; ballet music, Genevieve Pitot; settings and lighting, William and Jean Eckart; costumes, Noel Taylor. At Broadway Theatre, Jan. 23, '58; $8.05 top ($11.50 opening).

Dave	Jack Warden
Albert	William Hickey
Harry	Lonnie Sattin
Bob	Steve Forrest
Ann	Mindy Carson
Dominic	Edward Becker
Eddie	Tom Raskin
Richie	Bob Wiensko
Florence	Jane Romano
Boxer	Bill Richards
Handler	Knute Sullivan
Frank	Richard Chitos
Nicky	Tony Atkins
Trainer	Albert Popwell
Boxer	Bob Wiensko
Marge	Barbara McNair
Jane	Helen Silver
Kathy	Kathie Forman
Danny	Tommy Halloran
George	Armand Boney
Artie	Jeff Roberts
Josh	Alan Weeks
Pete	Richard DeBella
Phil	Edmund Gaynes
Announcer	Jack DeLon
Reporters	Mace Barrett, Harry Lee Rogers, Mitchell Nutick, Stanley Papich
Gloria	Mara Lynn
Campbell	Mark Allen
Men	Knute Sullivan, Jack DeLon
Ben	Joe Ross

Singers: Dorothy Aull, Mace Barrett, Edward Becker, Jack DeLon, Bette Graham, Buzz Halliday, Mary Louise, Broc Peters, Tom Raskin, Joe Ross, Knute Sullivan, Bob Wiensko.

Dancers: Bob Daley, Ethelyne Dunfee, Shellie Farrell, Jeanna Belkin, Patti Karr, Patsi King, Louis Kosman, Ralph McWilliams, Mitchell Nutick, Stanley Papich, Albert Popwell, Nora Reho, Bill Richards, Harry Lee Rogers, Yvonne Othon, James McAnany.

Songs: "Where Are They?" "The Body Beautiful," "Pffft," "Fair Warning," "Leave Well Enough Alone," "Blonde Blues," "Uh-huh, Oh Yeah," "All These and More," "Nobility," "Summer Is," "The Honeymoon Is Over," "Just My Luck," "Art of Conversation," "Gloria," "A Relatively Simple Affair."

They've gotten away with musicals about gamblers and molls, baseball and the Faustian legend, and even about ex-prostitutes and juvenile gang warfare, so it'll be interesting to see whether the public will go for a song and dance show about prizefighting. "Battling Butler," a musical comedy about the beak-busting biz, was a hit in 1923-24, so it can be done.

There's one serious hitch to "The Body Beautiful," however. This extravaganza about pugs and stumblebums, conniving managers, avaricious strumpets and a collar-ad romantic twosome lacks the sort of inspiration or skill of a "Guys and Dolls," "Damn Yankees," "New Girl In Town" and "West Side Story." This is a routine and tasteless show.

"Body Beautiful" isn't downright bad. It has amusing moments. Grant the novelty of the subject and characters, but the Joseph Stein and Will Glickman book is of about the level of "Stover at Yale," and the songs by Jerry Bock (music) and Sheldon Harnick (lyrics) seem ordinary, at least on the basis of a single hearing.

There are capable performances by Mindy Carson as a prizefight manager's melodious secretary, Jack Warden as the harried manager just a kited check ahead of two grasping ex-wives, Steve Forrest as a stalwart former college boxing champ who tries to make it as a pro in order to impress a group of street urchins and the manager's secretary. Also, Lonnie Sattin as a fighter who knows his business, Barbara McNair as his bright-eyed wife and Marà Lynn as a droll pseudo-innocent.

A somewhat suspiciously enthusiastic audience just about tore the house down on various occasions opening night, mostly for rather ingeniously staged numbers, including a ringside duet by Sattin and Miss McNair, a blatant dance by Miss Lynn, a rock 'n' roll number by the street kids in the Elvis Presley manner, a relaxed softshoe number by Warden and Miss Lynn, an unpleasant song about marriage by Miss Lynn, Jane Romano and Helen Silver, and a funny scene in which a fully-dressed Warden makes a deal in a steam bath.

Miss Carson impresses not only as a singer but also as a musical comedy player, while Warden has admirable credibility and drive as the manager with an unquenchable yen for acquisitive blondes, Forrest is believable as the hunk of man from Dartmouth, Sattin is convincing and ingratiating as the Negro fighter and Miss McNair has contagious sparkle as his wife.

Most of the William and Jean Eckart scenery appears rather standard, but there's one notable setting that turns around to reveal a tobacco smoke-fogged, spotlighted fight ring. Noel Taylor's costumes seems passable. The show is batoned with apparent skill by Milton Greene, and the Herbert Ross dances stress novelty rather than grace or attractive patterns. The show is presented by Richard Kollmar and Albert Selden.

Hobe.

Summer of the 17th Doll

Theatre Guild & Playwrights Co., by arrangement with the Australian Elizabethan Theatre Trust and St. James Players, Ltd. presentation of three-act (five scenes) comedy-drama by Ray Lawler. Staged by John Sumner; scenery designed by Anne Fraser, supervised by Marvin Reiss; production associate, Warren Caro. Features June Jago, Kenneth Warren, Ray Lawler, Madge Ryan, Ethel Gabriel, Fenella Maguire, Richird Pratt. At Coronet Theatre, N.Y., Jan. 22, '58; $6.90 top ($8.05 opening).

Pearl Cunningham	Madge Ryan
Bubba Ryan	Fenella Maguire
Olice Leech	June Jago
Emma Leech	Ethel Gabriel
Barney Ibbot	Ray Lawler
Roo Webber	Kenneth Warren
Johnnie Dowd	Richard Pratt

Having chosen to retain the interminable, almosy completely extraneous first scene of "Summer of the 17th Doll," the management should leave the house lights on until the second scene. Without missing anything essential, the audience could use the time to read some of the articles in The Playbill, including an explanation of the play's references, by playwright-actor Ray Lawler, and a piece by Theatre Guild sachem Lawrence Langner about the show's history.

When Lawler finally gets around to it, along about the middle of the third act, "Summer of the 17th Doll" is a fairly absorbing play. The exasperating first act, however, and even much of the second act, are a staggering hurdle and probably limit this Australian import (by way of London) to a brief run. It's a cinch to make money, though, if only on the prior film sale, the Guild subscription support and some advance interest and sale.

"Summer of the 17th Doll" isn't easy to describe or summarize briefly. Its characters and situation are presumably indigenous to Australia alone. The play involves a group of sugar cane-cutters and the Melbourne barmaids with whom they dally during the December-April summer layoff. Each summer, one of these brawny Lotharios has brought a souvenir doll (the sort that used to be called Kewpie) to his sweetheart as a sort of sentimental gesture.

This 17th summer, however, one of the barmaids is no longer on hand, having been married while the cane-cutters were working up north. Although another barmaid is persuaded to subtitute, she's squeamish and disapproving, and things aren't the same. There's finally a blowup in the third act, and the author makes his point, that there comes a time when everyone must accept maturity.

"Doll" is moderately interesting as a picture of an unfamiliar way of life, and it is played with a sort of earnest vigor by the original Australian cast that appeared in it for a year Down Under and for seven months in London. There is an appealing performance by June Jago as the incurably childish heroine, while Kenneth Warren is properly rugged as her ever-lovin' cane-cutter.

The author gives a hearty portrayal of a garrulous seasonal lover who isn't the heart-breaker he used to be, Ethel Gabriel is convincing as the heroine's observant mother, Madge Ryan is plausible as the stand-in light o' love and there are believable supporting performances by Fenella Maguire as a positive young lady from next door and Richard Pratt as a virile newcomer whose arrival precipitates the climactic flareup.

The show has been competently staged by John Summer, with a passable if not very imaginable setting by Anne Fraser. Incidentally, "Doll" has the making of a fine picture, not only because of its colorful and unusual locale, but also by reason of the sweep and movement possible in the offstage action.

Hobe.

Marcel Marceau

Ronald A. Wilford Associates, Inc. & Jean de Rigault presentation of two-part program of pantomime. Stars Marcel Marceau; features Gilles Segal, Pierre Verry. At City Center, N.Y., Jan. 21, '58; $3.80 top.

There's not much to be added to previous comment about Marcel Marceau. His virtuoso pantomime bowled over New York two years ago, first at the off-Broadway Phoenix Theatre, then moving to the Barrymore Theatre for a Broadway run and finally grossing over $100,000 in two triumphant weeks at the City. He's in for a four-week stand this time, and should clean up for himself and the house.

For the present engagement, Marceau is offering most of the same of his own selections, but has Gilles Segal, also doing solo pan-

(Continued on page 69)

Show Finances

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overcall, if any. (R) designates amount of original investment repaid to the backers. (P) designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	$179,307	*$ 84,308 (P)
Jamaica	300,000	60,000 (R)
Look Back in Anger	40,000	40,000 (R)
New Girl in Town	300,000	15,000 (P)
Romanoff and Juliet	80,000	32,000 (R)
West Side Story	300,000	210,000 R)
Dark at Top of Stairs	100,000	50,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
No Time for Sergeants (2 Cos.)	100,000	515,965 (P)
Diary of Anne Frank	75,000	99,300 (P)
Happiest Millionaire	99,000	45,000 (R)
Bells Are Ringing	360,000	80,000 (P)
Tunnel of Love	60,000	120,000 (P)
CLOSED SHOWS		
Desk Set	75,000	42,500 (P)
Seven Year Itch	60,000	386,378 (P)

* Backers of "Auntie Mame" receive 34.471% of the profits

Philly Hot; 'Captain' Record $63,201, 'Sunrise' $43,300, 'Cloud' $7,300 in 5

Philadelphia, Jan. 28.

Two smash tryouts, the musical "Oh Captain" and the straight-play "Sunrise at Campobello," held over here last week, and were joined by a lesser-grade pair, the comedy "Cloud 7" and musical "Portofino."

Two departures last week are replaced this week by a tryout, "The Day the Money Stopped" and the touring "Waltz of the Toreadors." The future booking list includes "Who Was That Lady I Saw You With," Shubert Theatre, Feb. 5; "Blue Denim," Locust, Feb. 10, and "Visit to a Small Planet," Forrest, same night.

Estimates for Last Week

Cloud 7, Locust St. (C) (1st wk) ($4.80; 1,580; $43,000) (Ralph Meeker, Martha Scott). Tryout of the Max Wilk play drew three negative reviews (deSchauensee, Bulletin; Gaghan, News; Murdock, Inquirer); slight $7,300 for first five performances; continues this week.

Oh Captain, Shubert (MC) (2d wk) ($7.20; 1,870; $63,000). Standees-only $63,201, believed to be another new house record; previous week, $63,100; exited Saturday night (25) for a week of previews and then opening on Broadway.

Portofino, Erlanger (MC) ($6; 1,880; $53,000) (Georges Guetary, Helen Gallagher, Robert Strauss). Tuner tryout opened Saturday night (25) to three pans (Gaghan, News; Murdock, Inquirer; Robinson, Bulletin); grossed $5,500 for the premiere; continues through Feb. 8.

Sunrise at Campobello, Forrest (D) (2d wk) ($4.80; 1,760; $45,000) (Ralph Bellamy). Tryout of the Dore Schary play got a hefty $43,300; previous week, $38,000; moved out Saturday (25) for Broadway.

'Fella' Gleeful $38,500 On Second Week, Cleve.

Cleveland, Jan. 28.

"Most Happy Fella," in the second week of its fortnight local stand, spurted smartly over the initial stanza. "Diary of Anne Frank" is current and "Much Ado About Nothing" is due next week.

Estimate for Last Week

Most Happy Fella, Hanna (2d wk) ($6; 1,515; $46,000). Lively $38,500; previous week, $32,400; house management notes that the engagement demonstrates that touring musicals can profitably play two-week engagements here.

'Tunnel' Off to $10,000, Molly Picon 5G (3), S.F.

San Francisco, Jan. 28.

Randolph Hale's Coast version of "Tunnel of Love" slipped to $10,000 last week, its 16th at the Alcazar. That was down $800 from previous session.

Molly Picon, in three weekend performances Friday-Sunday (24-26) of "The Farblondjete Honeymoon," drew a good $5,000 at the Curran.

Noel Coward brings "Nude With Violin" and "Present Laughter" to the Curran, Feb. 11 for four weeks, and Joyce Grenfell is slated for Feb. 13-15 at the Geary. Edward G. Robinson will open in "Middle of the Night" at the Curran, March 10, and Marcel Marceau starts a fortnight run at the Geary, March 11.

Canadian Ballet $19,707 For 3d Week, Toronto

Toronto, Jan. 28.

Third week of the National Ballet of Canada zoomed on word-of-mouth for the best take of four weeks' tenure at the Royal Alexandra here, with Friday and Saturday matinee and evening sellouts. Best draws were again to be the full-length versions of "Swan Lake" and "Nutcracker," with "Giselle," "Les Sylphides" and "Offenbach in the Underworld."

Estimate for Last Week

National Ballet of Canada, Royal Alexandra (3rd wk) ($3.50; 1,525; $30,000). Grossed $19,707; previous fortnight, $30,083.

'Winesburg' 12G, 'Cat' $27,000, Hub

Boston, Jan. 28.

There were three shows on the local boards last week and although two moved out over the weekend, a pair of arrivals are keeping the list up to par this week.

The future schedule includes the tryout, "The Day the Money Stopped," Wilbur, Feb. 10; "Back to Methuselah," Shubert, same night; "Much Ado About Nothing," Shubert, Feb. 17; "International Soiree," Wilbur, Feb. 24, and "Love Me Little," Wilbur, March 10.

Estimates for Last Week

Auntie Mame, Shubert (5th wk) ($5.50-$4.40; 1,717; $47,000) (Constance Bennett). Touring comedy went clean again for its final stanza $47,000; exited town Saturday (25).

Cat on a Hot Tin Roof, Wilbur (3d wk) ($4.95; 1,241; $32,699) (Victor Jory). Strong $27,000; previous week in advertently overquoted by VARIETY, should have been $26,400; continues indefinitely.

Winesburg, Ohio, Colonial (D) (2d wk) ($4.95-$3.85); 1,500; $35,000) (Dorothy McHuire, Leon Ames, James Whitmore). Mild $12,000; previous week, $11,000; left town Saturday (25) to continue tryout in Baltimore.

Off-Broadway Shows

(Opening date in parenthesis)

As You Like It, Heckscher (1-20-58).

Boy Friend, Downtown (1-25-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Courageous One, Greenwich Mews (1-20-58).

Dmitri Karamazov, Jan Hus (1-27-58).

Endgame, Cherry Lane (1-28-58).

Garden District, York (1-7-58).

Iceman Cometh, Circle in the Square (5-8-56); last weeks.

Julius Caesar, Shakespearewrights (10-23-57); closes next Sunday (2).

Me Candido, RNA (1-17-58).

Threepenny Opera, de Lys (9-25-55).

Tobias & Angel, Theatre East (1-2-58).

Winkelberg, Renata (1-14-58).

'Goggle' Not Bad $11,600 In First 4, Princeton

Princeton, Jan. 28.

"This Is Goggle," co-starring Kim Hunter and James Daly grossed a fair $11,600 in the first four performances of its pre-Broadway tryout tour last week at the 1,077-seat McCarter Theatre here. The top for the Thursday-Saturday (23-25) stand was $4.50.

The production is current at the Shubert Theatre, Washington.

'Tables' $17,500, 'Journey' $28,000, 'Night' 27G, Chi

Chicago, Jan. 28.

Despite mixed reviews, "Middle of the Night" started auspiciously at the Great Northern Theatre last week as the only Guild subscription entry in town, and there's possibility now that it may extend the three-week engagement if other road bookings can be juggled. On the other hand, "Separate Tables," with four favorable notices, did just fair in its second week at the Blackstone. It folds next Saturday (1).

"Long Day's Journey Into Night" remained sturdy at the Erlanger and now is mapping the continuation of its tour in the midwest, and "My Fair Lady" again went near capacity at the Shubert in its 12th week. "Happiest Millionaire" opened last night (Mon.) at the Harris on subscription.

Upcoming are "Most Happy Fella" next Tuesday (4) at the Blackstone and Marcel Marceau, opening Feb. 18 for three weeks at the Great Northern.

Estimates for Last Week

Long Day's Journey Into Night, Erlanger (D) (3d wk) ($5; 1,330; $32,800) (Fay Bainter, Anew McMaster). Nearly $28,000; previous week, $28,691; Sunday twi-night show and a matinee Saturday give it eight performances a week.

Middle of the Night, Great Northern (D) (1st wk) ($5.50; 1,500; $35,726) (Edward G. Robinson). Almost $27,000 on subscription; slated to continue tour Feb. 8.

My Fair Lady, Shubert (MC) (12th wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Almost $71,600; previous week, $71,800.

Separate Tables, Blackstone (CD) (2d wk) ($5; 1,450; $37,306) (Eric Portman, Geraldine Page). Nearly $17,500; previous week, $11,000 for five performances; folds Feb. 1, ending tour.

Opening This Week

Happiest Millionaire, Harris (C) ($5.50; 1,000; $30,500) (Walter Pidgeon). Opened last night (Mon.), to four pans (Kogan; Sun-Times; Cassidy, Tribune; Harris, Daily News; Dettmer, American).

'Sergeants' Big $33,600, 2d Week at Nixon, Pitt.; Bus-Truck Co. $38,700

Pittsburgh, Jan. 28.

The national company of "No Time for Sergeants" had a rousing holdover at the Nixon here last week, adding about $5,400 to the previous stanza's take. Receipts for the final two performances might have been even bigger except for the season's worst snowstorm.

Another big fortnight appears to be due with the touring company of "Auntie Mame," starring Constance Bennett, which opened at the Nixon last night (Mon.). Following will be "Diary of Anne Frank," Feb. 10 for a week, and the road company of "Long Day's Journey Into Night," Feb. 17 on subscription. Other future items are "Cat on a Hot Tin Roof" and "Happiest Millionaire."

Estimate for Last Week

No Time for Sergeants, Nixon (2d wk) ($4.90-$4.50; 1,760; $38,000). Smash $33,600; previous week, $28,300; replaced this week by "Auntie Mame."

Other Troupe Adds $38,700

Atlanta, Jan. 28.

The bus-and-truck company of "No Time for Sergeants" grossed a sturdy $38,700 in a three-way, seven-performance split last week.

Dates played, with grosses listed parenthetically, were one performance Sunday (19), Bell Auditorium, Augusta, Ga., ($5,300); one performance Monday (20), Municipal Auditorium, Savannah ($5,100); five performances Wednesday-Saturday (22-25), Tower, here ($28,300).

B'way Uneven; 'Beautiful' 25G (4), Marceau 40G, 'Summer' $19,100 in 7, 'Seesaw' 29G, 'Mame' 47G, 'Anger' 19G

Broadway was up, down and steady last week. Business, however, was generally healthy, with only a few shows in the marginal or below-breakeven bracket. In some cases, receipts were dented by refunds because of the absence of sick stars.

The lineup of sellouts or virtual capacity entries included "Bells Are Ringing," "Dark At the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Time Remembered" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (59th wk; 461 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $48,100; last week, over $47,000, after some refunds for one performance missed by Miss Garson. Her stand-by, Haila Stoddard, subbed.

Bells Are Ringing, Shubert (MC) (61st wk; 484 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $55,100 with Miss Holliday out for the two performances; last week, nearly $58,400.

Body Beautiful, Broadway (MC) (1st wk; 4 p) ($8.05; 1,900; $74,000). Opened last Thursday (23) to three favorable reviews (Aston, World-Telegram; Chapman, News; McClain, Journal-American) and four unfavorable (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); over $25,000 for first four performances.

Compulsion, Ambassador (D) (14th wk; 108 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $28,000; last week, almost $29,000. Closes Feb. 22 and is scheduled to reopen Feb. 26 in Chicago.

Dark at the Top of the Stairs, Music Box (D) (8th wk; 60 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,600; last week, nearly $33,600, with parties.

Fair Game, Longacre (C) (12th wk; 97 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $27,000; last week, $25,900.

Jamaica, Imperial (MC) (13th wk; 100 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). As usual, $63,700.

Li'l Abner, St. James (MC) (63d wk; 500 p) ($8.05; 1,615; $58,100). Previous week, $40,500; last week, over $44,800.

Long Day's Journey Into Night, Hayes (D) (56th wk; 336 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $18,600; last week, over $18,000. House has "Love Me Little" booked for an April 9 opening.

Look Back In Anger, Lyceum (D) (17th wk; 135 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $20,000; last week, nearly $19,000.

Look Homeward Angel, Barrymore (D) (9th wk; 68 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, High Griffith). Previous week, $40,900; last week, over $41,100.

Marcel Marceau, City Center (1st wk; 8 p) ($3.80; 3,090; $61,812). Opened a limited four-week stand Jan. 21 to unanimously affirmative notices (Aston, World-Telegram; Coleman, Mirror; Funke, Times; Kerr, Herald Tribune; McClain, Journal-American; McHarry, News; Watts, Post); almost $40,000 for first eight performances.

Miss Isobel, Royale (D) (5th wk; 37 p) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth). Previous week, $13,000; last week, almost $12,400. Closes Feb. 8, with "The Entertainer" moving in Feb. 12.

Music Man, Majestic (MC) (6th wk; 44 p) ($8.05; 1,626; $68,658). Previous week, $67,600; last week, over $68,100, with parties.

My Fair Lady, Hellinger (MC) (98th wk; 779 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Julie Andrews). Previous week, $69,200; last week, same. Show is selling 20 balcony seats at each performance to students at 70c a ticket. Miss Andrews exits her costarring assignment next Saturday (1), with Sally Ann Howes coming in as her successor.

New Girl in Town, 46th St. (MD) (37th wk; 295 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $47,000; last week, nearly $47,800.

Nude With Violin, Belasco (C) (11th wk; 75 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $21,700; last week, over $7,800 for four performances. The other four performances were cancelled when Coward was unable to appear because of illness. Performances have also been cancelled through next Friday (31) when the star will resume in "Present Laughter," alternating that show with "Nude" for the balance of the New York run, ending Feb. 8.

Romanoff and Juliet, Plymouth (C) (16th wk; 124 p) ($5.75-$6.25; 1,062; $36,625). (Peter Ustinov). Previous week, $31,500; last week, over $32,000.

Rope Dancers, Cort (D) (10th wk; 77 p) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna; Art Carney). Previous week, $17,200; last week, nearly $16,900. Moved last Monday (27) to the Henry Miller's Theatre to make way for the opening of "Sunrise at Campobello" tomorrow (30).

Summer of the 17th Doll, Coronet (D) (1st wk; 5 p) ($6.90; 1,101; $35,040). Opened last Wednesday (22) to two affirmative reviews (Aston, World-Telegram; Watts, Post) and five negative (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American); over $19,100 for first five performances and two previews.

Time Remembered, Morosco (C) (11th wk; 87 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $39,300, with Miss Hayes missing two performances; last week, over $43,100.

Tunnel of Love, National (C) (48th wk; 385 p) ($5.75; 1,162; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $14,200; last week, nearly $11,800. Moves next Tuesday (4) to the Martin Beck to make way for the Feb. 5 opening of "Winesburg, Ohio." It's scheduled to remain at the Beck three weeks, having to exit that house to make way for the March 3 opening of "Who Was That Lady I Saw You With?"

Two For the Seesaw, Booth (CD) (2d wk; 12 p) ($6.90; 766; $30,500) (Henry Fonda). Previous week, $21,500 for first 4 performances and two paid previews; last week, almost $29,000, after about $2,000 in refunds for seven performances missed by Fonda. His stand-by, Philip Abbott, subbed.

West Side Story, Winter Garden (MD) (18th wk; 140 p) ($8.05; 1,404; $63,203). Previous week, $61,700; last week, over $62,900.

Closed Last Week

Chairs and Lesson, Phoenix (CD) (3d wk; 22 p) ($4.60; 1,150; $29,392) (Eli Wallach, Joan Plowright, Max Adrian). Previous week, $11,500; last week, nearly $15,300. Ended limited three-week engagement last Sunday (26).

Opening This Week

Maybe Tuesday, Playhouse (C) ($6.90-$5.75; 996; $31,000). Ethel Linder Reiner & Jack Lawrence presentation of play by Mel Tolkin and Lucille Kallen; production financed at $90,000, cost about $85,000 to bring in, after an approximate $20,000 tryout loss; breaks even at around $16,000 gross, can net about $8,500 at capacity; opens tonight (Wed.).

Sunrise at Campobello (D) ($6.90; 1,155; $36,000) (Ralph Bellamy). Theatre Guild & Dore Schary presentation of a play by Schary; production financed at $110,000, cost about $80,000 to bring in, after breaking about even out-of-town; breaks even at around $22,000 gross, and can net about $8,000 at capacity; opens tomorrow night (Thurs.).

'Money' Passable $11,700 In First 5, Princeton

Wilmington, Jan. 28.

"The Day the Money Stopped," starring Richard Basehart, grossed a moderate $11,700 on the opening lap of its pre-Broadway tryout tour last week in five performances Wednesday-Saturday (22-25) at the 1,251-seat Playhouse here.

The play is current at the Walnut, Philly.

Legit Bits

Tony Pelley, general stage manager of the English Stage Co., which produced "The Entertainer" in London, arrived in Boston last week to assist in mounting the **John Osborne** play at the Shubert Theatre there where it opened last night (Tues.). **Neil Hartley** is general stage manager of the presentation, having moved over from a similar assignment on the Broadway production of "Jamaica."

Clayre Ribner, general manager for producers **Howard Erskine** and **Joseph Hayes**, leaves next Sunday (2) for her annual five-week Key West vacation.

Don Glenn, assistant manager and pressagent at the Shubert Theatre, New Haven, is in the Grace-New Haven Hospital for surgery.

Phil Adler, general - company manager for the Broadway production of "My Fair Lady," left New York last week for a fortnight's Florida vacation. **Sam Handlesman** is subbing as company manager.

Robert Burton has withdrawn from the cast of "Who Was That Lady I Saw You With?" because of revisions in the comedy, which begins a pre-Broadway tryout tour next Wednesday (5).

Producer - director **Herman Shumlin** has been called in as stager-consultant on "Interlock," currently breaking in out-of-town.

Joe Shea, who recently finished his advance chores for "The Rivalry," is going out on the road again for the upcoming post-Broadway tour of "Visit to a Small Planet," which is scheduled for a 21-week trek, mostly as Theatre Guild-American Theatre Society subscription entry.

Morton Da Costa's royalty as stager of "The Music Man" is 3% of the gross, plus 5% of the profits. His deal for "Auntie Mame" was for 2% of the gross for both the original and touring companies until the investment was recouped and 3% thereafter, plus 5% of the net. His royalty from "No Time for Sergeants" was 1% until the cost was recouped, then 2% on both companies, plus 5% of the profits. He will direct the film edition of "Mame," but did not have the assignment for the "Sergeants" picture.

The Popiel family is keeping busy in legit. **Louis Popiel**, formerly head electrician for **Rodgers & Hammerstein**, is now with "Oh Captain." His son, **Norman**, is also an electrician with the musical, while his daughter, **Ruth**, is a production assistant on the **Ethel Linder Reiner-Jack Lawrence** presentation of "Maybe Tuesday," currently trying out on the road.

British comedienne **Joyce Grenfell**, who's scheduled to present her one-woman show on Broadway this season under the production auspices of **Laurier Lister** and **Roger L. Stevens**, arrived in New York from London last week on the Queen Mary. Also on the ship was ballerina **Siren Adjemova**.

Having completed three years' apprenticeship, **Gertrude Kirschner** has been admited to membership in the Assn. of Theatrical Press Agents & Managers, and is now an associate with **Ted Goldsmith** and **Howard Newman** in **Arthur Cantor's** office, handling "Two for the Seesaw," "Music Man," "Long Day's Journey Into Night" and "Auntie Mame."

Howard Atlee has also completed his apprenticeship and been admitted to ATPAM membership. He's associated with **Robert Ganshaw**, occupying the former offices of **Marian Byram** and **Phyllis Perlman**. Mrs. Byram is currently in Naples, Fla., and Miss Perlman is out ahead of **Noel Coward's** "Nude With Violin" and "Present Laughter."

Louis Culp, Ft. Wayne ad-publicity man and former manager of the Festival Music Theatre there, is recuperating from a heart attack at Parkview Hospital, Ft. Wayne.

Richard Horner is general manager and **Howard Whitfield** production stage manager for the upcoming Broadway production of "Blue Denim."

Ed Schallert Retiring As Critic of L.A. Times

Los Angeles, Jan. 28.

Edwin Schallert, drama editor-critic of the Los Angeles Times for the last 30-odd years, is retiring Feb. 15. He's one of the best known legit reviewers in the west.

Philip K. Scheuer, Schallert's assistant, will take over as editor and critic, with John L. Scott remaining as second-stringer and interviewer-reporter and Betty Martin as secretary.

'ENTERTAINER' ACTORS, SCENERY FLY ASTRAY

Boston, Jan. 28.

The opening of "The Entertainer" at the Shubert Theatre here tonight (Tues.) follows a series of mishaps in the overseas transfer of the production from London. Several members of the original British cast were unable to phone directly to their destinations because of forced landings elsewhere. The show's physical setup, instead of being flown directly to Boston as planned, wound up last Wednesday (22) in New York.

Laurence Olivier, who costars in the John Osborne play, was due in New York last Wednesday on a direct flight from London. Adverse weather forced the plane to land in Baltimore, however. The star took the train from there to New York, arriving a half-hour late for a press conference at the Algonquin Hotel. George Relph and Branda deBanzie, also costarring in the production, didn't fare any better than Oliver. They took a different flight, but also landed in Baltimore.

Richard Pasco, featured in the play, was luckier than his colleagues. He landed in Boston. Joan Plowright, who also appeared in the London production as Dorothy Tutin's successor and will be starred here, didn't have any trans-Atlantic transportation problem. She was appearing at the Phoenix Theatre, N. Y., in the double bill, "The Chairs" and "The Lesson," which closed last Sunday (26).

'Methuselah' Wow $52,000 On 7-Show Split-Week

Birmingham, Jan. 28.

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, had another smash frame last week, grossing $52,000 in a five-way, seven-performance split.

Dates played, with grosses listed parenthetically, were one performance Sunday (19), Civic, New Orleans ($5,800); one performance Tuesday (21). Municipal Auditorium, Shreveport, La. ($9,600); one performance Wednesday (22), Robinson Memorial Auditorium, Little Rock, Ark. ($8,700); two performances Thursday-Friday (23-24), Ellis Auditorium, Memphis ($14,300), and two performances Saturday (25), Temple here ($13,600).

Bus-and-Truck 'Yankees' $40,200 in 7-Show Split

Youngstown, Jan. 28.

The bus-and-truck company of "Damn Yankees," grossed a snappy $40,200 in a four-way, seven-performance split last week.

Dates played, with grosses listed parenthetically, were one performance Monday (20), Capitol, Binghamton, N.Y. ($6,000); one performance Tuesday (21), Palace, Albany ($9,400); one performance Wednesday (22), State, Syracuse ($4,300), and four performances Thursday-Saturday (23-25), Palace, here ($20,500).

'RIVALRY' 22G IN 6, N.H.; MAY NOT PLAY B'WAY

New Haven, Jan. 28.

Winding up an extended tour, mostly one-nighters and split-weeks, "The Rivalry" started slowly but built to a strong weekend last Tuesday-Saturday (21-25) at the Shubert Theatre here. There's understood to be uncertainty whether the Paul Gregory production of Norwin Corwin's historical drama will be presented on Broadway next season.

The Nixon is dark this week, but future bookings include "Blue Denim," a break-in, Feb. 5-8; "This Is Goggle," tryout, Feb. 10-15; "Say, Darling," break-in, Feb. 22-March 1; "Love Me Little," break-in, March 5-8, and the touring "Diary of Anne Frank," March 31-April 5.

Estimate for Last Week

Rivalry, Shubert (D) (6 perks) ($4.80; 1,650; $33,000) (Raymond Massey, Agnes Moorehead, Martin Gabel). Profital $22,000.

'Toreadors' Fair $23,600, Hepburn $38,000, Det.

Detroit, Jan. 28.

All three local legiters are dark this week. The Shubert relights Feb. 10 with "Master of Thornfield," starring Errol Flynn, for a single-week break-in. The towing "Cat on a Hot Tin Roof," starring Victor Jory, is slated to arrive Feb. 16 for a week at the Shubert. The Riviera has nothing booked, but the Cass relights March 24 with "Visit to a Small Planet," starring Cyril Ritchard.

Estimates for Last Week

Much Ado About Nothing, Riviera (C) (2d wk) ($4.50; 2,700; $50,000) (Katharine Hepburn, Alfred Drake). Good $38,000; previous week, $26,000; exited Saturday (25).

Waltz of the Toreadors, Shubert (C) (2d wk) ($4; 2,050; $35,000) (Melvyn Douglas, Betty Field). Oke $23,600; previous week, $27,000; left town Saturday (25).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent**, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Happy Man, Westminster (12-13-57).
House by Lake, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce**, Garrick (9-25-57).
Stranger in the Sea, Arts (12-27-57).
Tunnel of Love, Majesty's (12-3-57).
*Transferred.

SCHEDULED OPENINGS

Iceman Cometh, Arts (1-29-58).
Cat on Hot Tin Roof, Comedy (1-30,58).
Touch of Sun, Saville (1-31-58).
Potting Shed, Globe (2-5-58).
Hunter's Moon, Wint. Gard. (4-21-58).

CLOSED LAST WEEK

Egg, Saville (10-24-57).
Sat. Night at Crown, Garrick (9-9-57).
Tempest, Drury Lane (12-5-57).

Inside Stuff—Legit

George Brandt, producer of the touring "Cat on a Hot Tin Roof," starring Victor Jory, denies a report from Boston in last week's issue that the Tennessee Williams drama has been drastically censored in its current engagement at the Wilbur Theatre, Boston. As approved in advance by Audrey Wood, agent for the author, certain profanities were deleted, but Brandt says that he persuaded the Boston censor to allow references to sexual relations between two of the principal charactrs, Big Daddy and Big Mamma, to remain in the show.

George E. Ryan, drama critic-columnist of The Pilot, Catholic newspaper in Boston, made a return visit to "Cat" and commented in part, "Though considerably laundered (of certain verbs and adjectives) since its opening here . . . 'Cat on a Hot Tin Roof' is still a rasping, uncommonly outspoken peek at the disintegration of one southern family. Many of the really offensive words, not all of them of the four-letter variety and some of them significant chiefly in the land of corn pone and chitlins, have been either removed or are so smothered as to be generally inaudible. For this concession, I suppose, we can be thankful."

So They Say

"The terror is to do a reading when you suddenly don't get your ability and knowledge working for you. That's the horrible thing, when you're handed a script and you're expected to go out and do it, and you haven't had the chance to study. I had a reading for 'Say Darling' the other day. I felt like going out and hanging myself afterwards. I was terrible and I wouldn't have hired me, although I think I was right for the part. It was a very intimate scene where it was important to work together, and it just didn't come off."—**Ellen Parker**, an actress whose name was picked at random for the purpose, in an interview in the Actors Equity magazine.

"In March, 1957, I wrote Mrs. (Franklin D.) Roosevelt asking permission to do this play. My letter read in part, 'What I propose to tell is the story of a man and the people around him, who after an ordeal, emerged strong and triumphant. I hope to write a tribute that will do justice to a phase of his life. I pledge my devotion and whatever skill I may have to do the task'."—**Dore Schary**, in a by-line story in the N.Y. Times about writing "Sunrise at Campobello," which opens tomorrow night (Thurs.) at the Cort Theatre, N.Y.

"My royalties from 'Winkelberg' are small, but I've never had more fun in the theatre, or seen a cast hit the stage each night like the Marines making a landing."—**Ben Hecht**, in a letter to John McClain, drama critic-columnist of the N.Y. Journal-American.

'INTERLOCK' THIN 12G, 'TUESDAY' $7,000, WASH.

Washington, Jan. 28.

Biz was slim here last week for both "Interlock" and "Maybe Tuesday." For a couple of days it was uncertain whether "Interlock" would fold at the end of its first Washington week, or whether drastic script changes would be made. It was finally decided to take the tryout to Broadway. Herman Shumlin was one of those reportedly called in as play doctor over the weekend.

"This Is Goggle," a tryout, opened last night (Mon.) at the Shubert.

Estimates for Last Week

Interlock, National, (D) (1st wk) ($4.40-$4.95; 1,667; $34,000) (Celeste Holm, Maximillion Schell, Rosemary Harris). Light $12,000; with one favorable notice (Donnelly, News), one mixed (Carmody, Star); and one bad (Coe, Post-Times-Herald); continues this week and then moves on to New York.

Maybe Tuesday, Shubert (C) (2d wk) ($4.40-$4.95; 1,550; $37,000). Around $7,000; previous week, nearly $6,000; left town Saturday (25) for Broadway.

Touring Shows

(Jan. 27-Feb. 9)

Auntie Mame (2d Co.) (Constance Bennett)—Nixon, Pitt. (27-8).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Ryman Aud., Nashville (27); Memorial Aud., Charleston, W. Va. (28); Keith Albee, Huntington, W. Va. (30); Veterans' Aud., Columbus (31); Music Hall, Cleveland (1); Syria Mosque, Pitt. (3); Proctor's, Schenectady (4); Her Majesty's, Montreal (5-8) (Reviewed in VARIETY, Jan. 22, '58).

Blue Denim (tryout) (Chester Morris)—Shubert, New Haven (5-8).

Canadian Players—Southern Ill. U. Aud., Carbondale (27); Duke U. Aud., Durham, N.C. (31); Medical College of Georgia Aud., Augusta (4); Wesleyan College Aud., Macon, Ga. (5); Barry College Aud., Miami (8).

Cat on a Hot Tin Roof (Victor Jory)—Wilbur, Boston (27-8).

Cloud 7 (tryout) (Ralph Meeker, Martha Scott)—Locust, Philly (27-1); Ford's, Balto (3-8) (Reviewed in VARIETY, Jan. 22, '58).

Damn Yankees—Garfield, M'wkee (27-1); Murat, Indpls. (3-5); Purdue U., Lafayette, Ind. (6-7); Paramount, Toledo, O. (8-9).

Day the Money Stopped (tryout) (Richard Basehart)—Walnut, Philly (27-8).

Diary of Anne Frank (Joseph Schildkraut)—Hanna, Cleve, (27-1); Shubert, Cincy (3-8).

Entertainer (tryout) (Laurence Olivier)—Shubert, Boston (28-8).

Happiest Millionaire (Walter Pidgeon)—Harris, Chi (27-8).

Interlock (tryout) (Celeste Holm, Maximillian Schell, Rosemary Harris)—National, Wash. (27-1) (Reviewed in VARIETY, Jan. 22, '58).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (27-8).

Middle of the Night (Edward G. Robinson)—Great Northern, Chi (27-8).

Most Happy Fella—Shubert, Cincy (27-1); Blackstone, Chi (3-8).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—American, St. L. (27-1); Hanna, Cleve. (3-8).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (27-8).

My Fur Lady (Canadian)—Capitol, Guelph, Ont. (27); Capitol, Brantford, Ont. (28-29); Palace, Hamilton, Ont. (3-1); Royal Alexandra, Toronto (3-8).

No Time for Sergeants (N.Y. Co.)—U. of Tenn., Knoxville (27); Tennessee Theatre, Nashville (28-29); Tuscaloosa (Ala.) H.S. Aud. (30-1); Municipal Aud., Thomasville, Ga. (3); Municipal Aud., Orlando, Fla. (5); Peabody Aud., Daytona Beach, Fla. (6); Dade County Aud., Miami (7-9).

No Time for Sergeants (Nat'l. Co.)—Colonial, Boston (27-8).

Portofino (tryout) (George Guetary, Helen Gallagher, Robert Strauss)—Erlanger, Philly (27-8).

Separate Tables (Eric Portman, Geraldine Page)—Blackstone, Chi (27-1, closes).

This Is Goggle (tryout) Kim Hunter, James Daly)—Shubert, Wash. (27-8).

Tunnel of Love (Russell Nype, William Bishop)—Alcazar, S.F. (27-8).

Visit to a Small Planet (Cyril Ritchard)—Playhouse, Wilmington (5-8).

Waltz of the Toreadors (Melvyn Douglas, Betty Field, Lili Darvas)—Forrest, Philly (27-8).

Who Was That Lady I Say You With? (tryout) (Peter Lind Hayes, Mary Healy, Ray Walston)—Shubert, Philly (5-8).

Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Ford's, Balto (27-1, moves to N.Y.) (Reviewed in VARIETY, Jan. 15, '58).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Oh Captain, Alvin (2-4-58).
Winesburg, Ohio, National (2-5-58).
Interlock, ANTA (2-6-58).
Cloud Seven, Golden (2-11-58).
Entertainer, Royale (2-12-58).
Annie Get Your Gun, Center -19-58).
Portofino, Adelphi (2-19-58).
Day Money Stopped, Belasco (2-20-58).
Waltz Toreadors, Ambassador (2-24-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Wonderful Town, Center (3-5-58).
International Soiree, Bijou (wk. 3-10-58).
Say Darling, ANTA (4-3-58).
Oklahoma, Center (3-19-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

This Is Google (wk. 2-17-58).
Actress In Love (2-24-58).
Back to Methusselah (3-24-58).
Hearts & Dollars (4-3-58).
Firstborn (wk. 4-28-58).

OFF-BROADWAY

Infernal Machine, Phoenix (2-3-58).
Obligatto, Theatre Marquee (2-18-58).
Enemy People, Provincetown (2-25-58).

Callas' Chi Mop-Up

Continued from page 2

occasion and turned out in force, but this was no reserved audience. It gave out the loudest and longest ovation for a single artist heard here in years. Even Elvis Presley at the Amphitheatre last year had nothing on Mme. Callas. She sang approximately 45 minutes and bowed for more than the remainder of the hour in a furor of bravos.

For one whose choleric temperament and "scenes" are probably more famous than her voice, Mme. Callas conducted herself with utmost graciousness and charm. She was not only receptive to photographers and press onstage and backstage, she was actually sweet to them, and they descended on her in numbers. As one reporter described it, "The press covered the event as if it were the Normandy invasion."

Next day the Chicago press outsplashed the fonts of Rome. It was frontpage stuff in all but the Sun-Times, and even in that morning paper it was thrice covered—by the news desk, and by music reviewer Robert C. Marsh. The Tribune ran Claudia Cassidy's panegyric on page one—something it hasn't done in over 10 years, as memory serves (the last review to be so dignified in the Trib is recalled to be Miss Cassidy's piece on Dorothy Donegan after her jazz concert at Orchestra Hall). The afternoon sheets, Daily News and American, each gave the event multiple coverage and a frontpage picture.

Miss Cassidy stamped the Callas performance as "the finest she had ever sung in her life," and all four critics rated the soprano the finest singing actress since Sarah Bernhardt, at least. Don Henahan of the Daily News and Marsh of the Sun-Times acknowledged a few clinkers but raved over the performance on the whole. Only Roger Dettmer of the American dissented and, even so, apologetically. Dettmer praised her troupership but wrote, "Maria Callas sounds to be in big vocal trouble—how serious only she is equipped to measure . . . Unless cinema-slim Callas puts on 20 lbs. (minimum) while completely resting a seriously troubled soprano, there may be no accounting for the consequences."

Mme. Callas was accompanied by the Chicago Symphony Orchestra under Nicola Rescigno's leadership. Rescigno had been her conductor during her two seasons with Chi's Lyric Theatre (now Lyric Opera).

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Mischa Elman, Happy Fiddler

t'nued from page 1

ward glances at past accomplishments instead of planning new ; still it is inevitably a time for memory.

People like to pose "significant" questions during such a year. "What," they ask, "was your greatest accomplishment?" The answer, that I found a happy life with my music and in my family and my relationships with friends, may not be the kind of response they anticipated, but it is the only true one. "What," another may demand, "was your greatest disappointment?" There is no answer to this either, for all disappointments pale in the face of a basically happy life.

To a more constructive question, "What advice do you have for today' aspiring violinists?" it happens though, that I do have a bit of advice for beginning recitalists. It is this: *"Beware of the Rondo."*

Trapped in Helsingfors

A simple rondo can put a performer in a fiendish trap. I know. I've been there. The first time was as a boy of 12 in what was then Helsingfors. The expense of a special accompanist for this recital had been beyond us; but in such instances in those days, there was always some local pianist who offered his services gratis. On this occasion it happened to be a lady, not too experienced in this kind of work. The program went well, and the enthusiasm of the audience prompted me to play an encore. As I raised my bow I had the sublime feeling of knowing the audience had taken me to its heart. The feeling did not last long.

I had chosen for the encore a well-known Spanish dance by Sarasate, a rondo really, whose recurring main theme finally, with a slight variation, concludes the piece. The variation eluded me. I found myself returning to the beginning of the phrase each time and being unable to find the ending. As I tried for perhaps the dozenth time to bring the music to an end, I cast agonized glances at the audience, as though hopefully seeking help in that quarter. My anguish communicated itself to my playing and each time I played the phrase it was more emotional, more full of desperation, so that what had started as a light-hearted dance air became increasingly tragic.

The poor lady accompanying me must have been beside herself, and not knowing what to do on such an occasion simply fainted away. That ended the piece, and my father, scarcely less agitated than I at my predicament, seized the occasion to emerge from the wings where he had been watching, grab me by the blouse of my sailor suit, and pull me off stage.

A 'Fainting' Classic

Remembering this deflating occasion always puts me in mind of another "fainting story"—a classic in the annals of music. Liszt, besides being a great pianist was also a great showman, and legend has it that he used to engage ladies to sit in the audience at his recitals and faint at a certain point of the proceedings. The purpose, the same as for a claque at the opera, was to dramatize for the audience the tremendously stirring experience they were privileged to be enjoying . . . that its full implications might be realized to the hilt by all! On one occasion, however, the lady engaged to swoon forgot to do so, and Liszt, overcome with shock by her defection repaired the omission by doing so himself! It may well have been one of the earliest manifestations of the "do it yourself" movement.

But to return to the rondo and the reasons for being beware of it Years after my Helsingfors experience, I was attending a concert by Fritz Kreisler in Chicago. He had played beautifully and for an encore offered the Beethoven-Kreisler Rondino, his own almost creative arrangement of the original, which he had honored me by dedicating to me. A similar thing happened to him in this beautiful little piece. He too couldn't find the ending—and this in what was practically his wn creation! But though I felt for him at the time, and laughed with him over it later, what I chiefly remember is that this small touch of human fallibility by a great artist only accented the deep humanity of his playing, not only for me, but for the audience as a whole.

Later that season I gave a Carnegie Hall recital and Kreisler was in the audience. As an encore I thought it would be a pleasant compliment to play the Rondino he had dedicated to me. It was an ill-fated gesture, for I fell into the same situation. I had a lapse of memory in exactly the same place as Kreisler had. Pure auto-suggestion, I am sure!

Veto ATPAM Rule

Continued from page 65

to order Trenkle to choose between the "Karamazov" or the City Center stint. If he took the Center spot, the "Karamazov" job would have become available for another ATPAM member. If Trenkle decided to retain the off-Broadway stint, Olver planned to order Miss Dalrymple to hire another union member as p.a. for the Center.

During the debate on the issue it was pointed out that ATPAM does not attempt to enforce any such strict rule against other managements. For example, it was noted, several union members holding executive jobs with the Shuberts are also listed as managers of various Shubert theatres. It appeared to be the feeling of the members present that in some such cases the members are rarely around the theatres during performances and make no real effort to carry out their managerial duties.

The text of the defeated amendment read:

"Any member of the union in good standing, whose status changes from employee to employer shall at the direction of the board of governors be obliged to take out a withdrawal card." The existing rule, which remains in force, reads, "Any member of the union in good standing whose status changes from employee to employer, may with the consent of the board of governors be permitted to function in any one position under the jurisdiction of the union during such period."

Shubert-Brokers

Continued from page 65

a "possible nasty ticket situation in Philadelphia" if seats for the tryout engagement of "Fanny" got into the hands of brokers.

It was revealed that the letter had been referred to Shubert by his nephew, Lawrence Shubert Lawrence, the Philadelphia representative of the firm and a co-defendant in the suit. Merrick had issued specific instructions, the letter showed, that brokers were not to get any "Fanny" tickets whatever, as the advance sale indicated there would not be enough seats to satisfy the window trade.

Asked by Goldman's lawyer, Harold E. Kohn, whether he had tried to prevent or penalize unfavorable criticism of shows at his theatres, Shubert snapped, "None of your business, according to the transcript. The attorney then introduced into the record a letter from Shubert to Lawrence, dated Jan. 29, 1954:

"I understand all the newspapers Philadelphia have been killing our plays," it read. "The critics have not given us any break whatever. Will you let me know just what the state of affairs are (sic). I think the only thing to do is cut our ads right in half. When they make a kick then we will have something to say to them."

Shows on B'way

Continued from page 66

Marcel Marceau

tomime as well as teaming with the star in a few sketches. Pierre Verry performs the familiar function of holding the title cards for the various numbers, as on last visit. The addition of Gilles tends to give the show more dimension and variety, but its essentially the performance as before.

For the first half of the program, Marceau offers some half-dozen solo numbers and doubles with Gilles in a couple. Gilles did five solo bits opening night. As before, Marceau is a fabulously talented artist, presenting a series of personal vignettes, each brilliantly conceived and executed, the masterpiece still being "Youth, Maturity, Old Age and Death." Other opening-night items included "Walking Against the Wind," "The Staircase," "The Public Garden," "Optical Distances" and "The Apache 1900."

The Marceau-Gilles duets opening night were "Tug of War" and "Bicycle Racing." Gilles, whose pantomimes more toward s. than Marceau's, offered "Underwater Fishing," "The Shower," "The Roosters" (in which he portrays both the birds and their owner), "The Puppeteer" (in which he's first a marionette on strings, then simultaneously the puppeteer and his puppet") and "The Letter."

It's a superb show, a natural for periodic returns to Broadway and the road. No wonder pantomime is having a rebirth. *Hobe.*

London Theatres

Continued from page 65

lor," "Salad Days" and "The House on the Lake" have tied up their respective theatres for months and even years.

"Saturday Night at the Crown will be forced out of the Garrick and although still operating at a profit, will go on tour simply because there is no other theatre to which it can transfer. Prospects for hits at 'tryout' theatres such as the Royal Court and the Lyric, in suburban Hammersmith, dim.

"Requiem Nun" is marking time after its Royal Court success, pending a West End home. "The Kidders," the Donald Ogden Stewart play which normally would have moved from the Arts Theatre, has little hope of getting a wider showing and, meanwhile, the cast has had to be released.

Though reasonably long runs are good for both backers, producers and casts, the overall effect can be regarded as unhealthy in some respects. Good plays are being squeezed out by these marathon runs, to the discouragement of playwrights, performers seeking work and those impresarios who don't happen to be in the 'inner circle.'

It is summed up by Peter Saunders, producer of "The Mousetrap," who says, "I wish plays would not run so long. But I am in no position to take off a money-spinning play unless all other impresarios would make the same gesture."

Integration

Continued from page 65

creased casting of Negroes in legit productions.

A statement on the integration and employment of Negro performers, adopted by a committee comprised of members of the Dramatists Guild, the League of N. Y. Theatres and Equity and endorsed by the governing bodies of the League, Equity and the National Assn. for the Advancement of Colored People and other theatrical and civic organizations was sent out recently to all managers and producers."

The statement emphasized the need for having the expanding role of Negro citizens in the U. S. "adequately portrayed in the entertainment arts." It noted, "The realities of the American scene today confirm the portrayal of the Negro as a more general part of the scheme of our society, for example, as postmen, policemen, clerks, secretaries, government workers, doctors and teachers, without the necessity of emphasis on race."

The statement continued, "A well-intentioned but ill-directed sensitivity to this problem has worked inadvertent harm to the Negro artist. We must correct this situation, not by eliminating the Negro artist, but by enlarging his scope and participation in all types of roles and in all forms of Ai can entertainment .

The letter of endorsement, signed by James F. Reilly, executive director of the League, and Angus Duncan, executive director of Equity, accentuated some economic aspects of the situation. It was pointed out that "judicious integration" of Negro performers could aid in increasing the Negro audience for legit, and might also help in securing financial backing from Negro investors.

Literati

Playboy's Under-Age Jam

Playboy magazine and the mother of a Chicago model were served warrants last week for allegedly contributing to the delinquency of a mi , namely Elizabeth Ann Roberts, a 16-year old who posed in the nude for the magazine. Illinois law forbids the photographing of juveniles in the nude. Playboy cutline gave the girl's age as 18, and the model's mother, Mrs. Cathy Darnell, stated she gave permission for her daughter to "pose for artists." Youth Bureau of the Chi Police Department tracked down the girl's age as 16.

Mrs. Darnell gave her occupation as nightclub entertainer "temporarily out of work."

X-Ray of Reds' Anatomy

"What Goes On In the Communist World," a weekly syndicated feature dealing with Soviet affairs and distributed by the Maxwell Aley Associates, is currently appearing in such top dailies as Kansas City Star, Toronto Star, Washington Star, Milwaukee Journal and Asahi Evening News in Japan.

Column is written by Paul Wohl, expert on Soviet Union for Christian Science Monitor, Wall Street Journal, etc.; Zdenek Slouka, former Czech newsman and now director of Mid-European Press, and Kang Hsiao, pen name of Asian staffer. Series, launched last July, has kept pace with Communist news each week.

Can't Sue Confi in California

Doors to California courts were closed on Liberace last week in his $25,000,000 libel suit against Confidential magazine.

District Court of Appeal quashed service of a summons on the magazine on the grounds that it has withdrawn from business in this state and therefore cannot be served. Attorneys for the magazine pointed out that the suit was based on an article in the July issue, the last ever sold in California as a result of state action against the publication.

Ruling means Liberace must drop the suit unless he wishes to file in New York where Confidential headquarters.

Who Killed The Eagle?

Hearings in Newspaper Guild claims and management counter claims in cause of disappearance of Brooklyn Eagle will begin on March 19 before Willard W. Wirtz, professor of law at Northwestern University.

Prof. Wirtz was chosen arbitrator after long drawn out Guild-Eagle battle in state and federal courts.

Mailers Lose Arbitration

Boston newspaper mailers were denied a pay raise in excess of the $10.50 package increase gained by the union after a three week newspaper strike last August here Friday (24).

The decision was handed down by an arbitration board on grounds that the union had not established a sound case for "an increased wage beyond that established by the agreement effected by the crafts."

Canada Kicked In Pants

There's a lot of nose-thumbing, most of it lively and amusing, in "The Blasted Pine; an Anthology of Satire, Invective and Disrespectful Verse," edited by F. R. Scott and A. J. M. Smith, two of Canada's leading satirists (Macmillan). Most of contents are by Canadians, but a few are by U.S. writers and it contains Samuel Butler's famous "O God! Oh Montreal!"

U. of Toronto Prof. J. D. Ketchum's "Hymn to the Glory of Free Enterprise," one of the sharpest pieces, was done, with music by Ketchum, in Toronto's annual revue "Spring Thaw." "Frankie Went Down to the Corner" by another prof, Louis A. MacKay, now teaching in California, ribs Ontario's "beer parlors" as follows:

"We can't allow music, or people might think,
Our pleasure's not limited solely to drink.
So musicians but they mustn't appear
In the sinister presence of bottles of beer."

One of Alex Glendinnings is titled "Damn Yankees, 1830." U. of British Columbia's Prof. Earle Birney has several lulus, notably "Monarch of the Id," a blast at the customs department in Ottawa, (against whose ban on "Peyton Place" Dell Publishing Co. is currently taking legal steps): "Anonymous in Ottawa" quips "*I preserve the Moral Law, and impound every drop of foreign sin.*"

On a different slant is one by Abraham M. Klein of Montreal about a political fixer: "The burlesque queen will not undress/Unless Monsieur Gaston says yes." (The latest clean-up of strippers in Montreal apparently stems from a clerical blast.)

Robert W. Service of "Shooting of Dan McGrew" fame (he's still alive and writing in southern France) has several blistering blasts at so-called free enterprise. Wilson MacDonald, whom Albert Einstein once called "the greatest thing I found in Canada," has a service-club satire and F. R. Scott has a kick in the fancy pants of the Social Register.

"How Black Was My Cadillac" is a satire on Montreal socialites by Robert A. Currie. Earle Birney's "Anglo-Saxon Street" tackles Canada's race snobbery. Fred Cogswell's "Ode to Fredericton" ends: "O snow-washed city of cold, white Christians, so white you will not cut a black man's hair."

"Come, my little eunuchs, my little virgins!" begins Raymound Souster's "To the Canadian Poets." Stephen Leacock is included with:

"When we' in touch with heathen come,
We send them first a case of rum.
Next, to rebuke their native sin,
We send a missionary in."

L. A. MacKay, E. J. Pratt and others keenly satirize the legalized murder of war and of capital punishment. All in all, it's a vigorous, refreshing bevy of burrs for the britches of complacency. *Gard.*

Weiser's Disk Syndication

Norman Weiser, Family Weekly record columnist and music editor, and critic of Argosy, has sold a weekly record feature to Columbia Features. Glenn Adcox, prexy of the syndicate, says Weiser's feature, "Musically Yours" will stress news of recording stars, records, albums, first-person stories by stars, and lists of current top 10 hits. Editors will get column two weeks before release date. Promotion of column calls for Weiser to supply dailies with autographed records as prizes for contests in connection with "Musically Yours."

CHATTER

Rex Lardner is prepping a piece on Xavier Cugat and Abbe Lan for Coronet mag.

Proposed merger of Curtis Brown, Ltd., and James Brown Associates, literary agencies, will not take place.

This is the newest situation at Downbeat: Leonard Feather will do occasional freelance, Barry Ulanov ditto, occasional pieces, while Ralph J. Gleason is out.

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Broadway

Mickey Mingo is working up a new cafe dance novelty with a bullfighter motif, via stager Don Costello.

Mal Braveman will again handle the press for the annual Art Students League Costume Ball set for March 21 at the Hotel Roosevelt.

Theodore Bikel leaves the cast of "The Rope Dancers" today (Wed.) to go on a folk-singing concert tour. He'll return to the legiter March 3.

Stanley Bate, British composer-pianist, arrived from London Monday (27) to play his Third Piano Concerto for the first time in the U. S. with Oklahoma Symphony.

Jean Arnold replaces Jenny Lou Law, who's returning to Pittsburgh for surgery, at Julius Monk's Downstairs. Miss Arnold will also double at Monk's Upstairs room.

Fay Marbe, a vaudeville and musical comedy name and solo recitalist of the 1920s, is reported readying a comeback. She's been living on 5th Ave. for some time.

Martin S. Davis toasted by Allied Artists execs at a Toots Shor luncheon Friday (25), and gifted with an office cocktailbar on the occasion of his switch front AA to Paramount.

Mort Nusbaum, WBBF, Rochester, deejay, and his frau are celebrating their fourth wedding anni and his 21st year in showbiz with a four-week holiday at the Cadillac Hotel, Miami Beach.

Jerome Robbins will audition dancers for his new work at Gian-Carlo Menotti's Festival of Two Worlds in Spoleto, Italy, next June.

An exhibit of more than 50 theatrical posters of the Gay '90s era is on display at the Library of Congress. Date from 1890 to 1902. With a range of William Gillette, David Belasco, Anna Held, Charles Froman, Florenz Ziegfeld, Julia Arthur, Andrew Mack, Francis Wilson, etc.

During literary critic Leslie Hanscom's recent vacation, Norton Mockridge, New York World-Telegram's city editor, had three of his rewritemen handling the book column. Fred J. Cook, Alan Keller and William Michelfelder, all with several books to their credit, did daily reviews during Hanscom's three-week holiday.

Staats Cotsworth, Broadway-tv actor and painter, has an oil in the 16th annual exhibition of Audubon Artists at the National Academy Galleries. John Wenger, stage set designer, is also showing a watercolor and Nancy Ranson is represented with a prize-winning graphic of Agrigento. Exhibition continues through Feb. 1.

Reno

Carl Ravazza's ranch home at Steamboat Springs damaged by fire.

California Press Photographers set their Reno convention for April 19-20.

Mapes Skyroom still closed down. Only lounge attractions on marquee.

Anna Maria Alberghetti pacted for Harrah's Club, Lake Tahoe, opening June 16.

Musicians Protective Union presented two hour musical show with lounge acts from clubs.

Russ "Candy" Hall on quick tour of N. Y. and Miami searching for Harrah's talent for Reno and Tahoe.

Holiday Hotel, which improvised its dining room for a Christmas Show, plans to remodel into a theatre restaurant in time for summer biz.

Minneapolis

By Les Rees

(2123 *Fremont Ave. So.; Fr* 7-2609)

Jose Greco Dancers slated for Lyceum Feb. 4-6.

Vienna Choir Boys into Northrop Auditorium this week.

Female impersonator T. C. Jones continuing at Gay 90's.

Jimmie Rodgers headed Auditorium teenagers music show.

Songstress Pat Windsor in second week at Hotel Radisson Flame Room.

Metropolitan Opera singer Regina Resnick to appear at local Israeli "Shower of Stars" Feb. 8.

Minnesota U. Theatre touring 19 Minnesota, North and South Dakota and western Wisconsi one-nighter towns with "Taming of Shrew"

Persian Palms nitery with 10 stripteasers stages Saturday matinee in addition to three shows every night, furnishing 40 Saturday strips.

Antal Dorati, Minneapolis Symphony conductor, off on annual mid-winter vacation to be spent guest conducting in Italy and the Netherlands.

Stage Employes International Alliance, Local F 31, re-elected all officers, including president-business agent William Burke, for another two years.

Annual Metropolitan Opera season here, May 16-18, to bring "Eugene Onegin," "Der Rosenkavalier," "Madame Butterfly" and "Samson Et Delilah."

Palm Springs

By A. P. Scully

(*FAirview* 4-1828)

Bing Crosbys finally in their push-button hacienda.

Taina Elg and Jan King shilling for Robinson's new store.

Ralph Bushman, son of Francis X, in town with his bride.

Barnaby Conrad down from Frisco and at Tennis Club.

Ray Herera and his Quintet set at Thunderbird for six weeks.

Alan Ladd looked on lineups to see his "The Deep Six" at Village.

Playhouse apologizing for oversold house on Eddie Horton starrer.

Desi Arnaz turned proceeds of golf tourney over to Boys Club fund.

Teddy Hart drove over after his stint in "The Pink Burro" to catch late show of The Andrews Sisters.

Philadelphia

By Jerry Gaghan

Teen-age pianist Susan Starr will be soloist with the National Symphony this spring.

Robert Merrill spoke on the arts, at a dinner meeting of the Golden Slipper Square Club at the Bellevue Stratford last week.

Edna Phillips, former Philadelphia Orchestra first harpist, joined the Juilliard String Quartet in a concert at the Library of Congress.

Daniel Nagrin, winner of the Donaldson Award for the best dancer of 1954-55 season, gives program of "Dance Portraits" at the Plays and Players Jan. 28.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Margaret Whiting, set for March of Dimes bally here Thursday (30), planes in from Hollywood.

Ben Sack acquired the Copley and will change the name to "Capri" with art house policy.

McGuire Sisters current at Blinstrub's.

Jerry Vale opens at the Frolic in Revere Feb. 3.

"Farewell to Arms" booked to open at the Met.

Sir Laurence Olivier current in "The Entertainer" at the Shubert.

Danny White's Aquarama water show booked into Loring Air Force Base, Presque Isle, Me. Feb. 16. Air Force flys the 10-person troupe from Hub and return.

Meryvn LeRoy tied up Hub Tremont St. traffic for special shots of Stearns, old line Hub department store, and shoppers with Rhonda Fleming, and Jean Simmons for "Home Before Dark" film being shot in and around Boston and Marblehead.

Australia

By Eric Gorrick

(*Film House, Sydney*)

J. C. Williamson Ltd. repeating "The Pajama Game" in Melbourne.

"Les Girls" (M-G) playing to sellout biz in Sydney and Melbourne.

Outflow of more palatable fare is seeing an upbeat in suburban cinema biz.

"April Love" (20th) booming at b.o. boomer for Hoyts at Regent, Sydney, on four-a-day.

Harry Wren, indie vaude operator, mulling importation of top British talent this year.

Aussie censors are working at top pressure to cope with the inflow of tv pix from the US.

David N. Martin recording smash trade in Sydney and Melbourne with imported pantos mornings and afternoons.

"Chalk Garden," starring Dame Sybil Thorndike and Lewis Casson, solid at Royal, Sydney, for J. C. Williamson Ltd.

Success of the old Deanna pic, "His Butler's Sister" (U), is likely to be the forerunner of other oldies being uncanned.

Aussie exhibitors will seek a 25% right of rejection of British pix this year in keeping with the scale set for U.S. product.

Tele commercial operators expect to swing into the black next July after heavy initial flow of red ink. Top U.S. product finding quick sponsorship.

London

(*COVent Garden* 0135/6/7)

Terry-Thomas off to Saudi Arabia with his own film unit to lense travelogs.

Mark Robson here to direct "Inn of Sixth Happiness" starring Ingrid Bergman.

Harry Foster heading for N. Y. to attend Sally Ann Howes' opening in "My Fair Lady."

Charles Laughton in town for West End preem tomorrow (Thurs.) of "Witness for Prosecution."

F. G. W. Chamberlain, chairman of Bristol branch of Cinematograph Exhibitors Assn., is to be that city's new Lord Mayor.

The Mermaid Theatre project, initiated by actor Bernard Miles, received a gift of $14,000 from the Edmund Howard Charity.

William R. Latady finalizing a deal for a West End preem of the new Cinemiracle process, which is skedded to make European bow in Oslo next April.

Donald Neville-Willing, formerly general manager at Cafe de Paris, leaving for the U. S. soon to meet with stars whom he hopes to represent in Europe.

Princess Margaret will be at the Carlton opening of "Farewell to Arms" March 26. At her request, proceeds of the performance will go to the Dockland Settlements.

Yvonne Mitchell, whose omission from the British Film Academy's Oscar short list created a local stir, gets the nod from the Variety Club as best actress of the year; will receive award at next month's luncheon.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Hazel Scott will sing the theme song in a new Gallic pic "Disorder and Night."

"The Killing" picked up by RKO, when UA decided not to use a visa on it, is doing neat biz here after fine reviews.

Of the 139 French films made last year, 44 were in color and 30 in CinemaScope or other processes like Dyaliscope and Franscope.

Milton Berle, in spite of needing a cane after his Latin Quarter accident, managing to see some of the local nightlife with his wife.

Two music halls wanted the Modern Jazz Quartet for recitals, but they have settled on the Theatre Des Champs-Elysees for two concerts in February.

Robert Aldrich through on way to Berlin where he will make "The Extra Edge," "Six to One," for Hammer Films. Martine Carol. Jack Palance and Jeff Chandler star.

Peter Reithof has finished dubbing the Gallic pic "A Man Escaped," of Robert Bresson, into English and starts on an old German pic "The Adventures of Baron Munchhausen."

Andre Pousse heads for a Yank stay to ogle acts and contacts for the International music hall setup at the coming Brussels International Fair, and for Moulin Rouge, Cirque Medrano, Gaumont-Palace.

Irving Lazar back from his Moscow trip with Harry Kurnitz. The latter was there to see ballet but Lazar mixed some biz via setting up a deal for Yank rights to a Russo play version of "Anna Karenina."

Philipe Clay, Gallic singer-actor, to head for Hollywood to play in "Bell, Book and Candle" with James Stewart and Kim Novak. Clay will sing two songs in the pic which Richard Quine directs for Columbia.

Producer Jules Borkon paging Gene Kelly to do a French musical pic here starring Noelle Adam, the Gallic dancer-actress who recently made a hit in the new Francoise Sagan ballet, "Le Rendezvous Manque" (Missed Meeting).

French production last year was the greatest with 139 pix. But this shows a growth in coproductions rather than completely Gallic features. Fifty five were coproductions in 1957 over the 36 in 1956. There was actually a decline in all-French pix.

Rome

By Robert F. Hawkins

(*Foreign Press Club; Tel.* 65906)

Henry Koster (and family) arrived to prepare for his directing stint on Titanus' "Goya," which stars Ava Gardner and Anthony Franciosa. Production is expected to get under way there in March.

"Cat on Hot Tin Roof" (in Milan), and "A View From the Bridge" (in Rome) both well received by crix in their local bows, look to lift the current legit season in this country out of the doldrums.

Columbia getting top coverage of its press stunt for "Bridge on River Kwai." It gave a real bridge to a girl who'd asked for it for Christmas so she wouldn't get her feet wet crossing a stream on her way to school.

Yakima Canutt here in advance of "Ben Hur" production to arrange for stunt and special effects sequences on the Metro project. Lenser Robert Surtees expected here early in February, with pic slated to start in Africa March 1.

Fernandel, French thesp currently busy here on "The Law is the Law" for Vides Films, with Toto, expects to start work on Mike Todd's "Don Quixote" around May 1. But the director and most of cast are still unknown. Pic is slated to be made in Spain.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; Union* 5-5389)

Andrews Sisters now set for Jan. 31 opening by Carillon.

Biz still on slow side for many niteries, with rainy weather not helping any.

Dorothy Donegan Trio in for four weeks run at Eden Roc, Harry's American Bar.

Barry Sisters and Larry Best set by Empress Hotel to follow Sallie Blair later in month.

Lou Walters commuting between his Cafe de Paris here and the building Manhattan version.

Sue Carson and Bernard Bros. stay at Latin Quarter extended until Milton Berle arrives Feb. 21.

Moulin Rouge of DiLido housing its first show in over a year—"Bageltime," featuring the Barton Bros. and Eddie Shaffer.

Lou Irwin in to check with three topliners he has booked here: the Ritz freres at Fontainebleau, Betty Hutton and Sue Carson at Latin Quarter.

Walter Winchell planing in from Coast to emcee annual Variety Tent all-star show on Feb. 6 for benefit of its Children's Hospital. Sammy Walsh will produce the affair.

Pittsburgh

By Hal V. Cohen

Will Disney and Margo Pitts get roles of parents in next Playhouse show, "Holiday for Lovers."

Mary Ward in town beating the drums for "Diary of Anne Frank" at Nixon the week of Feb. 10.

John Johns, veteran Playhouse character actor, okay again after surgery at Montefiore Hospital.

It'll be 39 years on Saturday (1) that Ben Amdur first took over Garden Theatre on the northside.

Jean Coyne, dance-choreographer and Gene Kelly's assistant, home visiting the family for a few days.

Illness canceled Jimmy Rodgers out of all-star teenage show here and also the Copa engagement this week.

Inbal, Dance Theatre of Israel, made room in its itinerary at last minute for one-nighter here at Mosque March 13.

Zurich

By George Mezoefi

(*Florastrasse* 32; 34-70-32)

Renaissance Theatre, Berlin, will present Denker & Berkey's "Time Limit" at Schauspielhaus.

Stadttheatre in Basle is rehearsing Thornton Wilder's "Matchmaker," to be preemed later this month.

The Harry Belafonte disking of "Banana Boat Song" is the biggest U.S. seller in years on the local market.

Shakespeare's "Richard III" will be revived this month at the Schauspielhaus, for the first time in 16 years.

Robert Anderson's "Tea and Sympathy" will have its first performance here via French road company Galas Karsenty at Schauspielhaus, Feb. 3.

Caterina Valente is becoming a top b.o. name here: two of her feature films, "Casino de Paris" and "The Simple Girl," are running simultaneously, both racking up top grosses.

Washington

By Florence S. Lowe

Pianist Mantovani due in Feb. 1 for Constitution Hall "pop" concert under Patrick Hayes aegis.

Jean Seberg here for tour of drama desks and radio-tv stations on behalf of "Bonjour Tristesse," due into Trans-Lux over weekend.

Chantoosey Sarah Vaughan took time out from Casino Royal nitery stint to appear at a Mardi Gras benefit for local Negro Urban League group.

Famed hostess Perle Mesta chairmanned Viet Nam benefit preem of "Quiet American" at the Playhouse, with producer Joseph Mankiewicz and Italian star Giorgia Moll on hand to highlight plush shindig.

Hollywood

Eddie Cantor filmed some tv spots for Bonds for Israel campaign.

Ben Schwalb back at his Allied Artists desk after a week's bout with the flu.

Bill Eglinton checked out of RKO after 31 years as head of the photographic department.

Lillian Schary Small hospitalized with a chipped bone in her leg after a fall in her home.

Testimonial luncheon Feb. 5 will mark formal dedication of the Dean Martin Blood Disease Center at City of Hope.

Red Hershon, who has operated his own agency for the last two years, shuttering his office to join Rosenberg-Coryell.

Don Ross, who formerly operated his own sales organization in Chicago, joined the William Barnes agency as an associate.

Animated Film Producers Assn. and Whitman Publishing Co. hosted separate dinners for Edward Selzer, retiring head of Warners cartoonery.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Johnny Mathis getting bids from three Strip hotels.

Marlene Dietrich intros terping into her new Sahara act which bows Jan. 28.

Glenn Holse doing double duty these days. He commutes between his job as art director of the Eddie Fisher tv show, and that of designer of the Tropicana revues.

Annita Ray, the chirper who's appeared in the Riviera, Thunderbird, and Royal Nevada lounges here, is starred in the new George Liberace revue at the Sans Souci.

Joe DeRita, comedian in the Minsky show burly sketches at the Dunes, got word he's been cast in the Gregory Peck "Bravados" film; will start shooting in Mexico City Feb. 12.

Harry Belafonte accepted Riviera prexy Gus Greenbaum and veep Benny Goffstein's request that he stay over an extra five days to fill the gap before Ginger Rogers' opening.

Tokyo

By Dave Jampel

(40-2030)

Chanson warbler Jacqueline Francois and her singer-husband Henri Decker plus guitarist Jean Jacque Tilkay and pianist Jacque Eliotte will make a two-week recital tour of Japan keys.

The 70-member New York City Ballet Troupe led by director Lincoln Kirstein and including Maria Tallchief, Diana Adams, Patricia Wilde, Melissa Hayden, Andre Eglevsky and Nicholas Magallanes will perform in Tokyo and Osaka in March and April.

Kurt Woess, Austrian conductor who led the NHK Symphony here for three years, due for a stopover concert tour of Japan keys as guest conductor of the ABC Symphony Orchestra before proceeding on to Europe for a number of concerts. Woess is now director of the Melbourne Symphony.

A 50-member male Greek chorus, conductor Sotos Vassiliadis and soloists soprano Ileana Borri, tenor George Kokkolios and baritone Kostas Paschalis will tour Japan keys beginning late this month as part of an international junket. The Royal Greek Household Opera will later visit Australia, Canada and the U.S.

Chicago

(*Delaware* 7-4984)

Jack Russell, indie booking agent and former bandleader, batoned 27-piece orch for Republican Party's fund raising bash at the Amphitheatre last week.

John Carlo, erstwhile booking agent for MCA and GAC here, now host at the new Hucksters in Lincolnwood. He's still personal manager for Three Suns and Bon-Bons.

Robert P. Brown, midwest manager of Encyclopaedia Britannica Films, upped to manager of EBF's development department, with Ralph Wagner succeeding him as regional topper.

Red Garter Music Hall, which showcased a musical version of "Drunkard," sold last week after less than a month's operation to Curly Fishman, who is converting it into a strippery.

Edward O'Callahan of Joseph Pasternak Studios and playwright-producer Richard F. Schmid planing in from Coast for St. Mel High School's 38th annual alumni reunion Feb. 5. Others from show biz who'll attend are John Platt, magician at the '90s Tap Room in the La Salle Hotel, and Tommy Ferris, pianist and part owner of Singapore Restaurant.

OBITUARIES

ROBERT R. YOUNG

Robert R. Young, 60, financier and N.Y. Central R.R. chairman whose interests included the motion picture business, committed suicide at his Palm Beach, Fla., home Jan. 25.

Story in picture section.

ROBERT D. LEVITT

Robert D. Levitt, 47, former president of California National Productions, NBC's vidpix subsidiary, and former publisher of the American Weekly, died Jan. 27 in East Hampton, L. I., from an overdose of barbiturates.

Details in Television Dept.

WILL KING

Will King, 72, comedian, writer and producer, died Jan. 22 in San Francisco. Mostly associated with show business west of the Rockies, he was at his peak during the heyday of vaudeville, stage bands and traveling shows.

He belonged to a generation of Frisco showmen that included Kolb & Dill, Henry Duffy, Will Morrissey, Paul Ash and others. Claire Starr, who became Mrs. King in 1912, appeared in many Coast musicals of King's devising. His brother, Hermie King, handled the music and doubled in comedy stooging.

A native of Brooklyn, King was brought west as a child and got his start as a "time killer" between vaude acts in Frisco's old Lyceum Theatre at the turn of the century. He developed as a Yiddish comedy monologist, teamed with Ben Dillon and wrote hundreds of musical travesties in which they, together with King's wife, played the leads.

From the end of World War I to 1925 King produced vaude roadshows. In 1925 he had a brief whirl at silent films in Hollywood and for the next five years organized Fanchon & Marco roadshows. He quit show business in 1930 to operate a downtown Frisco restaurant. Seven years later he opened an after-theatre spot with his pianist-brother, Hermie. It was at Will King's Koffee Kup that singer Rusty Draper got his start.

The brothers closed the Koffee Kup four years ago and Will retired.

Surviving are his wife, brother and two sisters.

GUSTAVO CAMPANA

Gustavo Campana, 56, leading Chilean humorist and radio writer, died Jan. 18 in Santiago of a heart attack. Born in Punta Arenas, Chile, he studied law and Spanish teaching but, according to his own story, graduated as a humorist.

He originated one of the most popular Santiago radio programs, "The Chilean Family," 14 years ago. It is believed to be one of the oldest radio shows in the world for it is still going strong and its characters have almost part of domestic legend.

During the course of Campana's career, he also wrote 30 plays and 40 musical shows. He was president of the Chilean Theatrical Authors Society and director of the National Drama Department of the U. of Chile. In 1957 he visited the U.S. as a guest of the State Department.

His wife and two daughters survive.

ELMER AVERY

Elmer Avery, 77, disk industry pioneer and longtime plant supervisor for Decca on the Coast, died Jan. 20 of a heart attack. He started in the platter industry in 1909 and was associated with Emile Berliner, inventor of the flat disk from which the present record industry grew.

Avery founded his own diskery, Combo Records, in Canada, and served for years as head of the Brunswick Records operation. Regarded as one of the most versatile men in the industry, he had worked in both recording and production.

He supervised one of Bing Crosby's first hits, "Out of Nowhere," for Decca in 1930 and also opened the first Decca plant on the Coast, serving as superintendent. Present Decca Coast studios are located on the site of Avery's old Recording, Inc.

His wife and son survive.

BERNARD KLAWANS

Bernard Klawans, retired producer, died Jan. 17 in New York, after a long illness.

For 19 years, until his retirement in 1953, he was head of legit production in N.Y. for Warner Bros. In that capacity, he produced plays on Broadway which were later given film treatment. At one time, Klawans also managed legit theatres in N.Y., including the Cort, George M. Cohan and 48th Street Theatre.

In 1937, he produced "Young Madame Conti," at the Music Box with Constance Cummings. In 1945, he and Victor Payne-Jennings produced "Happily Ever After" and "Therese."

Wife and brother survive.

HARRY JENTES

Harry Jentes, a pianist-composer, died Jan. 19 in New York. Among his piano pieces were "California Sunshine," "Cat's Pajamas" and "Spell of the Bayou." His songs include "Put Me to Sleep With an Old Fashioned Melody," "I Don't Want to Get Well (I'm in Love With a Beautiful Nurse)," "All By Myself," "Way Down Barcelona Way," "Lazy Mary Will You Get Up (Before the Sun Goes Down)" and "Some Girls Do."

His wife and three brothers survive.

PHIL ROSENBERG

Phil Rosenberg, for many years booker for the I. Hirst burlesque circuit, died recently while vacationing in Miami Beach after a short illness. Rosenberg had been associated with the top burley houses for many years.

In recent years, he booked not only the Hirst and Midwest houses, but dispatched performers to independent houses as well. He booked many shows for the Minsky interests, and had been talent consultant to Harold Minsky, of the famed burlesque dynasty, who lately has been producing cafe shows.

SANTO SANTUCCI

Santo Santucci, 74, accordionist who played the old Pantages and Orpheum vaude circuits, died Jan. 18 in Chicago. Since 1928 he had been teaching accordion in Chi.

A native of Abruzzi, Italy, Santucci came to this country in 1907. He gave recitals at the Panama-Pacific Exposition in Frisco in 1915, and, according to his family, gave a command performance before King George V of England in 1914

Wife, two sons, two daughters and a sister survive

CARL L. DUISBERG

Carl Ludwig Duisberg, 68, German actor and director, died Jan. 17 in Vornbach am Inn, Germany. He was a student of the theatre under Max Reinhardt, and following the path of his teacher, from 1932 until 1934 he was director of the German Theatre of Berlin.

Duisberg played countless classic and modern roles. After the war, he produced plays in Vornbach am Inn, and introduced such American hits "The Caine Mutiny."

ROBERT F. MORRELL

Robert F. Morrell, 41, general manager of the S. & S. Amusement Corp. circuit of theatres and drive-ins since 1950 and former Metro booker in Cincinnati, died of a heart attack Jan. 25 in Cincinnati.

A native of Brooklyn, Morrell located in Cincinnati in 1940. S. & S. operations are in Greater Cincy, Kentucky, West Virginia and Maryland. They are headed by Rube Shor.

Surviving are his wife, daughter, two sons, his mother and a brother.

FRANK FARNUM

Frank Farnum, 60, a dancer said to be partly responsible for popularizing the Charleston in the '20s, died Jan. 18 in Chicago.

During the '20s, according to friends, Farnum was sometimes teamed with stuttering comic Joe Frisco, notably in the George White Scandals and Ziegfeld Follies. In recent years, he had performed in niteries and for benefits.

No survivors are known.

CHET BREE

Chet Bree, 57, a Broadway actor, died Jan. 26 of a heart ailment. Born in Burlington, Ia., Bree worked with Rudy Vallee for four years and later appeared in legit shows including "DuBarry was a Lady," "Let's Face It," "Leave It to Me," "Louisiana Purchase," "Anything Goes," and others.

He was a staff member of the American National Theatre and Academy for the past 10 years.

WILLIAM BUSH BAER

William Bush Baer, 55, dean of the University College of Arts and Science at New York University for the last 16 years, died Jan. 21 in New York. Dean Baer, a member of the faculty since 1926, was known to television viewers as the sole performer, writer and producer of "Our Goodly Heritage," a 15-minute program presented each Sunday morning over WCBS-TV, N.Y.

His brother survives.

ISABEL ANALLA

Isabel Analla, 38, film and tv actress, died Jan. 17 in San Francisco. Mrs. Analla had known she had cancer since 1952, but continued working in the Frisco-filmed tv series, "Lineup" and "Harbor Command," plus such motion pictures as "Pal Joey," "Among the Dead," "Kiss Them for Me" and the not-yet-released "Vertigo."

Husband and three sons survive.

HOWARD GIBLING

Howard Gibling, 44, an arranger for Dorsey Bros. Music, died of a heart attack Jan. 26 in Ridgewood, N.J. He had been an arranger for the bands of the late Jimmy and Tommy Dorsey, Hal McIntyre, Glenn Miller, Larry Clinton and Spike Jones as well as for radio-tv programs and recordings.

Surviving are his wife, daughter, son, his father and two brothers.

LOUIS RUPPEL

Louis Ruppel, director of publicity for the Columbia Broadcasting System for three years ending in 1941, died of a cerebral hemorrhage Jan. 24 at his home in College Point, L.I. A colorful and powerful old style newspaper editor most of his life, he was known throughout the country. His wife and two sons survive.

Details in radio-tv section.

FRANK AMOROSO

Frank Amoroso, 76, musician, died Jan. 22 in Philadelphia. He played French horn under Erno Rapee in the Fox Theatre from 1920-22 and was with Victor Herbert at the Forrest and Broad Street Theatres, all in Philly.

Surviving are his wife, two daughters, two brothers and a sister.

STANLEY G. LOCKWOOD

Stanley G. Lockwood, 72, member of Warner Bros. electrical staff for the past 33 years, died of a heart attack Jan. 23 in Hollywood. He formerly was a Nevada legislator.

Surviving are his wife, daughter and two sisters.

Hedwig Bleibtreu, 90, Austrian actress, died Jan. 24 in Vienna. A member of Vienna's Burgtheatre for nearly 65 years, she delivered the prologue at its postwar reopening in 1955. She made her last legit apeparance at 88 in Charles Morgan's "Invisible Chain." She also appeared in the film, "The Third Man."

Ros Laharte, 67, actress, died Jan. 20 in New York. Her first legit appearance was in 1915 in "Village Postmaster" in Philadelphia. She later appeared for four year at the N.Y. Hippodrome. Her last appearance was in "Matinee Girl" back in 1932 when it played Philly.

Arthur C. King, 90, arranger, musician and one of the oldest members of Local 802, American Federations Musicians, died Jan. 22 in Rockaway Park, Long Island. Wife and two sons survive.

Mary Hill Tellman, onetime violinist who conducted an all-girl orchestra in the '30s, died of a heart attack recently in San Francisco. She was a member of the Frisco Theatrical Club.

David F. Ferguson, 65, who had worked on Pittsburgh's Film Row 45 years for a number of exchanges, died of a stroke Jan. 15 in that city.

Karl Rebernigg, 78, circus owner who was a descendant of the oldest big top family in Europe, died Jan. 15 in Vienna. There were Rebernigg circuses touring Europe as early as the 18th century.

G. Lee Mims, 68, v.p.-treasurer of the Houston Chronicle and secretary-treasurer of the KTRH Broadcasting Co., died Jan. 20 in Houston.

Mother, 72, of Sanford Markey, director of news-special events, KYW-KYW-TV, Cleveland, died Jan. 14 in that city. Three sons survive.

Dick Inman, 66, managing director of New Central Pier amusements, Morecambe, Eng., died recently in that tow

Mary Fletcher, 49, billed as "Happy Mary" because of her outsize weight, died recently in Blackpool, Eng.

Dot Stephens, vaude producer, died recently in Bilston, Eng.

Harry J. Hill, 45, onetime booking agent for the Keith vaude circuit, died Jan. 18 in Sunnyvale, Cal. His wife survives.

Ataulfo Argenta, 44, Spanish conductor and pianist, died Jan. 21 in Madrid. He was conductor of the Spanish National Orchestra.

David Fischman, 48, former actor, died Jan. 24 in Los Angeles. His wife and daughter survive.

Mother, 70, of Chic Murray, vaude and tv comedian, died Jan. 13 in Greenock, Scotland.

Mother, 56, of Elaine Swann, actress, died Jan. 24 in Baltimore, after a long illness.

Father, 80, of silent screen actress Mary Miles Minter, died recently in San Antonio.

Father, 84, of Don and Jim Ameche, died Jan. 23 in Santa Monica, Cal.

MARRIAGES

Charlotte Ayres to Benjamin C. Moore, Spokane, Wash., Jan. 7. Bride was a featured dancer with the Ziegfeld Follies and other musicals; he's manager of the Spokane Coliseum and Memorial Stadium there.

Joan Ham to Martin Hirsch, Chicago, Jan. 17. Bride's a secretary for a record distrib; he's disk promotion man in Chi for RCA Victor.

Claudette Thorton to Liam (Bill) O'Brien, Brentwood, Cal., Jan. 18. Bride's an actress; he's a playwright and screen writer.

Alma Young to Jack Cullen, Bellingham, Wash., Jan. 18. He's top CFUN disk jockey, sometime impresario.

Joan Schwartz to Jerry Hurwitz, Los Angeles, Jan, 26. Bride is secretary to Richard Zanuck; he's an editorial department staffer at TPA.

Mary Hosford to Cornelius Vanderbilt Whitney, Carson City, Nev., Jan. 24. Bride's an actress; he's a film producer.

Patricia Ann Turgeon to Harold F. Dyer, Laconia, N. H., recently. He's an announcer at WLNH in that city.

Kitty Watkins to Bob Borah, Houston, Tex., Jan. 27. Bride is the distaff star of "Sountrack" on KTRK-TV in that city.

Jan Werhsil to Marvin Holtzman, Jan. 26, New York. Groom is artists & repertoire staffer at Decca Records.

BIRTHS

Col. and Mrs. Jean Kassarides, daughter, Westwood, N. J., Jan. 6. Mother is June Arnold, the ice skater.

Mr. and Mrs. Bill Sullivan, son, Pittsburgh, Jan. 20. Father's a singer; mother's a dancer.

Mr. and Mrs. Richard C. Sifarian, son, Santa Monica, Cal., Jan. 17. Father is a screenwriter.

Mr. and Mrs. Fernando Lamas, son, Santa Monica, Cal., Jan. 20. Father is an actor; mother is actress Arlene Dahl.

Mr. and Mrs. Gerald Martin, daughter, New York, recently. Father is former member of VARIETY's advertising staff.

Mr. and Mrs. Stephen Keegan, daughter, New York, Jan. 23. Father's a former VARIETY ad salesman; mother is Jan Crisler, ex-actress.

Mr. and Mrs. Syd Freedman, daughter, Vancouver, Jan. 19. Father is manager of Studio Art Theatre there.

Mr. and Mrs. William Kennedy, daughter, Santurce, Puerto Rico, Jan. 7. Father is a former Albany newsman; mother is a former dancer.

Mr. and Mrs. Larry Barnett, son, New York, Jan. 22. Father is an agent with MCA; mother is actress Isobel Bigley.

Mr. and Mrs. M. Peter Keane, son, New York, Jan. 11. Father is technical director of Screen Gems, tv subsid, Columbia Pictures.

Mr. and Mrs. Ken Cooper, daughter, Vancouver, Jan. 3. Father is singer-emcee at Cave Supper Club.

Mr. and Mrs. Morris Tucker, daughter, Chicago, Jan. 22. Mother is former Eileen Parker, onetime singer on ABC's "Breakfast Club."

Mr. and Mrs. Bob Finnegan, son, Chciago, Jan. 17. Father is program director of WCFL there.

Mr. and Mrs. Austin Willis, daughter, Toronto, Jan. 19. Parents (Kate Reid) are on legit stage and radio-tv.

Mr. and Mrs. Ace Stebbins, son, Houston, Tex., recently. Father is an engineer with KTRK-TV there.

Mr. and Mrs. Gilbert Gilbert, daughter, Hollywood, Jan. 22. Father is a soundman at RCA.

Film Courses

Continued from page 2

warrants examination and attention in their classrooms. In contrast to the States, very few schools abroad have yet taken the step, the outstanding exception being at Nihon University in Tokyo which has been offering film study courses for nearly 30 years. In all of Britain, only Bristo University has courses on motion pictures.

There appears little question that, in the States, the rise of television with its new job opportunities has sparked a new interest among young people in the communications arts. And while the American industry on the whole has ignored the attempts to train new people, industry personnel has lectured at many of the institutions of higher learnings. Sam Spiegel recently handed footage from his "Bridge on the River Kwai" to UCLA's motion picture department where students will use it to fashion a documentary on the production of a major film.

At Columbia, a film is currently being produced by students on freedom of expression. It revolves primarily around the "Miracle" case and the issues it raised.

One of the most active motion picture departments functions at N. Y. U. where, this year, for the first time, radio, tv and pix have been reshuffled into one coordinated department. Theory is that the arts and crafts of these media shouldn't be arbitrarily separated and all students should have a background in all three.

In the first two years, a student receives a fundamental core upon which he builds and out of which he leads into his specialty in third and fourth year. As Prof. Richard J. Goggin, chairman of the department puts it: "New people with a broad background are badly needed today. We are aiming at graduates who not only know how to operate a Bell & Howell, but who also are concerned with the ideas a film represents. Out most difficult task, in fact, is to get students to think in terms of ideas as well as techniques. There's too much of a preoccupation with how things are done. Craft and techniques are the means, they should never be the end," he commented.

According to Associate Prof. Haig P. Manoogian, most students are interested in writing and directing. Department has 225 students, a large percentage of whom are primarily interested in tv. In films, the job opportunities appear to be primarily in the commercial field.

Michigan State Heard From

E. Lansing, Mich., Jan. 28.

New motion picture curriculum, emphasizing "a philosophy of film making appropriate to the ideals of our society," is being developed at Michigan State University. Aim, according to Dr. A. Nicholas Vardac, film and education vet. is to "develop leadership in film criticism and in production."

New program is being offered by the M.S.U. speech department which is part of the College of Communications Arts. Facilities and staff of the university's audio-visual center are being utilized.

"Our goal is the training of film writers, directors and producers as well as audiences, who will become increasingly aware of the nature of the social and artistic responsibilities of the film maker," Vardac maintained. Both graduate and undergraduate courses are undergraduate courses are being offered in: Criticism and Evaluation of the motion picture; Film for Television, and History of the Motion picture. There'll also be a course on documentary writing and on production during upcoming terms.

Sick & Baffled

Continued from page 5

flock of new pictures are making big money, it's pointed out. The Wall Streeter thinks, too, that the boxoffice sluggishness of last fall was due primarily to the Asian flu epidemic, and not the pictures on tv for free. As a matter of fact telecasting of the features has awakened interest in the new product—in theatres.

"We estimate that Hollywood will show improvement in calendar 1958, when most other industries will be receding," states Bernhard.

For the big record news...

HOLLYWOOD—Sales of Dot Records for the fiscal year ending March, 1958, will reach the $10 million mark, according to President Randy Wood.

Label topped all other firms in racking up seven records on The Billboard's list of Best Selling Records for 1957.

(The Billboard, Jan. 20)

...follow the Dot line